

ENTREPRENEURIAL SKILLS AND MUSICAL ARTS EDUCATION IN NIGERIAN TERTIARY INSTITUTIONS

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Abstract

The increasing rate of unemployment is a major concern in many African countries, especially Nigeria. As a pragmatic response to this ugly situation, the Nigerian government in the 21st century introduced entrepreneurial education in institutions of higher learning, with the general objective of equipping students with pre-requisite skills to becoming job creators—employers of labour (entrepreneurs), rather than being job seekers—employees after graduating from school. Entrepreneurial courses are generally taught to students across disciplines in institutions of learning, including music; as music and entrepreneurship have become inseparable in the educational sector. This paper evaluates the importance of entrepreneurship education to undergraduate music studies in Nigerian tertiary institutions. It reviewed the curriculum of entrepreneurship studies within the context of musical arts education. The study revealed that the concept of entrepreneurship taught in music is relevant; though lacking in comprehensiveness and scope. It was also observed that entrepreneurship courses designed outside the scope of the music curriculum will not improve the study of musical arts education in Nigerian universities. The study summarizes that to promote musical arts education in Nigeria, educators from the academia and music industry need to expand the scope of the musical arts curriculum and employ adequate manpower with the skills and experience in cognitive, affective, and psychomotor musical entrepreneurial skills. The study concludes that music educators and professionals should incorporate comprehensive music entrepreneurship courses into music programmes to improve musical arts education in Nigerian universities.

Keywords: Education, skills, musical art, entrepreneurship.

Introduction

The idea of Africa without music is truly unthinkable as the 21st century has been embedded with numerous untapped skills in the music industry, visible in the rapidly growing undiscovered and uncovered talents amongst the youths in Nigeria. Arguably, millions of youths listen to music daily through the internet via technological apparatus and gadgets; making them more versatile and

exposed to the pros and cons of music and its industry. Yet, the majority have no hope with their useful unharnessed musical skills due to a lack of adequate musical art education, financial support and talent hunters/sponsors; notwithstanding how outstanding and entrepreneurial the youths in the music industry are. This situation has brought an increase in the occurrence of acts of violence and lawlessness, idleness and laziness, and agitations as a result of poverty, deprivation, and unproductivity of human resources, lack of jobs and financial stagnation amongst the youths. All of these resulted in a general insecurity, kidnapping—hostage-taking of prominent citizens and expatriate oil workers, as well as oil bunkering, arms insurgence, cultism, armed robbery, ritual killing, human parts trading, internet frauds, and loss of musical talents. According to Iwundu (2021), an analysis of the occupation of suspected criminals in Rivers State reveals that 90% of suspects (youths) submit that they are into music and entertainment in the hospitality industry, but lack sponsors hence resulting in crime to make ends meet.

Considerably, a broader cause of youth criminality is a lack of engagement in lawful means of livelihood as a result of massive unemployment among the youths (Anele, 2014). It is observed that for youth to be passive on issues concerning crime, such youth must either be gainfully employed in a formal organisation or self-employed with a legitimate source of livelihood, excluding other contextual factors that help to induce crime. Sunday (2017) posits that self-employment is a critical factor in job creation since unemployment has come to be one of the major problems affecting growth, sustainability and development in Nigeria. To promote this, youths need to be self-reliant and self-employed rather than waiting to be employed in formal organisations, especially as the established formal sector is saturated with the population explosion in the labour market. Hence, self-reliance and employment help to encourage the art of creativity and innovativeness amongst youths which in turn promotes entrepreneurship.

According to Robert Hisrich, entrepreneurship involves creating something novel that has value. This is done through dedicating time and effort while taking on financial, psychological, and social risks. In return, entrepreneurs may gain monetary rewards, personal fulfillment, and autonomy from their work. In other words, entrepreneurship is the process of turning an idea into a successful venture through perseverance, risk-taking, and reaping the intrinsic and extrinsic benefits of one's creation. (Ottih, 2016). Entrepreneurship has been proven by experts as an assured path to personal achievement, economic growth and national development, many people key into this school of thought and consider it attractive for personal growth and achievement, wealth creation, independence and an escape route from

poverty (William & Michael, 2012; Ardichvilli & Cardozob, 2003); some are still held back from it by the fear of failure, while others simply do not know how to begin or what problems to encounter alongside, and how to surmount those problems when they surface. This situation makes it necessary to develop the entrepreneurial potential in an individual, which starts with the act of identifying the activity(s) that gives one passion.

