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## **FORECASTING ENTREPRENEURIAL TRANSFORMATIONS OF MUSICAL ARTS IN NIGERIA THROUGH THE LENS OF VISION 2030: IMPLICATION FOR UNIVERSITY MUSIC EDUCATION**

### **Abstract**

*This study explores the potential entrepreneurial transformations of the musical arts in Nigeria through the lens of Vision 2030, the country's national development plan. Using a qualitative analysis of policy documents and expert opinions, we identify key trends and drivers of change in the musical arts sector, including the growing demand for creative industries, digitalization and innovation. Our findings suggest that Vision 2030's emphasis on entrepreneurship, innovation, and cultural development is likely to shape the future of musical arts in Nigeria, with implications for university music education. We argue that music education programs in Nigeria must adapt to these changes by incorporating entrepreneurial skills, technology, and innovative thinking to prepare students for the evolving musical arts landscape. This study contributes to the ongoing conversation on the role of music education in fostering creative entrepreneurship and cultural development in Nigeria and beyond.*

**Keywords:** *entrepreneurship, transformation, musical arts, vision 2030*

### **Introduction**

Vision 2030 refers to the 'National Vision 2030', the official development blueprint for the transformation of the music industry in Nigeria. Vision 2030 was carefully developed with the theme "Transforming Nigeria's Music Industry – A Nigeria, where students of music will visualize and actualize clear career paths, through well-nurtured musical aspirations". This artistic blueprint centres empirical attention on the university music department, which has a pivotal role in realizing and perhaps surpassing the Vision. Given that transformations happen at the grassroots and seeing the realization of Vision 2030 as imperative; we examine the feasible entrepreneurial and enterprise proclivity of music students in Nigerian Universities and the institutional formal and informal curriculum implications.

The origin of Nigerian music can be traced to the history of the country. Music has been part of the cultural, social, and political relevance of the people. Nigeria is made up of about 250 ethnic groups speaking over 500 different languages (BBC, 2023), and each of these groups has its own musical culture. This musical diversity has contributed to the greatness of

Nigerian music. With exposure to Western education and lifestyle, Nigerian music adapted external features and incorporated external influence to create new forms and structures. This has enhanced the musical arts landscape, which in turn has promoted music as an enterprise. Over the decades, Nigerian musical arts have been thriving as an enterprise, music is in the market economy, and the entrepreneurial spirit has received less institutionalized attention in Nigerian universities.

This paper explores entrepreneurial values of Nigeria's musical arts through the lens of Vision 2030 and forecast its entrepreneurial transformations in University Music Education. The entrepreneurial transformations of musical arts in Nigeria as they may be positioned and repositioned in articulation with the intended musical arts transformation, bearing in mind Vision 2030 which could provide directions for education policy and curriculum design and, in so doing, further deliver collateral guidance to the operational aspects of university teaching, research, and service (Fallis, 2004).

## **Background and Rationale**

Entrepreneurship in the musical arts is identified in concert with the thrust of Vision 2030 as a fifteen-year forecast criterion for opportunity identification, long-range goal setting, concept validation and alignment, and implementation planning of transformation agenda. The issue of sustainable transformation of the musical arts in Nigeria has an emergent and pressing character. It provides a critical context in which to revisit and re-specify the aims and content of university music education. This discourse on the future of music education does not only recontextualize and juxtapose musical education against present and future social and cultural needs, it also renews and invigorates musical education from within, using the selfsame dynamic social and cultural forces contained within music that education itself musters to release personal and intellectual growth. This present contribution delineates forecasting elements in discussion on the entrepreneurial and education.

