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INVESTIGATING THE NEED FOR ENTREPRENEURIAL MUSIC EDUCATION AMONG MUSIC STUDENTS: A REVIEW OF FEDERAL COLLEGE OF EDUCATION, ABEOKUTA

Abstract

The challenge of music students' inability to maintain a profession in music after graduation is the concern of major stakeholders in music industry. The study therefore investigated the need for entrepreneurial music education in Federal College of Education (F.C.E), Abeokuta. The study discovered awareness level of the benefits of entrepreneurial music education, examined the need for music entrepreneurial education, identified its challenges and proffered possible solutions to the identified problems. Quantitative research method was adopted while questionnaire was utilized as tool for data collection. Simple random sampling technique was used to select 60 music students of the FCE. Data collected were descriptively analyzed using frequency counts, simple percentage, mean and standard deviation while inferential tools employed were Chi-square and linear regression. Results indicates that 73.3% of the respondents fell between 18–26 age range, 53.3% were male, 76.7% were married while 46.7% of the respondents were in 200 Level. Majority (68.3%) received stipend of ₦25,000. Majority (83.3%) were aware of music production as benefits, 96.7% agreed that networking is crucial for building a support system and creating opportunities in the music business. Also, 98.3% agreed that knowledge of music copyright, intellectual property rights and contract law is essential to protect musicians from legal issues. Overwhelming majority (91.7%) agreed that limited access to practice rooms, rehearsal spaces, instruments, and recording equipment (95%) and irrelevant curriculum (95%) were quite challenging. Significant relationship existed between need for entrepreneurial music education and awareness of event promotion ($\chi^2=2.370$; $p\leq 0.05$), sales of musical materials ($\chi^2=2.194$; $p\leq 0.05$), limited budgets ($t=3.878$; $p\leq 0.05$) and limiting students' access to practice rooms, rehearsal spaces, instruments, and recording equipment ($t=3.649$; $p\leq 0.05$). Conclusively, entrepreneurial music education prepares students for a dynamic and ever-changing music industry. It is therefore recommended that music curriculum should be reviewed to accommodate ever changing needs, interests and aspirations of music students and the society at large through acquisition of relevant musical skills.

Key words: Entrepreneurial Music Education, Musical Skills, Benefits, Employment, music Graduates.

Introduction

The goal of the experience-based program is to provide music students with the knowledge and skills necessary to pursue self-employment and other post-school employment opportunities. According to Carey and Naudin (2006), entrepreneurial music education is a means of preparing students studying music in higher education for modern careers. The program's inclusion in the music curriculum has only recently gained attention, despite the fact that entrepreneurship has the power to change people's lives, institutions, and society as a whole (Essien *et al.*, 2024). It has the potential to create and transform individuals as well as social value (Snow, 2012).

One of the primary issues impeding the program's progress is a lack of experts in many fields. Colleges of education have lagged behind in the area of entrepreneurship training (Rafiana, 2024). This is because entrepreneurship studies did not gain traction until the middle of the twentieth century (Zamagni, 2024). Many higher education music institutions use the term "entrepreneurship" to refer to a wide range of career activities (Hatt, Nolan, & Watts, 2024), including website creation, grant writing, personal brand development, and CV creation (Toombs, Ye, & Collins, 2024). These schools emphasize teaching students the administrative (Rejebnetet *et al.*, 2024) and organizational skills required to form groups, start charitable organizations, or organize music festivals. The creators of these careers typically see them as self-sufficient sources of revenue (Xu *et al.*, 2024).

The role that higher education institutions currently play in teaching entrepreneurship, in transferring knowledge and innovation to enterprises, and in how students should develop this role going forward are all areas that require a great deal of research. Because of this, students in all departments and colleges of education do not just major in music but have begun to recognize the need of entrepreneurial education in schools of education (Sinha & Sarkar, 2024). Many educational institutions provide their students with entrepreneurship-focused degrees, courses, and activities (Rafiana, 2024).

