



Integrating Societal Music Industry Experience into Curriculum-Based Entrepreneurship in the Department of Music, University of Port Harcourt, Nigeria

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Abstract

Nigeria's ongoing economic crisis, characterized by high unemployment, persistent inflation, and limited formal job opportunities, underscores the urgent need for effective entrepreneurship education capable of enhancing graduate employability. Within this context, this study adopts a qualitative case study design to examine how the integration of real-world music industry experiences into curriculum-based entrepreneurship education can enhance music performance practice, entrepreneurial competence, and career relevance among undergraduate music students in the Department of Music, University of Port Harcourt (Uniport). Grounded in virtue ethics and Dewey's pragmatism, the study emphasizes experiential learning, ethical practice, and real-world problem solving as essential components of music entrepreneurship education. To achieve this objective, data were generated through structured and semi-structured interviews with a total of 70 participants, including 67 undergraduate music students randomly selected from a population of 147 across 100–400 levels, one graduate purposively selected to provide retrospective insights, and two academic staff members with extensive music industry engagement who were purposively selected to provide professional insights into curriculum relevance and industry linkages. Hence, while documentary analysis of the Departmental Handbook further complemented the data sources. Subsequently, data were analyzed thematically to identify patterns related to skill acquisition, industry exposure, entrepreneurial readiness, and constraints to income generation. Findings reveal that although the Department of Music has produced competent graduate entrepreneurs across various music specializations, limited access to structured industry engagement, production infrastructure, and promotional platforms, when

combined with prevailing economic constraints, significantly hinders undergraduate students' ability to translate acquired skills into sustainable income. Consequently, the study concludes that embedding supervised, curriculum-integrated music production, promotion, and performance projects can strengthen students' entrepreneurial competence and better align university music education in Nigeria with employability goals. In this regard, the study recommends improved infrastructural provision and strategic industry collaborations within the Uniport Department of Music to deepen the integration of practical industry experiences, in support of the University's mandate to produce self-reliant graduates.

Keywords: Curriculum-based entrepreneurship, music industry, music business, employability, paradigm shift.

Introduction

Nigeria's contemporary socio-economic environment is marked by rising unemployment, persistent inflation, and diminishing formal employment opportunities. Within this environment, graduates of creative disciplines, including music, have been disproportionately affected, largely due to the informal, competitive, and capital-intensive nature of creative industries. In public universities, these challenges are further intensified by financial constraints, limited institutional resources, and narrowing pathways to economic independence after graduation (Ogunrinade & Ogunrinade, 2025). For music students in particular, the widening gap between academic training and sustainable participation in the music industry has heightened the need for entrepreneurship-driven music education that equips learners with practical, market-relevant, and ethically grounded skills (Bennett, 2019). In response to these realities, Nigerian higher education institutions such as the University of Port Harcourt, Nigeria, have long incorporated entrepreneurship education into their curricula as a strategy for promoting self-reliance and graduate employability. This initiative has largely taken the form of music business and entrepreneurship courses designed to expose music students to performance opportunities, production processes, and foundational industry knowledge. However, despite these curricular efforts, emerging evidence suggests that predominantly classroom-based approaches, short-term industrial training experiences, and specialisation-driven options remain insufficient to address the complex realities of the contemporary music industry. This is particularly evident given that sustainable participation in today's music ecosystem requires consistent access to production infrastructure, promotional platforms, professional networks, structured industry immersion, and startup capital. It is within the Nigerian higher education landscape that addressing these gaps has increasingly become a central concern for universities committed to national development and human capacity building. Thus, the University of Port Harcourt emerges as a significant institutional reference point in this study.

The University of Port Harcourt, established on April 27, 1975, as part of Nigeria's second generation of universities, aligns its academic mandate with national development, self-reliance, and service to humanity (Alagoa, 1998, as cited in Modeme, 2020). Within this institutional framework, the Department of Music, initially housed in the Department of Creative Arts between 2008 and 2010 under the leadership of Professor Henry Leopold Bell-