## **Research Objectives**

This study highlights the potential transformations likely to be experienced by the musical arts sector on the entrepreneurial, innovation, and value-added platforms. On the strength of such forecasts, the study attempts to codify essential skills, competences, knowledge, and pedagogical approaches that will assume pivotal importance in the training of future musicians within the context of university music education. To ensure a systematic unfolding of the foregoing aims, four objectives were pursued:

1. to identify the likely sector features of the musical arts in Vision 2030 outlook for Nigeria;
2. to outline the entrepreneurial transformations on the innovation and value-added dimensions of the sector;
3. to pinpoint the opportunities for growth visible within the forecasted transformations; and
4. to describe the implications for university music education if the forecasted shifts are to be realized.

## Scope and Significance

In general, the musical arts are largely unfinished until the elements of singing or instrumental music making are performed. As part of entrepreneurship, the actual performance of music may be carried out by a wide variety of community members at various levels of proficiency. Such performances are likely to reveal the underlying processes of change, or level of resistance to change, more clearly than the activities of professional musicians. For this reason, skills in music performance, or at least an awareness of the musical arts, are as important for scholars working in the fields of entrepreneurship and visioning as are the abilities of those engaged in the business of music.

The scope of this work extends from a musical examination of the vision of Nigeria to the various processes employed in the realization of the vision (or lack thereof), as well as both formal and informal site-specific musical practices within the country. The term ‘musical arts’ encompasses the extensive study of music theory, performance, history, and other related fields according to Onwuegbuna, & John, (2023). Though the musical elements of performing and listening are the main focus of this definition, the roles of music in performing other aspects of culture should not be overlooked. The significance of this work lies in identifying and discussing transformations of musical arts as part of broader entrepreneurial changes identified for the whole society. This musical perspective is presented as an addition to other specialized viewpoints in order to stimulate further research and discussion among both scholars and practitioners.

## Literature Review

In the new era, artists must become entrepreneurs of their own lives (Jensen, 2013), with unique visions for their professional futures, and the hubs of bodies like arts councils should become at least partly centers of entrepreneurial education to guide the souls. The economic, social, and political forecasts concur – the entrepreneurial artist is the model of the future, and entrepreneurial education is crucial.

The creative and cultural industries (CCIs) are one of the most dynamic sectors of the world economy. The creative economy is estimated to be worth \$985 billion. According to G20 Insights, the creative economy might contribute 10% of the world GDP by 2030, while Deloitte projects that the creative sector would expand by up to 40% by the same year. According to UN estimates, “the creative industries account for 3.1% of global GDP, generate annual revenues of over \$2 trillion, and account for nearly 50 million jobs worldwide...these industries employ more people ages 15-29 than any other sector” (The Policy Circle, 2024, para. 5). The arts are an entrepreneurial service to society being run as a business.

University education is recognized as the foundation for nurturing future leaders, key players, and stakeholders of any profession, including the musical arts profession (United Nations, 2022). With the forecast of entrepreneurial transformations of the musical arts sector through Vision 2030, the paper discusses some of the key entrepreneurial, intrapreneurial, and business skills, capabilities, competencies, and innovations that university music school

graduates should build and develop; and how these skills can be nurtured and developed during their music degree programs.

Nigeria's Vision 2030 is an artistic pathway designed to address the identified vision challenges through a transformational artistic agenda.

## **Entrepreneurship in the Music Industry**

The term 'Music Industry' broadly refers to all those involved in the creation, performance, recording, promotion, distribution, and retail sales of music. These include composers, choreographers, songwriters, singers, performing artists, technical engineers, record company executives and staff, concert promoters, marketing and sales personnel, copyright lawyers, and retail outlets. In the strictest sense, therefore, the Music Industry comprises all those who engage in the various economic activities associated with the creation, performance, recording, promotion, distribution, and sales of music. The Music Industry is a major segment of the Entertainment Industry, which, in turn, is a branch of the Creative Industry. The Music Industry is a multi-billion naira/dollar sector known for its dynamic shifts, high stakes, and high risk. Yet, it offers numerous opportunities for those who are willing to develop and apply entrepreneurial capabilities.

Nigeria's Vision 2030 sets goals, targets, and pathways for national development up to the year 2030. As a narrative review, the paper provides information on the features of Vision 2030, entrepreneurial models of the 21st century, and the entrepreneurial transformations of the musical arts, as well as their implications for university music education.