According to published reports, students studying music education are among the most likely to benefit from the entrepreneurial curriculum (Li, 2024). Given that they are preparing to teach music at various levels of the national curriculum, students in the Music Teaching Undergraduate Program may struggle to appreciate the significance of the notion of "entrepreneurship" at first (Dargham, 2024).

Nonetheless, the majority of students enrolled in these programs have a variety of career options, such as working in "out-of-school" settings, teaching music in other settings (Graefe, 2024), or, more specifically, working in performance or the music industry's business (Lee *et al.*, 2024). Because music is so vital in human existence on an individual, social, cultural, economic, and educational level, one could claim that persons with a professional music education have a diverse range of job prospects after graduation (Kim & Comunian, 2024). This suggests that entrepreneurial education in music may have the ability to produce value for the individual as well as the general community.

While most musicians and music educators do not consider themselves to be entrepreneurs, some common traits shared by both groups of people are creativity (Mateos-Moreno & Garcia-Perals, 2024), enthusiasm, self-assurance, and perseverance.

Furthermore, the skill set of an entrepreneur should include traits like adaptability, resourcefulness, and multitasking, which are qualities that professional musicians have identified

as critical to their professions (Mateos-Moreno & Garcia-Perals, 2024). Therefore, it is advantageous to highlight shared characteristics in both dimensions in addition to highlighting the many values of art entrepreneurship. According to published reports, music education students are not always able to begin or sustain a successful musical career after graduation (English *et al.*, 2024). As a result, entrepreneurship education is viewed as a means of equipping these students with the information and skills required to pursue a number of music-related professional paths (Raappana&Pihkala, 2024). Entrepreneurship trainings can help prepare music education students for the business world and improve their employability (Koropoguiet *al.*, 2024).

However, more ground-breaking research is needed to define how these trainings might be handled in order to provide more effective training in this area. The literature demonstrates a lack of consensus on the best method among the several entrepreneurship trainings available to music education students, and the quality of the evidence supporting these programs' short- and long-term efficacy is insufficient. Furthermore, while undergraduate students recognize the value of participating in entrepreneurship education, they do not always value, prioritize, or show excitement for these programs (Horn *et al.*, 2024).Examining the different factors associated with the entrepreneurship levels of music education, students become significant in this regard since it will help identify the students who can benefit from further entrepreneurship education programs.

Adaptability, flexibility, originality, passion, self-confidence, tenacity, and the ability to multi-task are key characteristics of an entrepreneurial music program. Successful music entrepreneurs frequently combine creativity, industry expertise, networking abilities, and a strong work ethic. They negotiate the hurdles and possibilities in the music industry to build long-term careers and companies based on their passion for music (Vengrasamy, 2023). Vengrasamy (2023) highlighted artist Management, record label ownership, event Promotion, music production, music education, music technology, music publishing, merchandising and merchandise sales, music journalism and media, music tech start-up, studio recording and stage designing and managing different forms of Entrepreneurial Music Education.

Problem Statement

This paper was informed by the high level of unemployment among music graduates after school as well as the challenge of Music students' inability to maintain a profession in music after graduation. It is not really bad to venture into the different trades mentioned above but it is important to still maintain music as a profession by the music graduates, having spent three years in the college to study music.

More so, it is more beneficial to embark in music related trade or business because music as a profession is highly enterprising and lucrative if properly guided. Involving in other business activities outside music should be an additional source of income. If this problem is not attended to, and the system persists, by the year 2030, music profession would have been paralyzed. Although entrepreneurial music education has been incorporated into the curricula of colleges of education, (Hattet *al.*, 2024), there is still a gap between what is expected to be taught, what is being taught and the effect of what is taught on the music graduates and the immediate society. The problem of unemployment should have been minimized if the curriculum has been properly implemented. This makes it necessary to examine the implementation of entrepreneurial music education in the department of music of Federal College of Education, Abeokuta .In an attempt

to curb the observed problems, generally, this study investigated the benefits of entrepreneurial music education program in F.C.E., Abeokuta. Specifically, the study:

- i. discovered the awareness level of the benefits of entrepreneurial music education in the study area;
- ii. examined the needs to undergo entrepreneurial music education in the study area;
- iii. identified challenges facing entrepreneurial music education in the study area and;

Methodology

Simple random sampling technique was adopted for the selection of 50% of 120 students which produced 60 students across levels of Music Education Department which constituted sample size for the study. After the collection of pertinent data, frequency counts and simple percentage were adopted in the analysis of the generated data. These statistical tools were used for description and simplification of the collected data.