Gam, became an independent department in 2010 during the tenure of Professor Onyee Nwankpa as Head of Department (Modeme, 2020). Progressively, the Department of Music, University of Port Harcourt has produced graduates who have contributed meaningfully to Nigerian and global society as performers, music educators, music entrepreneurs, industry professionals, and more. The department's commitment to entrepreneurship and professional relevance has received institutional recognition. In 2014, it was adjudged the most entrepreneurial department in the Faculty of Humanities (Ibude, n.d.), an achievement that reflects the long-standing integration of entrepreneurship education within its curriculum. Specifically, music business modules are introduced at the 200 level as a compulsory course for all students, regardless of their intended specialisation choices. The music business course is therefore extended through advanced options at the 300 and 400 levels alongside the University's general entrepreneurship courses (GES 300 and 400). However, particularly in the 200-level music business studies in the University of Port Harcourt music department, with the project-based assessments, students are exposed to simulated industry experiences such as organizing musical performances, participating in industry visits, and managing music-related events. Nevertheless, Nigeria's current economic realities have revealed critical gaps between these curricular provisions and students' lived experiences within the music industry.

Consequently, while performance-based engagements remain relatively accessible, limited access to musical instruments, music production facilities, structured industry immersion, and promotional platforms continues to constrain students' ability to monetize creative outputs, develop sustainable artistic identities, and gain meaningful exposure during undergraduate training. Within this context, real-life music industry experiences refer to practical engagements that expose students to the operational realities of the music ecosystem, including music production, distribution, performance management, branding, marketing, and monetization processes. In this light, Pizzolitto (2024) conceptualizes the music industry as a broad ecosystem encompassing creative production, distribution, marketing, and promotion processes that generate economic value. Empathetically, the music industry encompasses all sectors of the music business, involving a range of organizations and professionals such as artists, composers, managers, media, promoters, and distributors who collaborate toward shared objectives (Tschmuck, 2016). Therefore, an industry exists where a product is commercially exploited, typically passing through stages of production, marketing, distribution, and consumption, which may also include related services. Within this framework, the music industry can be understood as the collective system responsible for facilitating music creation, commercialization, and consumption in multiple formats, including physical, digital, live, and multimedia platforms (Adedeji, 2016).

Hence, within music education, societal industry experiences include structured opportunities for students to engage in professional activities such as studio recordings and live performance management. In addition, event organization, artist branding, digital distribution, and collaborative projects with industry stakeholders. Such experiences expose students to industry standards, ethical practices, and market realities essential for sustainable career development. It is against this background that the present study seeks to address the following research questions: How does curriculum-based entrepreneurship education in the Department of Music, University of Port Harcourt, prepare undergraduate music students to translate their artistic skills into sustainable entrepreneurial and career outcomes within the contemporary Nigerian context? In what ways do prevailing economic conditions and

infrastructural constraints, such as limited access to musical instruments, production facilities, and promotional platforms, affect students' ability to apply entrepreneurial knowledge during their undergraduate training?

Accordingly, the study is grounded in virtue ethics and Dewey's pragmatism, emphasising experiential learning and ethical practices. In addition, real-world problem-solving and supervised curriculum integrated music industry projects in production, promotion, branding, and distribution as viable pathways for every music student. This enhances entrepreneurial competence, resilience, and employability of music students in the contemporary Nigerian context. In line with this perspective, the study proposes a strategic paradigm shift from a predominantly foundational approach to music business education, typically concentrated at the 200 level, to a comprehensive, curriculum-embedded entrepreneurship model integrated across all levels of undergraduate music education and performance specializations within the Department of Music, University of Port Harcourt, Nigeria.

Methodology

This study adopted a qualitative research approach using a case study design, focusing on the Department of Music, University of Port Harcourt (Uniport), Nigeria. Specifically, the case study design allowed for a detailed exploration of how curriculum-based entrepreneurship education can be expanded through music industry experiences to enhance students' entrepreneurial competence and career relevance. Consequently, the qualitative approach was considered appropriate because it enabled an in-depth understanding of participants' lived experiences, perceptions, and challenges within the department's entrepreneurship education framework. In terms of context, the study was conducted within the Department of Music, Uniport, which has integrated entrepreneurship education into its curriculum through courses in music business and related areas. As a result, the department's existing structure and course offerings provided a suitable platform for examining how curriculum-based entrepreneurship education prepares students for the realities of the contemporary music industry. Furthermore, this context made it possible to identify areas where the curriculum could be strengthened to address prevailing economic and infrastructural challenges.