## **Musical Arts in Nigeria: Current Landscape**

Recent developments in Nigerian music show that these attributes of transformation and entrepreneurship are creeping into the musical arts. It is for this reason that we are forecasting these changes so as to draw attention to what is becoming rather than what is. In this way, those involved in music could prepare to undergo some educational training that could facilitate their becoming while being. As we are mainly concerned with music arts at the university level, this forecast is also a pointer to how university music education will need to be refocused, retooled, and redesigned to prepare music students to become the future music artists in line with Vision 2030 agenda.

The musical arts in Nigeria have always been in a state of flux, largely as a result of the country's ethnically diverse populations, whose interactions give rise to various musical styles and syncretic forms. Although Nigeria's music is diverse and has come a long way, it is noted mostly for entertainment value and not for the power of its transformative effects. Traditionally, music is one of the arts of the people in Nigerian societies, and it is seen as a means of expression rather than a commercial venture. However, music has the potential to be transformative when entrepreneurial behaviors are inculcated either in the artists or in their presentations.

## **Vision 2030 and its Implications for Entrepreneurship**

Furthermore, as the nation undertakes programs for rebranding and reforming the image and performance of Nigeria as a nation, university music graduates will be among the professionals who can use music as a tool to help achieve this objective. Nigerian music exerts a powerful hold on the Nigerian psyche, and it is an effective medium for influencing the perceptions of both Nigerians and outsiders. By helping to promote Nigerian music locally and internationally, music graduates can play their own part in helping to achieve the goals of Vision 2030 and beyond.

Vision 2030 advocates the need for every Nigerian to have a sense of self-actualization and the feeling of being part of a dynamic society that is collectively making recognizable progress in the setting of communal and individual goals (Anyanwu, 2022; Ezimakor, 2023). This provides a strong entrepreneurial motive for enhancing university music education so that graduates can use their talents to help achieve this vision. They will also be motivated to enter the music profession knowing that both the profession and the Nigerian society are in the process of a positive transformation. Graduates will, in turn, be agents of change in the musical arts in Nigeria.

## **Methodology**

This study outlines the feasibility plan for transforming a university music school into a hub aligned with Vision 2030's aspirations for musical arts in Nigeria. The study is qualitative and combines conceptual analysis, and document analysis. Data collection includes reports, documents, proposals, and university music school projects related to sustainable development through music. Data for the study were gathered through policy document review. Additional data sources include published books, articles, and unpublished theses on entrepreneurial transformations in musical arts and music education. The constant comparative method, inherent in grounded theory, was used for data analysis. This approach involves comparing data points to identify patterns and themes.

## **Entrepreneurial Transformations in the Musical Arts**

Nigeria is replete with rich musical arts, developed by a myriad of ethnic groups over the centuries. These musical art forms have become part of the nation's identity and musical heritage. The Federal Government of Nigeria, in its economic blueprint, Vision 2030 - National Economic Empowerment and Development Strategy (NEEDS), acknowledged creativity as among the new sources of comparative advantage, identifying the music industry as one of the several uncharted frontiers, and highlighting the importance of the arts for the holistic development of the nation (Federal Republic of Nigeria, 2017; Nigerian National Planning Commission, 2004).

## **Technological Innovations**

Vision 2030 recognizes that this sort of innovation does not happen regularly. The science and technology endowment fund is set up to foster such a transformation through nurturing scientific and technological talents. It also encourages partnerships with international agencies

to create centers of excellence through which transformational programs can be implemented (FRN (2022)). This effort will have a considerable impact on making science and technology one of the key innovation drivers of Vision 2030.

In the technological domain, terms such as breakthrough, radical, and disruptive innovations are used to describe advancements which bring about sudden, dramatic, and far-reaching shifts that have the capabilities of changing the economy, entrepreneurial landscapes, and the world. Such innovations usually completely reshape products, services, structures, and processes.