Data Analysis and Presentation of Results

Socio-economic variables

Age: The data shown in Table 1 indicates that 73.3% of the respondents were between 18–26 age range and 26.7% fall within the 27–34 age range. The bulk of the respondents, according to the table, were between the ages of 18-26 years.

Gender: Results in Table 1 indicates that 53.3% were males while 46.7% of the respondents were females. Therefore, it was observed that the majority of the respondents were males.

Marital Status: Table 1 depicts the marital status of the respondents. The table shows that 76.7% of the respondents were single, while 23.3% were married.

Level: The results shown in Table 1 indicate that 46.7% of the respondents were in their penultimate year, 36.7% in their final and 16.7% in their first year.

Monthly Stipend: Table 1 reveals that majority (68.3%) received stipend of ₦25,000 and below, while 26.7% received stipend within the range of ₦50,001 to ₦75,000. The mean stipend was ₦23,383. This suggests that majority were from background of average financial status.

Table 1: Socio-economic variables

		F	%	Mean	Standard Deviation
Age	18-26 years	44	73.3		
	27-34 years	16	26.7		
Gender	Female	28	46.7		
	Male	32	53.3		
Marital status	Married	14	23.3		
	Single	46	76.7		
Level	100	10	16.7		
	200	28	46.7		
	300	22	36.7		
Monthly stipend (₦)	25,000 and below	41	68.3	23,383	16,711
	25,001-50,000	16	26.7		
	50,001-75,000	3	5.0		

Source: Field survey, 2024.

Analysis of Research items

This aspect gives answer to the research questions generated from the objective of this study. The results were generated by using a Likert Scale of Strongly Agreed, Agreed, Disagreed and Strongly Disagreed.

Research question number 1: Are you aware of the benefits of entrepreneurial music education?

The result indicated that, few of the respondents were unaware while a greater number were aware about the numerous benefits involved in entrepreneurial music education program in Federal Colleges of Education. 83.3% were aware of the benefits while 16.7% of the respondents were unaware of the benefits of entrepreneurial music education. This implies that, orientation programs, seminars and workshops organized in order to create awareness of the program are really effective. The result also revealed that majority (80%) are aware of the music production entrepreneurial aspect of music education while 20% are unaware. Table 2 also shows that majority (76.7%) are aware of the artist management and music publishing entrepreneurial aspect of music education. This implies that the respondents are aware of the benefits of entrepreneurial music education to an acknowledgeable extent.

Table 2: Awareness of the benefits of entrepreneurial music education in the study area

	Not aware		Aware	
	F	%	F	%
Artist management	14	23.3	46	76.7
Event promotion	22	36.7	38	63.3
Music production	12	20.0	48	80.0
Music education	10	16.7	50	83.3
Sales of musical materials or merchandise sales	20	33.3	40	66.7
Music Journalism and media	18	30.0	42	70.0
Music tech start up	21	35.0	39	65.0
Music Publishing	14	23.3	46	76.7

Source: Field survey, 2024.

Research Question 2: What are the needs to undergo music entrepreneurship education?

Table 3 below reveals that (22) respondents representing 36.7% agreed while (38) respondents representing 63.3% strongly agreed that Music entrepreneur education provides essential knowledge about the music industry, including its structure, key players, and current trends, this knowledge is crucial for making informed decisions and navigating the industry effectively. This analysis shows that the entire respondents have affirmative opinion, then it is concluded truly that Music entrepreneur education provides essential knowledge about the music industry, including its structure, key players, and current trends, this knowledge is crucial for making informed decisions and navigating the industry effectively.

Music entrepreneurs need strong business skills to manage their careers, market their music, negotiate contracts, and handle finances.