Several works of research have proven that more than 80% of youths have a passion for music such as secular, cultural and/or gospel music (DeNora, 2000; Hargreaves, Marshall & North, 2003; Skylstad, 2007; Mueller, 2002; Olsson, 2007); but do not know how to go about it. These researchers believe that music is a social product, social resource and social practice; as such these youths either engage in one or more of singing, dancing or songwriting, which influence their conduct, the experience of the passage of time, and feelings about themselves, others and life situations. Music as a socio-cultural connection, allows a variety of valuable and unique information to be communicated to oneself and others. By harnessing the power of music to deliver messages that create value and meaning for listeners, music entrepreneurs are able to build successful ventures around this art form. In this way, the entrepreneurial spirit is embodied in any endeavor that leverages music's capacity to connect with people on an impactful level.

Music entrepreneurship has been looked at from the perspective of its importance in meeting the needs of the people through passing to society messages of poverty alleviation, sources of job creation, especially for the youths, and the channels to building confidence against economic recession amongst others (Sidney, 2009). The entrepreneurial characteristics posed by youths and the ways they think towards making money through music can help enrol more youths into musical arts education. When youths are trained in the entrepreneurial lifestyle they have a passion for, they become more skilled and experienced in producing ideas that are original, unique, relevant and sellable to society and in turn profitable to the inventor (DeNora, 2000).

Abisuga and Muchie (2021) state that entrepreneurship is the ability to create and build something from practically nothing; which also has to do with doing, achieving, analysing or describing. Entrepreneurship as an employment strategy can lead to economic self-reliance and self-sufficiency for youths and their families thereby giving them the potential to create and manage their talents rather than merely seeking employment where there is none. Unemployment and poverty incidence in the Niger Delta region have been recorded to affect youths more, as such they are usually used as agents of violence in their society which have also led to the neglect of talents, education,

health life and future career. Most of these youths have abandon0ed their career paths to join one militant group or the other, or to serve a so-called god-father who doesn't care about their human capital development in exchange for cash, material things and other forms of pleasures.

Furthermore, youths are known as major determinants of peace and stability in society, and contrarily active disruptive agents if not guided; as such, educating the youths implies educating and building the nation. Thus, since music is deemed a major source of inspiration and passion for youths, this paper looks at music art education as a channel by which youths can acquire the pre-requisite knowledge and skills that would engage them lawfully, reshape their mindsets towards life and the society in general, and also help to build their self-reliance and entrepreneurial skills to enhance their economic security. Therefore, the big question is: Can music art education help to enhance the talents of youths in Nigeria? Can entrepreneurship as a 21st-century skill with economic value to the youths play a vital role in improving music education in Nigeria? The answer to the question will be deduced from this study.

Concept of Music

Music is the systematic sound produced by singers or musical instruments which passes meaningful messages to the listeners. It is a protean art which lends easy alliance with words as in songs, and with physical movements as in dance or acting. It is an artistic form of auditory communication incorporating instrumental or vocal tones in a structured and continuous manner. Music is an integral part of life and an essential form of communication that is flexible, confident to use, and easy to express ideas and transmit information. Adeogun (2018) opines that music is a universal language that is known and understood in all cultures, notwithstanding the environmental influences in its manifestations. As a social, cultural, religious and educational garment, it helps to transmit information/ideas to individuals and groups in their context effectively. Hara (2014) discloses that music is one of the most valuable instruments for enhancing the human personality through complete involvement in inquiry techniques and creative approaches to life. Music is a social process that spans the diverse fields of economics, politics, linguistics, sociology, philosophy and religion; aggregating to a manifold agency of acculturation and class stratifications (Onwuegbuna, 2015).

Music is found to foster positive attitudes, quicken emotions, heal the heart and soul, build self-confidence; enhance creativity and innovativeness, and promote social development, personality adjustment, and self-worth

(Simeon, 2021). In addition to this, the NUHS (2020) claims that music can enhance a healthy heart, elevate mood, reduce stress, relieve symptoms of depression, ease pains, and stimulate memories. Music also helps to eliminate anger, stimulate excitement and facilitate learning. The innovative spirit at the heart of music entrepreneurship rubs off on youth and nurtures their problem-solving skills while expanding what they think is possible through creative expression. (Onwuegbuna, 2006).