For music university level in student education, it will imply reviewing and modifying music programs so as to let the students be adequately prepared during the learning period to be the leaders of change and transformation in the musical arts occurring in the entrepreneurial ecosystem.

Technological Innovations: The science and technology sector, being one of the innovation drivers in Vision 2030 with a transformation program, has a clear long-term influence trajectory on entrepreneurship. The revolution of science and technology in Nigeria is predicted to bring about positive radical innovations and breakthroughs to the economy, facilitating the exposure of hidden talents in the technological arts within the entrepreneurial ecosystem. To forecast this transformation, it is imperative to look at the motive of involvement in musical arts of stakeholders in the emerging modifications.

## **Business Models in Music Industry**

The demographic dividend poses a forecast challenge in the sphere of job creation. Entrepreneurship is projected to provide the mass employment that is needed, but entrepreneurial activity has to increase dramatically for this forecast to be fulfilled. New venture creation is not sufficient to fill this gap, and it is the transformation of business activities that will convert other businesses into new entrepreneurial entities. Small and medium enterprises have this adaptive, flexible, and fast-acting entrepreneurial edge which the forecast of mass job production requires.

Nigeria, as a developing oil-rich country, relies on vision documents for its developmental pathway. Vision 2020 has impacted every sector in Nigeria. Vision 2030 is the roadmap for leadership at all levels. New ideas about the future are catalysts for entrepreneurial activity. As the musical arts undergo a process of silo-disciplinary convergence (Littleton & Mercer (2012)), the emergence of a vibrant entrepreneurial ecosystem encompassing the transformational philosophy of leadership at all levels is required.

## **Vision 2030 and its Relevance to the Music Industry**

In Vision 2030, the musical arts facilitate vision casting, corporate governance, social marketing, and brand positioning. Music functions in Vision 2030 documentary as a signature tune and for underscore, signature close, and background. These areas of music applications also allow the subskills of musicology, composition, arrangement, and production to be

utilized or engaged. Such utilizations indirectly impart and give leverage to the university-domiciled music education. The field of play is expanded beyond the undergraduate students to include matriculating students in the postgraduate, continuing, and executive education segments who come from both students and other stakeholders. Given the nature of sight and sound as senses, the field of play for music is arguably more expanded than other fields of education. The reach is truly global as it also must accommodate non-Nigerian audiences.

In Vision 2030, the university music education engages meaningfully with the industry. Relevant entrepreneurial skills are acquired and inculcated by students through an interaction process that bridges formal education in music with the informal sector of the industry.

Vision 2030 sets a marked direction for the entrepreneurial transformation of the music industry in Nigeria. By placing more emphasis on the non-oil sectors, especially the arts, which is an industry in which music arts belong, Vision 2030 provides a blueprint for the repositioning and reinventing of the industry through musical arts for sustainable economic growth and development.

## **Implications for University Music Education**

University music departments, through performance concentrations, offer primary pathways in music education. Bachelor's degree recipients, whether in music education or the various liberal arts music degree programs, are generally destined for school teaching, studio instruction, and advanced student teaching, instructors at the elementary school level, higher education through the concept of spiral progression, or freelance performing. However, specialization in music history, writing, and criticism, administration and library science also beckon as alternative employment fields (Onu, 2016). The educational emphasis in performance and music education has traditionally featured the classical concert and recital literature, opera, and representative art music compositions from the western tradition. Fortunately, acknowledgment and exploration of the world's music is gradually becoming part of the standard curriculum for all music students (Onu, 2023).

Beyond visionary metaphor, art concepts, and music terminologies seek talents, train intellects, and sponsor the ethic of specialization to serve noble concerts, commercial broadcasts, or the village square – all important aspects of societies to be addressed by university music education curricula. Several universal basic patterns, allowing for regional variations, are recognized, relying on experience and modern methodologies as guidelines. In discussing these patterns, this paper emphasizes the importance of exposure to the music of the world and music as a mirror of society, and that relevant entrepreneurial behaviors are exhibited as performing musicians connect with their audiences.