Table 3 reveals that (27) respondents representing 45% agreed while (33) respondents representing 55% strongly agreed that music entrepreneurs need strong business skills to manage their careers, market their music, negotiate contracts, and handle finances. This analysis shows that all respondents agreed, then it is concluded truly that music entrepreneurs need strong business skills to manage their careers, market their music, negotiate contracts, and handle finances.

Networking is crucial for building a support system and creating opportunities in the music business.

Table 3 shows that (58) respondents altogether, representing 96.7% agreed that networking is crucial for building a support system and creating opportunities in the music business while 2 respondents representing 3.3% are undecided. It is evident in this study that networking is crucial for building a support system and creating opportunities in the music business.

Knowledge of music copyright, intellectual property rights and contract law is essential to protect musicians from legal issues.

The result in table 3 depicts that (59) respondents altogether representing 98.3% agreed that knowledge of music copyright, intellectual property rights and contract law is essential to protect musicians from legal issues while 1 respondent representing 1.7% was undecided. This analysis shows that overall respondents have affirmative opinion, then it are concluded that knowledge of music copyright, intellectual property rights and contract law is essential to protect musicians from legal issues.

Music entrepreneur education provides guidance on building a sustainable music career, setting goals, and creating a roadmap for success

The result in table 3 shows that (57) respondents representing 51.7% agreed that music entrepreneur education provides guidance on building a sustainable music career, setting goals, and creating a roadmap for success while 1 respondent representing 1.7% disagreed to the questionnaire item, only 2 respondents were undecided. This analysis shows that the number of respondents having affirmative opinion is higher than those having contrary opinion, then it is concluded that music entrepreneur education provides guidance on building a sustainable music career, setting goals, and creating a roadmap for success.

Music entrepreneurial education does not necessarily help to minimize unemployment after graduation

The result in table 3 displays that (45) respondents representing 75% agreed that music entrepreneurial education does not necessarily help to minimize unemployment after graduation while 8 respondents representing 10% disagreed to the questionnaire item, only 9 respondents were undecided. This analysis shows that the number of respondents having affirmative opinion is higher than those having contrary opinion, then it is concluded that music entrepreneurial education does not necessarily help to minimize unemployment after graduation.

Table 3: Needs to undergo music entrepreneurship education

	Strongly Disagreed		Disagreed		Undecided		Agreed		Strongly Agreed	
	f	%	F	%	f	%	f	%	f	%
Music entrepreneur education provides essential knowledge about the music industry, including its structure, key players, and current trends, this knowledge is crucial for making informed decisions and navigating the industry effectively.	0	0.0	0	0.0	0	0.0	22	36.7	38	63.3
Music entrepreneurs need strong business skills to manage their	0	0.0	0	0.0	0	0.0	27	45.0	33	55.0

careers, market their music, negotiate contracts, and handle finances.

Networking is crucial for building a support system and creating opportunities in the music business.	0	0.0	0	0.0	2	3.3	21	35.0	37	61.7
Knowledge of music copyright, intellectual property rights and contract law is essential to protect musicians from legal issues	0	0.0	0	0.0	1	1.7	27	45.0	32	53.3
Music entrepreneur education provides guidance on building a sustainable music career, setting goals, and creating a roadmap for success	0	0.0	1	1.7	2	3.3	26	43.3	31	51.7
Music entrepreneurial education does not necessarily help to minimize unemployment after graduation	3	5.0	3	5.0	9	15.0	24	40.0	21	35.0

Source: Field survey, 2024.

RESEARCH QUESTION 3: What are the identifiable challenges facing music education in higher music education?

Table 4 reveals that (31) respondents representing 51.7% agreed while (29) respondents representing 48.3% strongly agreed that many music programs struggle with limited budgets, making it difficult to provide quality education, maintain instruments, and support faculty and students adequately. This analysis shows that the overall number of respondents has affirmative opinion, then it is concluded that many music programs struggle with limited budgets, making it difficult to provide quality education, maintain instruments, and support faculty and students adequately.