Spiritually, music helps to connect the physical with the supernatural; culturally, music can ignite war and equally end war; socially, music can help to build relationships; music is also educative; just as it is entrepreneurial- a source for building business, self-reliance and economic security. These and many more are the reasons musicologists opine that music is life. Several pieces of research have revealed that learning processes done with the aid of music prove to be more effective in impacting knowledge than the normal verbal or practical teaching and learning processes (Harding, 2011). Music is such a unique aspect of cultural systems that allows adaptively relevant skills and valuable information to be communicated among people. In Nigeria, it is the congruent collaboration of creativity and politico-socio-economic activities of the mid-40s (the period following World War II) that have evolved the unique music of the land—a process that is still in being (Onwuegbuna, 2015). Thus, music is very educative and helps to pass knowledge and information efficiently across individuals, groups, and generations.

Music Education

Music education is a major part of nursery and basic education, due to its significant positive impact on the learning processes, effective communication and child development. Hanson (2018) defined it as one of the most potential and valuable subjects for enhancing the human personality through complete involvement in inquiry techniques and a creative approach to learning. Proponents of music education claim that students' participation in music learning processes has a positive effect on everything from academic achievement to self-discipline, and as such possesses the capacity to foster positive attitudes, lower truancy in junior and senior high schools; enhance creativity, and help to promote social development, personality adjustment, and self-worth (Simeon, 2021). In addition, Onwuegbuna (2015) claims that music impacts positively and negatively on society, and vice versa. This implies that music educators and professional instructors must guide trainees on how to channel their musical talents and skills towards a positive impartation to help maintain peace and harmony in society and also gain entrepreneurial prowess.

According to Ogunrinade (2013), if the purpose of an education programme is to systematically develop the mind and capabilities of an individual, then it is clear that music education has a unique and necessary role to play in the holistic development of every individual. This implies that music education is a conceptual approach to learning and developing music and an effective means of behaviour modification and formation significant in a productive end. Ikibe (2020) believes that a music education curriculum should provide learning experiences that will promote growth and development in music skills, competencies and attitudes, develop cognitive, affective and psychomotor skills, and encourage social and emotional maturity. Besides, the psychomotor aspect of music education concerns developing skills in music performance and musical instrument construction, as such needs to be acquired intensively.

It is thus imperative that skills acquisition programmes in music be organised for students or trainee musicians. Music skills acquisition could be done through formal education in an institution, on-the-job training, or both (Samuel, 2020), or through apprentice/mentorship/coaching training in a formal or informal setting depending on the one available to the trainee. Finally, since music education deals with the art of developing musicianship and musical creativity in the present, musical trainees need to master the art of managing musical skills and trends to sustain their musical careers in the future.

Musical Arts Education

Art is the expression of ideas and emotions through physical media such as painting, sculpture, filming, dancing, writing, photographing, theatre, or singing. Art helps to communicate information, shape our everyday lives, and create social values that are enjoyed for aesthetic beauty. It is everything that adds beauty to life. Art encourages fine motor skills, neural development, and problem-solving abilities; which can be used effectively to teach other subject areas such as reading, writing, arithmetic, and science, etc.

Art education is the learning, instruction and programming that are based on the visual and tangible arts. It refers to the form of training that discovers and creates an understanding of human behaviour, thinking, potential, and learning, especially through close observation of works of art and various forms of involvement in art experiences. Ajekeye (2020) in his analyses claims that art education enables students to become creative arts professionals. Perhaps, art is about learning the skills to explore and express creativity through drawing, painting, singing, dancing, acting, etc. Art education systematically promotes the process of teaching and learning how to create and produce competencies in the visual and performing arts, and how to

understand the skills of being outstanding in these professions (Ojukwu & Onuora-Oguno, 2015). It enables students to learn to develop the necessary imaginative, intellectual, conceptual, theoretical and practical skills to equip themselves for continuing personal development and professionalism (Ajibade, Enamhe & Ololodi, 2011). The two major aspects of art education are the visual and performing arts. Visual art includes drawing, painting, sculpture, design works, etc.; while the performing arts include dancing, theatre, literature, cinema, music, etc. The context of this work deals with the performing arts and centres more on musical arts.