## **Curriculum Development**

Entrepreneurial education cannot stand alone; therefore, exposure to entrepreneurial transformation within the music curriculum will be achieved through collaboration with relevant stakeholders outside the music department. The practical experience to be gained will be through attachments with the private sector (business organizations related to music, event

management, advertising, etc.) and non-governmental organizations involved with music projects carried out for community development. Business plans for music-related projects that will be initiated during practical experience, and some developed in conjunction with the business department, will be implemented by qualified graduates who specialize in areas such as performance, composition, recording technology, and music education. The private vision of individual students will be encouraged during their course of study, guided by music faculty who are actively engaged in the profession of music. The result of this forecast is a growing curiosity and excitement in the study of music by potential students because the musical arts appear to be a pathway to a secure economic future supported by Vision 2030.

A model for forecasting and curriculum development to reflect the transformation of the musical arts based on the Vision 2030 pillars is suggested. Specific courses earmarked for entrepreneurial training include Introduction to Music Entrepreneurship, Entrepreneurial Skills in Community Development, Project Management in Music Business, and Global and Regional Dimensions of Music Business. These courses will be taken as general studies by all students and as special electives in the final year of study by degree students specializing in Performance, Composition, Recording Technology, and Music Education. Integration with other departments such as Business, Mass Communication, and Management are highly recommended and should be encouraged.

### **Industry-Academia Collaboration**

Functional and fruitful collaboration can only occur when these agencies work together and set up channels and avenues that promote and facilitate joint ventures and collaborative initiatives on a regular basis. Previous research findings affirm the benefits derived from the partnership between industry and academia. A study by Minors, Burnard, Wiffen, Shihabi, and Simon van der Walt(2017)found the connection between the music industry and higher education opportunities as a fast-growing associate; another studyby Onu(2023) found that partnerships between industry and academia create value that is capable of remedying problems related to the enterprise and higher education regulatory framework. This suggests that regular collaborations which explore joint ventures and other initiatives should be utilized and employed to design and establish valuable entrepreneurial and employment frameworks through higher music education. Since experts have predicted that to achieve the goals of Vision 2020, industry-academia partnerships will have to be created in order to design and develop programs to support the reform of higher music education, so this can be a reality.

The entrepreneurial model, as presented by Vision 2030, and considerations for reforming/nurturing through modifying university music education to be conversant with this new philosophy, cannot be a sole accomplishment of the university music programs without a robust collaboration between industry and academia. Utilizing and implementing this framework philosophy as a curriculum in the university will require regular re-evaluation of the specific music program in question, partnered with industry, to ascertain that the program offered prepares students for the real world by offering contemporary and relevant music programs at the university or college level. Industry has a major role to play in a university setting and in a college music program. Onu (2023) claims that industries provide the most

stable sources of capital at the local and national levels and create job opportunities for students that graduate from college. He further maintains that an industry that is closely related to student learning has the advantage of easily absorbing graduates into the job market. Adeogun, (2012); Onwuegbuna, (2012); Onwuegbuna & John (2023) and Simeon, (2021) suggest that academic programs should be guided by employment opportunities and/or entrepreneurial activities, and this requires input from industry. Such collaboration between regulators of higher education and the industry can ensure that appropriate skills and competences required of graduates are in agreement.

## **Conclusion and Future Directions**

Over the last decades, entrepreneurship has become a global phenomenon. In Nigeria, music is not just a form of art but a way of life which has a significant impact on people in diverse ways. Nigerians are passionate about music, and the industry is one of the largest in the world. Not only is music a popular expression of art, but it is also a tool for promoting mass education, moral re-armament, and national unity. The entrepreneurial approach to the transformation of the musical arts should, therefore, be a vision that will create both social and economic values. In doing this, education has a pivotal role to play in preparing and guiding the new generation of musicians.