Table 4 reveals that (55) respondents altogether, representing 91.7% agreed that recruiting and retaining qualified music faculty and staff can be challenging as talented musicians and educators may be drawn to more lucrative opportunities in performance or private teaching while 2 respondents representing 3.3% disagreed to the questionnaire item, only 3 respondents were undecided. This analysis shows that the number of respondents having affirmative opinion is higher than those having contrary opinion, then it is concluded that recruiting and retaining qualified music faculty and staff can be challenging as talented musicians and educators may be drawn to more lucrative opportunities in performance or private teaching.

The result in table 4 depicts that (55) respondents altogether, representing 91.7% agreed that some music programs experience declining enrollments, which can threaten the viability of the program while 2 respondents representing 3.3% disagreed to the questionnaire item, only 3 respondents were undecided. This analysis simply shows that the number of respondents having affirmative opinion is higher than those having contrary opinion, then it is concluded that some music programs experience declining enrollments, which can threaten the viability of the program.

Table 4 reveals that (57) respondents representing 95% agreed that students' access to practice rooms, rehearsal spaces, instruments, and recording equipment can be limited, impacting the quality of education and practice for students; 2 respondents representing 3.3% disagreed to the questionnaire item, only 1 respondent are undecided. This analysis simply shows that the number of respondents having affirmative opinion is higher than those having contrary opinion, then it is agreed and concluded that students' access to practice rooms, rehearsal spaces, instruments, and recording equipment can be limited, impacting the quality of education and practice for students. Table 4 reveals that (57) respondents representing 95% agreed that ensuring that music curricula are relevant to the changing needs and interests of students and the evolving music industry can be a continual challenge; 1 respondent representing 1.7% disagreed to the questionnaire item, only 2 respondents are undecided. This analysis simply shows that the number of respondents having affirmative opinion is higher than those having contrary opinion, then it is agreed and concluded that ensuring that music curricula are relevant to the changing needs and interests of students and the evolving music industry can be a continual challenge.

Table 4: Challenges facing music Education in Higher music Education

	Strongly Disagreed		Disagreed		Undecided		Agreed		Strongly Agreed	
	f	%	F	%	f	%	f	%	F	%
Many music programs struggle with limited budgets, making it difficult to provide quality education, maintain instruments, and support faculty and students adequately	0	0.0	0	0.0	0	0.0	31	51.7	29	48.3
Recruiting and retaining qualified music faculty and staff can be challenging as talented musicians and educators may be drawn to more lucrative opportunities in performance or private teaching	0	0.0	2	3.3	3	5.0	24	40.0	31	51.7
Some music programs experience declining enrollments, which can threaten the viability of the program	0	0.0	2	3.3	3	5.0	33	55.0	22	36.7
Students' access to practice rooms, rehearsal spaces, instruments, and recording equipment can be limited, impacting the quality of education and practice for students.	0	0.0	2	3.3	1	1.7	30	50.0	27	45.0
Ensuring that music curricula are relevant to the changing needs and interests of students	0	0.0	1	1.7	2	3.3	32	53.3	25	41.7

and the evolving music industry can be a continual challenge.

Source: Field survey, 2024.

Hypothesis Testing

H0₁: There is no significant relationship between awareness and level of need for entrepreneurial music education

Table indicates that there is significant relationship between awareness of event promotion ($\chi^2=2.370$; $p\leq 0.05$), sales of musical materials ($\chi^2=2.194$; $p\leq 0.05$) and level of need for entrepreneurial music education. This implies that level of need for entrepreneurial music education depends on awareness of event promotion and sales of musical materials.

H0₂: There is no significant relationship between level of need for entrepreneurial music education and its challenges

Table indicates that there is significant relationship between level of need for entrepreneurial music education and challenges such as music programs struggle with limited budgets ($t=3.878$; $p\leq 0.05$) and limitation of Students' access to practice rooms, rehearsal spaces, instruments, and recording equipment ($t=3.649$; $p\leq 0.05$). This implies that music programs struggle with limited budgets and limitation of students' access to practice rooms, rehearsal spaces, instruments, and recording equipment had significantly influenced level of need for entrepreneurial music education.