Onwuegbuna (2013) opines that in negotiating solutions to the problems of enhancing the commercial and aesthetic values of musical art education, stakeholders in the African popular music industry have explored extremes of felt and feigned emotions, artistic and technological manipulations of space and time, costuming, and stagecraft as sure means of achieving the goals of their vested interests in the musical activities. According to him, investigating the reasons why musicians, sponsors, entrepreneurs, consumers, fans, and critics of African popular music settle for their varied choices of packing and delivering the musical arts is significant in understanding the issues in politics of presentation in the arts. Perhaps, the politics of presentation is evident in the musical arts performances on both live stage and electronic media. However, musical art deals with the skills in the use of musical instruments, music history, theories, composition and conducting. It is the act of mastering the skills required to be a musician; as musical art embraces the application of musical skills. These skills practice the professional use of sounds, musical instruments and other structural components that enhance musical performance. Onyeji and Onyeji (2021) stress that musical art invokes several means of communication such as motor, visual, kinaesthetic, auditory, olfactory, proxemics, and tactile. Samuel (2020) stresses that the major characteristics of musical arts are sound (overtone, timbre, pitch, amplitude, and duration), melody, harmony, rhythm, texture, structure/form, and expression (dynamics, tempo, and articulation). All these and more are skills to be learned in a musical arts education programme.

Musical arts education refers to the intensive study and comprehensive practice of musical theories, musical history, musical performance, and other music-related arts. The study allows aspiring musicians to pursue their interests in music as well as other areas related to turning their passion into a career profit. Many would-be musicians begin their musical career by practising and learning how to use musical instruments and identifying and training their voices with musical mentors before attending a college or university for a music career (Ojukwu & Onuora-Oguno, 2015). A music

education programme prepares students for intensive music study focused on harnessing musical talents in individuals which includes handling specific musical instruments such as the piano, guitar, harp, organ, strings, brass, and or woodwinds. It also involves voice, opera, historical performance, jazz studies and orchestral conducting; musical instruments repairs, and musical management. In recent times, musical art education is also designed to cover courses in political science, business management and entrepreneurship.

However, the general objective of musical arts education is to develop creativity, critical thinking and communication skills, and nurture aesthetic sensitivity and cultural awareness amongst would-be musicians (Ajekeye, 2020); developing musical arts skills, constructing knowledge, and cultivating positive mindset through engaging in musical activities, attitudes and values; gaining delight, enjoyment and satisfaction through participating in music arts activities (Northshore Universal Health System, 2021); and becoming a professional and successful entrepreneur in a particular area of musical art where one has passion.

Musical Arts Education in Nigeria

A critical assessment of music education shows that musical arts education in Nigerian higher institutions such as colleges of education, polytechnics, and universities has received pronounced attention in recent times (Ajose, 2021). Despite the overt absence of music entrepreneurship education in the musical arts education curriculum, scholars have made less assertive remarks in their recommendations regarding the dimensions to adopt in improving musical arts education in Nigeria (Adeogun, 2015; Ogunrinade, 2013). Evaluating this situation, it is evident that such sheer silence by scholars should be of more concern to 21st-century music educators than ever. However, a few Nigerian music scholars have been recorded to have attempted an in-depth research on this phenomenon, thereby lending their thoughts to the growing global discourse on musical art education in Nigeria. Nwamara and Onuora-Oguno (2013) note that music educators diagnosed the realities in the music industry, thus: a failure to incorporate art education into the music curriculum in order to impart the learners with the ability to utilize artistic skills in the music education programme. Thus, the major objective of doing this is to bring the practical life experience of observable human behaviours into the musical world to help educate people on the realities of life—instead of singing on a mere illusion based on imaginary life. For instance in Nigeria, during the funeral rites of a deceased, especially in the eastern part of the country, the heavy presence of sounds, words, images, gestures, and imagery turns the calamity of demise into a theatre of

creativity (Ikwuemesi & Onwuegbuna, 2018).