With respect to the study population, the target population comprised undergraduate music students across 100–400 levels, with an estimated population of 147 students. From this population, a total of 67 undergraduate students were randomly selected to ensure representation across different academic levels and areas of specialization. In addition, one recent graduate of the department was purposively selected to provide retrospective insights into how the entrepreneurship curriculum translates into post-graduation realities. Moreover, two academic staff members with substantial experience in music industry engagement were purposively selected to provide expert perspectives on curriculum relevance and industry linkages. Therefore, the combination of random and purposive sampling techniques ensured that diverse student perspectives, graduate experiences, and informed institutional viewpoints were adequately captured.

Data for the study were generated primarily through structured and semi-structured interviews. These interviews explored participants' experiences and perspectives on entrepreneurship education, particularly in relation to skill acquisition in composition, vocal and instrumental music practice, industry exposure, and constraints to income generation within the Nigerian context. Moreover, to complement the interview data, documentary

analysis of the Departmental Handbook was conducted, which in turn provided additional insights into the curriculum structure, course requirements, and the integration of entrepreneurship-related content across undergraduate levels. Thus, the combination of multiple data sources strengthened the study's credibility and allowed for triangulation of findings.

The data collected were analyzed using thematic analysis. This process involved identifying, organizing, and interpreting recurring patterns and themes across both the interview responses and the documentary evidence. Consequently, key themes that emerged included skill acquisition, industry exposure, entrepreneurial readiness, and infrastructural constraints. It is important to note that although a total of 70 participants (67 undergraduates, 1 graduate, and 2 academic staff members) were involved in the study, only responses relevant to the emerging themes were analyzed in detail. This decision was guided by the principle of data saturation, whereby additional responses became repetitive and did not yield new insights. Therefore, this approach ensured analytical depth while simultaneously avoiding redundancy in the presentation of findings. Ethical approval for the study was obtained from the appropriate institutional authority. Before participation, all respondents were informed of the purpose of the research, and their consent was duly obtained. However, to ensure confidentiality, participants were assigned pseudonymous codes (e.g., Respondent A, Respondent B), and all identifying information was removed from the data. Furthermore, interview responses were cited as personal communications in-text only and were excluded from the reference list because they are derived from private interviews and are not publicly available.

Curriculum-Based Entrepreneurship Education and the Translation of Musical Skills into Career Outcomes during Post-Graduation

Findings from this study indicate that curriculum-based entrepreneurship education in the Department of Music, Uniport, has played a significant role in equipping students with foundational entrepreneurial awareness and practical competencies. Central to this effort is the integration of a compulsory music business course at the 200 level, introduced under the leadership of Professor Onyee Nwankpa and sustained across successive departmental administrations. As revealed through interviews, the course was intentionally designed to empower students with business knowledge and industry-oriented skills necessary for transforming musical talent into viable professional ventures. In line with Dewey's pragmatist philosophy, students are exposed to experiential learning through project-based assessments that require them to plan, organize, and execute music-related events such as concerts, performances, and showcases. These activities simulate societal music industry practices and provide opportunities for students to develop competencies in project management, budgeting, marketing, logistics, teamwork, and audience engagement. Such experiential approaches affirm Dewey's assertion that learning is most meaningful when knowledge is acquired through active engagement with real-life problems (Dewey, 1938).

Consistent with the first research question, which examines how curriculum-based entrepreneurship education prepares students to translate artistic skills into sustainable entrepreneurial outcomes, respondents reported that the music business course has long-term professional relevance across various areas of specialization. As noted by Respondent A (Graduate Student, Personal Communication, 1 July 2025), even students who did not

specialize in music business found the entrepreneurial skills transferable to performance, composition, music education, and many more. This finding supports existing literature that emphasizes the cross-disciplinary value of entrepreneurial competence within creative industries.

This includes evidence from alumni outcomes, further substantiating the effectiveness of this integrative approach, indicating that graduates of the department have established successful music-related ventures both within Nigeria and internationally. Examples include Charis Music by Aleruchi Uche Chris (U2011), Vicest Music Enterprise by Esther Oteri (U2012), etc. (Respondent A, Graduate Student, Personal Communication, 1 July 2025). In addition, Abii's Consults by Amabiolo Patsokari (U2019), Dovewillz by Godswill Duze (U2019), and Impeccable Learning Services by Ajoku Ugochukwu Sunday (U2019), and many others (Respondent B, Lecturer, Personal Communication, 1 July 2025). These outcomes demonstrate that curriculum-based entrepreneurship education has contributed meaningfully to graduate employability and self-reliance, aligning with the University of Port Harcourt's institutional mandate to produce economically empowered graduates. Consequently, from a virtue ethics perspective, these successes reflect the cultivation of entrepreneurial virtues such as initiative, responsibility, perseverance, and creative discipline. The findings, therefore, suggest that when entrepreneurship education is embedded within music training, it can foster both technical competence and ethical character development among students.