Table 6: Chi Square Analysis of relationship between awareness and level of need for entrepreneurial music education

		Level of Need for Entrepreneurial Music Education						χ^2	df	p-value
		Low		High		Total				
		f	%	F	%	F	%			
Artist management	Not aware	5	20.0	9	25.7	14	23.3	.266	1	.606
	Aware	20	80.0	26	74.3	46	76.7			
Event promotion	Not aware	12	48.0	10	28.6	22	36.7	2.370	1	.0124
	Aware	13	52.0	25	71.4	38	63.3			
Music production	Not aware	7	28.0	5	14.3	12	20.0	1.714	1	.190 ^a
	Aware	18	72.0	30	85.7	48	80.0			
Music education	Not aware	4	16.0	6	17.1	10	16.7	.014	1	.907 ^a
	Aware	21	84.0	29	82.9	50	83.3			
Sales of musical materials or merchandise sales	Not aware	11	44.0	9	25.7	20	33.3	2.194	1	.014
	Aware	14	56.0	26	74.3	40	66.7			
Music Journalism and media	Not aware	8	32.0	10	28.6	18	30.0	.082	1	.775
	Aware	17	68.0	25	71.4	42	70.0			
Music tech start up	Not aware	10	40.0	11	31.4	21	35.0	.471	1	.493
	Aware	15	60.0	24	68.6	39	65.0			
Music Publishing	Not aware	6	24.0	8	22.9	14	23.3	.011	1	.918
	Aware	19	76.0	27	77.1	46	76.7			

Table 7: Regression Analysis of relationship between level of need for entrepreneurial music education and problems

Model (R=0.653; R Square=0.426; Adjusted R Square=0.373; F=8.021,p=0.000)	Unstandardized Coefficients		Standardized Coefficients Beta	T	Sig.
	B	Std. Error			
(Constant)	11.468	2.674		4.289	.000
Many music programs struggle with limited budgets, making it difficult to provide quality education, maintain instruments, and support faculty and students adequately]	2.113	.545	.445	3.878	.000
Recruiting and retaining qualified music faculty and staff can be challenging as talented musicians and educators may be drawn to more lucrative opportunities in performance or private teaching]	-.276	.384	-.086	-.719	.475
Some music programs experience declining enrollments, which can threaten the viability of the program]	.580	.406	.171	1.428	.159
Students' access to practice rooms, rehearsal spaces, instruments, and recording equipment can be limited, impacting the quality of education and practice for students.	1.408	.386	.405	3.649	.001
Ensuring that music curricula are relevant to the changing needs and interests of students and the evolving music industry can be a continual challenge	-.380	.498	-.101	-.763	.449

Conclusion

Conclusively, entrepreneurial music education prepares students for a dynamic and ever-changing music industry. However, limited access to practice rooms, rehearsal spaces, instruments, and recording equipment and irrelevant curriculum were quite challenging in the study area. Need for entrepreneurial music education was significantly influenced by awareness of event promotion, sales of musical materials, limited budgets and limiting students' access to practice rooms, rehearsal spaces, instruments, and recording equipment..

Recommendations

Based on the findings deduced from the study, the following recommendations were made;

- i. Various aspects of music business entrepreneurship opportunities should be explored such as music networking which is a platform that allows musicians to connect with other

musicians, some people are looking for band members or jam mates, while others are looking to fill a position for a touring act because connecting with other musicians is a value-adding service.

- ii. Institutions should enabled the organizing of an events, seminars, and networking opportunities with professionals industries, alumni and other students to help them build valuable connections in the music industry.
- iii. Colleges of Education should enable the implementation of metrics and assessments to measure the effectiveness of entrepreneurial music education program. There should be the promotion and collaboration among students from different music disciplines, such as composers working with marketing majors to promote their compositions or performers partnering with audio engineers to produce their music.
- iv. Institutions should ensure that the curriculum is designed to cater to students with diverse musical interests, including performers, composers, producers, and music educators. Institutions should encourage interdisciplinary collaboration by offering joint courses with business or marketing departments to expose students to a broader skill set.
- v. Institutions should emphasize creativity and innovation as integral parts of entrepreneurial music education to encourage students to develop innovative ideas and solutions for the music industry's challenges.

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