Most trendy musical arts are those which portray the lifestyles of people within a particular setting used to depict the behaviour of such people. The Nigerian music industry has grown to adopt artistic musical skills to draw the attention of viewers and listeners of songs which help to expose people's sufferings, agitations, appreciations and other forms of messages passed to relevant authorities. In Nigeria, many have observed that over the years, music education has been deteriorating due, largely, to dysfunctional educational system and weak educational policies on musical arts education (Adeogun, 2018). The attitude of people towards music education as a single discipline has been found to be highly discouraging. Besides, modern technology and its positive impacts also have an attendant negative influence, especially in the drastic and outright replacement of human activities in the labour market. Thus, the need for a more functional and relevant educational system that is capable of responding to the socio-economic dynamics in the contemporary Nigerian educational sector is highly significant. However, regarding the menace facing the educational system in Nigeria, Aladekomo (as cited in King, 2018) recommends that sound education equips students to challenge the status quo and helps proffer better alternatives on the way out of the present economic quagmire. This implies that for education to be sound, it must be dynamic and responsive to societal needs. Thus, this argument holds that musical arts education should be dynamic and responsive to a real context in which they are delivered to music students. Practically, in the Nigerian context, the curriculum used at various levels is not consistently reviewed to correspond to the emerging societal needs to develop the capacity which students require to compete favourably in the global music marketplace.

Concept of Entrepreneurship

The word entrepreneur was derived from the French word "entreprendre" which literally means between-taker. Before the 16th century, it was originally used to describe organizers of musical exhibitions, events or other entertainments (Ottih, 2016). However, between the 16th and 21st centuries, the word entrepreneur became more versatile in the business domain to connote varieties of business ideas, opportunities and value creation that enhance satisfaction and profits (Schumpeter, 1994). Within these periods, Richard Cantillon, in 1725, described entrepreneurs as risk bearers; Jean Baptiste Say described them as organizers; Joseph Schumpeter, in 1934, described them as innovators. Since then, the entrepreneur has moved from being just a "can-do person" to a "learning process", as such entrepreneurship is now an emerging field of study receiving the interests of researchers, academics, policymakers and others in all spheres of life; with provoked

controversies over its concepts and definitions. Abdullahi and Durosaro (2009) opine that entrepreneurship is a major factor in the development of human capital which is the key to personal growth and economic development.

According to Hanson (2020), entrepreneurship is a function of mental abilities which help individuals learn how to think of what is lacking in an environment and provide solutions to those problems. Hence, the entrepreneur sees problems as opportunities and takes action to identify the solutions to problems (Hara, 2014). However, entrepreneurship is more than just learning the processes of doing business but is more of an approach to life (Simeon, 2021), which involves thinking out of the box—"a can-do spirit" (Hara, 2014). Entrepreneurship and innovations provide a way forward to solving several personal and economic problems and challenges facing the youth. Abdullahi and Durosaro (2011) opine that entrepreneurship requires an application of passion and energy towards the creation of an enterprise which includes the willingness to take calculative risks, teamwork, the creative skill to marshal out needed resources, fundamental skills of building solid business plan, and finally the vision to recognizing opportunities where others see threats, contradictions and confusion. Evaluating this premise, it is evident that the youths are prominent in exercising the foregoing skills.

As a dynamic process of vision, change and value creation in the 21st century, entrepreneurship requires to be taught for a professional transfer of skills and knowledge from an expert to a would-be; since the nature-nurture personality theory of entrepreneurship has stressed that entrepreneurs can be both born (genetic/trait process) and made (training process). Given this study, entrepreneurship is looked at from the musical sector where would-be musicians, music instructors or music producers are taught basic entrepreneurial skills to be sellable professionals in their fields. This study discussed entrepreneurship with such measures as entrepreneurship education and music entrepreneurship.

Entrepreneurship Education

Entrepreneurship education is a type of training within and outside the school setting which is targeted at exposing learners or students to the concepts and skills in identifying business opportunities and imbibing them with the abilities to achieve their full potential where others see no opportunity. This form of education is designed to shape learners' behaviour patterns towards a desired direction. Abisuga and Muchie (2021) define entrepreneurship education as the education and training activities within the educational system or outside of it that try to develop the intention of the participants to

perform entrepreneurial behaviours. For Nwamara and Onuora-Oguno (2013) it is a training process used to impact students with the skills needed to set up a new business.

Entrepreneurship education is a planned training session whose major objectives are inculcating entrepreneurial spirit into students and individuals working towards harnessing their potential. This process involves three unique stages such as changing the trainees' mindsets, behaviours and attitudes to conform to entrepreneurial personality traits (affective domain); equipping the trainees with business and entrepreneurial skills (cognitive domain); and application of the relevant technical skills needed in the value creation (psychomotor domain) (Ottih, 2016). The education for entrepreneurship is programmed upon three domains of knowledge for its comprehensiveness; which includes: the cognitive domain (knowledge of business and entrepreneurial skills taught in the classroom); the affective domain (activities that would help change the mindset of the learner towards the desired entrepreneurial behaviours and attitudes); and the psychomotor domain (the training of the learner to acquire technical knowledge in industrial skills and technology) (Shane & Venkataraman, 2000). Perhaps, with a grounded entrepreneurial education, a would-be entrepreneur will be equipped with the know-how to transform ideas into a passion for profits. There have been various scholarly works on the relevance of entrepreneurship education at different levels of education. These works explain that educating a person provides such an individual with the prerequisite skills required to discover and exploit new opportunities relevant to making career choices in every sphere of life.