This paper is a futuristic discussion of the entrepreneurial transformations of the musical arts in Nigeria envisaged in Vision 2030. It underscores the imperatives of these transformations, outlines the likely features, and advances some predictions to enhance the vision. The study concludes by drawing implications for university music education in Nigeria. This discussion is set within the context of SDG, the musical arts in Nigeria, Vision 2030, transformations, and entrepreneurship.

## **Summary of Findings**

This paper captures the transformational changes of the musical arts in the creative and cultural industries and the entrepreneurial propensities that will guide the musical arts sector towards the realization of Vision 2030. These outcomes present a challenge for University Music Education, and the time to act is now. The challenge lies in repositioning the music program curriculum to achieve these entrepreneurial goals for the students. This will enable students contribute to the realization of Vision 2030 for Nigeria.

In summary musical arts will experience increased patronage. - More music events will be staged, leading to job creation. - Nigerian musical products will be exported, contributing to foreign exchange earnings. - The nation's unity will be enhanced through increased performance of Nigeria's diverse musical cultures. - There will be a higher demand for music teachers at the nursery and primary school levels. - Musical rehearsals, teaching, and performances will require high-quality musical instruments, leading to increased investment in instrument construction and repair.

The way forward for Nigerian Music Education lies in nurturing the spirit of enterprise in music arts students. This will ensure that upon graduation, they are not only job seekers but

also job creators. With this entrepreneurial approach, the musical arts will undergo a positive transformation, harnessing its qualitative and quantitative benefits. This will directly and indirectly contribute to the nation's economic growth and the realization of Vision 2030, positioning Nigeria as a world-class nation in the twenty-first century.

## **Recommendations for Policy and Practice**

Innovation and creativity in music should be encouraged in students for them to be able to have a unique selling point as they transit to become music entrepreneurs. Students should also be equipped with requisite skills and knowledge regarding business, marketing, and financial management for their entrepreneurial activities. Moreover, university music education curricula should be designed in such a way that it builds students' resilience and ability to adapt to continuous changes in the music industry, especially relating to technological advancements. This will help students to be better prepared for the entrepreneurial musical arts environment.

For university music education, it is recommended that there should be a more holistic approach to music learning that encompasses creativity in students as well as exposure to various musical influences so that students can be equipped to learn how to become versatile in different music genres to increase their employment chances in the entrepreneurial musical arena.

While the entrepreneurial transformation of music arts is still emerging, and given that Nigeria has articulated a Vision 2030 development plan with the musical arts not currently featuring, it is recommended that the country considers including music in the arts and culture sector for economic diversification with targets and indicators that encapsulate some of the expected outcomes of this artistic field. Such a recommendation lends itself to the main thrust of the arts, which is aesthetic presentation, as the country begins to plan for a post-oil economy with some of the emerging influences of the musical arts.

## **Future Research Directions**

With an understanding that Vision 2030 is essentially a roadmap that aims to deconstruct a future vision into milestones in order to monitor progress and ensure that the strategic intents are achieved, there is a need to forecast entrepreneurial transformations and then consider or propose modified music curriculum outcomes in anticipation of the changes that will take place within the industry. Music educators should be encouraged to perform research that is industry-specific and industry-relevant in order to be industry-savvy about the prospective changes in the music industry and, therefore, be better prepared to equip the students for the industry that they will be entering into the job market.

Given the qualitative, futuristic nature of this study, which leans heavily on industry, venture, and entrepreneurial theories within the context of the emerging market of the musical arts, the direction of future research is both theoretical and empirical. It is novel on one hand and industry-specific on the other hand. More studies, in-depth or focused studies, are also needed in particular areas that meet the emerging nature of the music industry, such as digitalization,

new market development, and the evolving nature of musical arts. This should also be of particular interest to other stakeholders in the music industry. On the theoretical pathway, future research should attempt to extend the ideas proposed in this study, as well as in other related studies on artistic ventures and industries, in order to test its applicability as a generic visionary concept.

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