Economic Conditions and Infrastructural Constraints Affecting Uniport Undergraduate Music Entrepreneurial Application in the Contemporary Nigerian Context

Despite the strengths of Uniport's music entrepreneurship education, certain limitations reveal that prevailing socio-economic conditions and infrastructural limitations significantly hinder students' ability to apply entrepreneurial knowledge during their undergraduate training. This directly addresses the second research question concerning the effects of economic realities and infrastructural constraints on entrepreneurial practice. In response, Data from a survey conducted during the fifth week of the second semester of the 2024/2025 academic session reveal widespread inadequacy in access to personal musical instruments across all levels of study. As it was reported, the 100 level, only four out of seventeen students owned personal musical instruments. At the 200 level, nine out of twenty-two students reported ownership, while five out of ten students at the 300 level and eight out of eighteen students at the 400 level indicated that they possessed personal instruments. Instruments considered in this study included both stage-band instruments (such as guitars, keyboards, and drums) and Western orchestral instruments (including violins, flutes, and trumpets). These findings indicate a systemic infrastructural deficit that constrains skill development, examination preparedness, and consistent artistic growth. According to Respondent C (Lecturer, Personal Communication, 19 June 2025), access to departmental instruments is often restricted due to their poor condition, with precautionary measures implemented to preserve the few functional instruments available. As a result, underprivileged students are disproportionately affected, reinforcing unintentional inequality within the learning environment.

In light of these challenges, students' narratives further illuminate the lived consequences of these constraints. As a first-year student aspiring to become a gospel

instrumental minister, he described difficulty accessing instruments due to the geographical distance to his church facilities and high transportation costs (Respondent D, Student, Personal Communication, 19 June 2025). Similarly, a Saxophonist reported that inflation and the scarcity of instrument parts in local markets have made instrument maintenance financially unsustainable, threatening consistent personal practice (Respondent E, Student, Personal Communication, 19 June 2025). Also, a 200-level saxophone major described reliance on borrowing and hiring instruments to meet examination requirements (Respondent F, Student, Personal Communication, 19 June 2025).

Going forward, patterns observed during the same academic session further suggest that economic hardship affects students' academic engagement. Records indicate declining resumption and irregular attendance across levels, with financial difficulties and part-time employment cited as primary reasons. As a result, Respondent G (Student, Personal Communication, 11 June 2025) noted that many students delayed resumption due to severe financial challenges, while others struggled to balance academic obligations with income-generating activities. In addition, a fourth-year student employed as a church drummer similarly reported difficulty saving toward instrument acquisition due to rising living and transportation costs, despite receiving a monthly allowance (Respondent H, Student, Personal Communication, 11 June 2025). Collectively, these findings suggest that economic survival increasingly competes with creative development, thereby undermining students' capacity to fully engage in entrepreneurial and artistic practice. Such that from a Deweyan perspective, the lack of consistent access to tools of practice disrupts experiential learning, while from a virtue ethics standpoint, such constraints impede the cultivation of discipline, excellence, and professional integrity against entrepreneurial readiness.

Limitations to Music Production, Industry Exposure, and Contemporary Entrepreneurial Readiness

Beyond individual instrument access, music production, and all forms of music industry training, findings reveal broader limitations in music infrastructure and structured industry exposure within the department. Several respondents highlighted the inadequate state of the departmental studio facilities, noting that, as at the time the research was initiated, the department lacked a functional music production studio capable of supporting recording, production, and promotional activities. As explained by Respondent C (Lecturer, Personal Communication, 26 June 2025), the existing studio space functions primarily as a rehearsal room rather than a professional production environment. This limitation significantly reduces students' opportunities to record, distribute, and monetize their creative works during undergraduate training.