Entrepreneurship education serves as a process of continuous skills development, modelling of understanding and applications of skills to enable students to contribute meaningfully towards the growth and development of themselves and society. The adoption of entrepreneurship development courses into a school curriculum is a glaring paradigm shift from the traditional theoretical mode of education into a more sophisticated opportunity-driven and profit-making career (Amrita, 2016). The programme prepares students to strengthen their achievement motivation and to acquire some technical skills in creativity, innovation and entrepreneurship. Considerably, this implies that entrepreneurship education is not only concerned with the know-how but also with the unfreezing of the present mindset, attitude and behaviour, the instillation of entrepreneurial imagination and the cultivation of innovative, paradigm-shifting mentality (Ottih, 2016). Entrepreneurship education in the music sector is therefore designed to help would-be musicians to be acquainted with the basic entrepreneurial skills needed to start up and

manage opportunities while chasing their dreams to fruition.

Music Entrepreneurship Education in Nigeria

The mission of music entrepreneurship is to empower every music student with the skills and mindset to succeed in the professional world (Sunday, 2017). A music entrepreneur is a businessman or woman, organizer or director of a music business or a music enterprise who packages his or her resources including music abilities and takes advantage of them by way of creating a business environment that will lead to a career profit. Simeon (2021) discloses that music entrepreneurship can serve as a useful tool for creating opportunities, promoting musical talents and curbing youth restiveness, and in addition, has been recognized for its potency in poverty alleviation, wealth creation and the reduction of unemployment amongst youths, and community development. Harding (2011) posits that music entrepreneurship teaches students how to reason, function and perform entrepreneurially to realize a musical life as well as contribute meaningfully to society.

Ajose (2021) opines that there has been a significant increase in the number of music institutions and students studying music in different higher institutions in Nigeria since 1960 till date. According to Adeogun (2018), the growth and development of music education in the university context has been facilitated by social, economic, and political factors. He claims that these factors are responsible for the expansion of university music education in Nigeria. Ajose (2021) further narrates that after the Nigerian civil war and reopening of higher institutions, the expansion of musical arts education in Nigerian universities was facilitated by the return of some Nigerian music graduates abroad. The favourable economic conditions resulting from these changes led to a growing demand for qualified academic musicians and quality musical services, and a significant increase in the number of music graduates.

To help improve the musical arts education programme in higher institutions, Simeon (2021) recommends that the curriculum planners should design the objectives to encompass the cognitive, affective, and psychomotor music skills.

1. **Cognitive Musical Entrepreneurial Skills:** This domain of knowledge refers to the skill of music business and entrepreneurship principles which can be taught in the classroom and helps to convert passion and talents into profits. Its characteristics are learning basic music business principles, music entrepreneurship principles, music management skills, music venture idea selection and evaluation; music venture feasibility analysis, music business plan development, music entrepreneurship financing, music marketing skills, music

bookkeeping basic skills, music human management skills, and music venture growth management. Incorporating these skills into the musical arts education programme can help improve the attractiveness of the programme and its feasibility for would-be and professional musicians in the industry.

2. **Affective Musical Entrepreneurial Skills:** This domain of knowledge refers to the skills required to adopt or boost activities that will help bring about mindset change towards the required musical entrepreneurial behaviours and attitudes. Its features are developing a tolerance for risks, ambiguity and uncertainty principles, independence, self-reliance and internal locus of control, optimism, leadership and good human relations, commitment, determination and hard work, foresight and opportunity seeking, achievement motivation and self-confidence. Designing these skills in musical arts education will add more value and comprehensiveness for a trainee and already practising musician to seek its relevance in his/her self-development in the music career. Besides, these skills will help to enrich the music career, as music students and professionals who have passed through these processes will be multiple skills oriented in their career.
3. **Psychomotor Musical Entrepreneurial Skills:** This domain of knowledge refers to the training of individuals to acquire technical knowledge in industrial skills and technology. Its characteristics are dependent on musical trends, technological advancement and know-how, and the entire environment of business. Learning the technological know-how of one's career is a leading way to becoming a seasonal professional. Musical arts education will help both prospective and on-the-job musicians acquire the required knowledge of the technology of the music career. The entrepreneurial education of the musical artists or prospective music artists will help them to keep abreast of the technological ego dominant in the industry at every given session. This will help the musician to be in flow with the market and, as such, will remain relevant, sellable and trendy; without being obsolete.

Adopting the foregoing skills would help improve the level of musical arts education in Nigeria. The objectives of promoting the entrepreneurial spirit in the educational system such as changing the trainees' mindsets, behaviour and attitudes; equipping the trainees with business and entrepreneurial skills; and equipping the trainees with the abilities to adopt the technological know-

how, would be achieved.

Relationship between Musical Arts Education and Entrepreneurship in Nigeria

In recent times, very few Nigerian music scholars have been giving thought to the growing global discourse on arts education, especially musical arts education in the Nigerian educational sector. According to Nwamara and Onuora-Oguno (2013), the nascent state of musical arts education in Nigeria has been evaluated in a variety of dimensions. They opine that the concept of musical arts education is relatively new in the formal educational setting in Nigeria. Thus in the academia, musical arts education arouses tremendous interest among scholars. However, there is much confusion on its meaning and usage, and how best music curriculum can integrate into the academia to give out its objectives. Although, the objective of musical arts education is primarily to obtain the comprehensive study and practice of musical theories, music history, and music performance within the context of real life, much is still lacking in this programme to fit into the music industry in Nigeria.

Considerably, musical arts education does not have many of the measures to enable students to maximize profits from their skills, hence the need to adopt music entrepreneurship education to gain and improve those required skills. Practically, music entrepreneurship education as an area of music discipline is yet to be approved in many institutions in Nigeria, though few institutions have initiated it either as a course of study or as a borrowed course of study in the music department. As opined by Ajose (2021), observations and close interviews of music students show that music students are unconsciously conditioned to think and believe that their musical training can only afford them conventional jobs of teaching in schools, singing or playing instruments in the church and other social functions. However, in recent times several factors threaten the availability of these conventional jobs, hence the need for music entrepreneurship education to help improve musical arts education in Nigeria.

Many organisations, especially schools where music experts are absorbed to teach in school, are recently downsizing their staff due to economic recession and inflation. As such, music as a single-taught course is no longer lucrative both in most government and privately-owned institutions. This development has led to the music subject being combined with other visual arts courses. This merger of visual arts and performance arts courses has created room for fewer or no jobs for music graduates who studied music as a single course in school (Ikibe, 2020). On this ground, musical arts education incorporates the attributes of both visual and performing arts and is capable of improving the potency of music students in the labour market. This makes music

entrepreneurship education an emerging strategy for building relevant skills that would improve the chances of musicians' economic status in the marketplace.

In addition, technological advancements are rapidly and consistently spreading in almost all sectors of the Nigerian economy. Most operations done by humans are now fast becoming unavailable since artificial intelligent machines via computers and other sophisticated technological apparatus and robots are taking over human musical activities in the 21st century (Miller, 2019; Ladi, 2015; Kimmons, 2013). Given this, students who are very skilled in playing musical instruments may not find these opportunities readily sufficient in usual places such as live performances in clubs, churches, and even recording studios; as music production software and computer programs are now used as substitutes for live performances. Music writers are also passing through these challenges as there are now lots of music writing software (Funke, 2009). Many Technologically-inclined churches now use electronic keyboards/synthesizers to provide drum accompaniment during worship, thereby making the job of an instrumentalist almost redundant or irrelevant. This situation challenges musical arts students to strive towards acquiring more skills strategically to improve their relevance and fit into the 21st-century music industry (Onwuegbuna, 2022).

Finally, to help improve musical arts education, 21st-century skills must be acquired; these skills are entrepreneurial. According to Ajose (2021), it is rewarding for music students to be equipped with entrepreneurial skills to achieve both artistic and financial success. Musical entrepreneurial skills will not only give musical arts students or musicians business ideas and opportunities but will also adjust their mentality to flow with the trend of realities in the music industry and the secular world at large. Simeon (2021) advises that entrepreneurial musicians do not wait for job openings to appear, but they make opportunities by forming broad artistic visions, expanding their skills, and generating the demand for their work in virtually all walks of life; as entertainment has become a strategy for relieving workers from job-related stress via cock-tail parties and end of year/award parties. Consequently, the extent to which the realistic potency for entrepreneurship courses, skills and qualities taught in higher institutions would help music students especially musical arts students develop the relevant entrepreneurial skills needed in the 21st century to be a popular, productive, and trendy musician is to be an entrepreneur (Alison, 2018).

Research has shown that musicians were among the first to be referred to as entrepreneurs, and psychological tests have found that entrepreneurs

share certain traits that distinguish them from others (See Ladi, 2005; Nnamani, 2019; Oti, 2016; Schumpter, 1994). The common traits of music entrepreneurs are:

1. Achievement motivation
2. Creativity and innovations
3. Commitment, determination and hard work
4. Independence, internal locus of control and self-reliance
5. Foresight, optimism and opportunity-seeking
6. Tolerance for risk, ambiguity and uncertainty

Musical arts education aims to impart entrepreneurial traits, mindsets, skills and confidence through its training programmes and objectives. Several ways in which musical arts education contributes to shaping an entrepreneurial mindset in musicians include:

1. It helps instill qualities like independence, internal locus of control and self-reliance, by unveiling the mentality that one does not always need to serve or work under someone else to succeed.
2. It teaches students to detect and manage risks, ambiguities and uncertainties that come with pursuing a musical career. This helps neutralize fears.
3. It equips students with comprehensive skills to do music as a full-time career, with the aim of making them assets and bosses of themselves.
4. It inspires achievement motivation by training students to improve skills, set targets, and acquire more training to reach their peak potential.
5. It fosters creativity and innovation, which are important for shaping musicians into entrepreneurs who can identify opportunities.
6. It develops commitment, determination and a hardworking attitude, which can compensate for other deficiencies and lead to entrepreneurial success.
7. It helps students gain foresight into future opportunities in the industry and acquire the necessary skills through the curriculum.

Entrepreneurial personalities in music help advance innovation, foster new

opportunities, and develop a more vibrant and self-sustaining music business ecosystem. The impact of entrepreneurial personality on the music industry includes:

1. Innovation and creativity: Music entrepreneurs bring new ideas, styles and approaches to music creation and business. This keeps the industry evolving and interesting for audiences.
2. Opportunity identification: Those with foresight and an opportunity-seeking mindset can spot untapped potential in the industry and help it grow in new directions.
3. Risk-taking: Entrepreneurial musicians are more willing to take risks on unconventional projects/ideas that may succeed and expand the boundaries of the industry.
4. Independence and autonomy: More musicians may choose self-employment over working under labels/studios, increasing diversity and competition in the market.
5. New business models: Entrepreneurial traits help develop alternative revenue streams and business models beyond traditional labels/publishing.
6. Job creation: Successful music entrepreneurs establish new ventures like labels, studios, schools etc. that create jobs directly and indirectly within the value chain.
7. Motivation for others: Highly driven and achievement-oriented entrepreneurs can motivate other musicians to pursue music professionally through their example and mentoring.

Conclusion

Musical arts education in the present-day music industry is very significant and relevant to music students, though not comprehensively taught or covered in the curriculum. Musical arts education promotes a comprehensive coverage of the music education curriculum concerning the visual and performing arts, working concurrently within the confines of societal norms, values, and traditions. The study argued that in the music industry in Nigeria and the world in general, entrepreneurial skills are geared towards improving musical arts education in institutions, as one of the 21st-century strategies to tackle the menace of rapid unemployment growth amongst youths. It was also

discovered that many who make it in the music career are not trained professionals in musical arts education programmes. Sequel to this, the researchers posit that to consistently assist in improving musical arts education in Nigerian schools, educators, professionals and trainees must adopt the musical entrepreneurial measures culled from the entrepreneurial skills for improving musical arts education—such as the cognitive, affective, and psychomotor musical skills. These skills would help both the trainee and the trainer in the musical arts education programme to shape the present and future in a direction that would be favourable and profitable to them in their music careers. Besides, the music sector such as the music education institutions and the music industries must make it mandatory for people in the musical career to bag either an academic certificate or a professional certificate in music, to also help improve the career in musical arts education in Nigeria tertiary institutions.

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