Further emphasis from students indicates that the absence of institutional production and promotion platforms limits their visibility within the music industry and weakens the practical application of music entrepreneurship education. Additionally, Respondent, I (Student, Personal Communication, 19 June 2025) noted that deteriorated equipment and lack of recording infrastructure diminish students' readiness for real-world industry engagement, as the majority of students are financially inadequate to book a studio session. Respondent J (Student, Personal Communication, 19 June 2025) similarly observed that economic hardship has forced many composers and performers to prioritize survival over creative exploration. As a result, the creative process itself becomes increasingly fragile as some composers can't even afford three square meals daily. These findings reveal a critical

gap between entrepreneurial knowledge acquisition and entrepreneurial practice. While students are introduced to music business concepts and simulated industry experiences, the absence of sustained infrastructurally supported industry engagement within the department's operation constrains their ability to translate learning into income-generating activity. This aligns with broader scholarship emphasizing that entrepreneurship education without access to enabling resources risks becoming abstract and less effective in the contemporary Nigerian environment.

Implications for Expanding Curriculum-Based Music Entrepreneurship Education at Uniport

The findings situate the University of Port Harcourt's Department of Music entrepreneurship initiative within broader philosophical, educational, and industry-specific discourses, revealing both its potential and its structural limitations. While curriculum-based entrepreneurship education within the department has successfully laid foundational entrepreneurial competencies. Its effectiveness remains significantly constrained by Nigeria's prevailing economic hardship, infrastructural inadequacies, and limited opportunities for sustained industry immersion. These conditions restrict students' capacity to translate entrepreneurial knowledge into continuous practice during undergraduate training, thereby necessitating a strategic paradigm shift from a predominantly curriculum-contained model toward a more comprehensive, institutionally supported structure.

Accordingly, developing an expanded entrepreneurial framework within the Uniport Department of Music presents both ethical challenges and transformative opportunities that must be carefully navigated through robust ethical oversight. Therefore, Entrepreneurship in music education cannot be reduced to economic empowerment alone; rather, it is deeply intertwined with philosophical ethics, cultural responsibility, and humanistic concerns. These supportive views are likewise echoed in the works of Dewey (1938), Noddings (1984), and Freire (1970), who collectively argue for experiential learning, care-based pedagogy, and critical consciousness. Similarly, Yan (2021) insightfully argues that music, when combined with philosophical ethics, becomes a powerful medium for emotional and moral engagement, rendering abstract ethical principles accessible and experiential. This perspective underscores the importance of embedding ethical reflection at the core of any entrepreneurial expansion within music departments.

From an industry standpoint, the music sector itself presents ethical tensions that offer critical lessons for academic entrepreneurship. As Easley (2005) highlights, dilemmas arising from piracy and innovation emphasise fairness and adaptability in entrepreneurial decision-making within rapidly evolving digital landscapes. Similarly, Taylor (2004) comparative study on music piracy demonstrates that ethical perceptions vary widely among stakeholders, reinforcing the need for philosophical grounding and ethical literacy to ensure respect for artists' labor and intellectual property. These concerns mirror the realities identified in this study, where Uniport students face limited access to production facilities, promotional platforms, and industry networks, conditions that risk reproducing exploitative practices if left unregulated.

Supportively, Wilhelm and Wilhelm (2021), writing within the context of music therapy entrepreneurship, reveal how practitioners navigate conflicting obligations between client care and profitability, emphasizing empathy, integrity, and ethical self-reflection. This

balance is particularly relevant to Uniport, where student welfare and the department's academic mission must not be subordinated to commercial objectives. In this regard, Scott (2023) further advocates for compassionate leadership rooted in ethical collaboration, community care, and personal responsibility principles that align closely with educational values. Likewise, Davey (2018) concept, which blends virtue ethics with artistic practice, proposes that musicians embody responsibility, creativity, and integrity as part of ethical entrepreneurship. Such an approach resonates with Kantian ethics and Deweyan reflective practice, reinforcing the view that entrepreneurial decisions should harmonize economic aims with human values and cultural sensitivity (Kant, 1998; Marx, 1990).

Consequently, ethics in music entrepreneurship education should empower rather than constrain students, enabling them to act with foresight, fairness, and clarity amid competitive pressures (Lee, 2023). This requires transparent institutional policies that protect academic freedom, promote equity, and ensure accountability in the management of departmental resources and intellectual property. The proposed establishment of a dedicated Entrepreneurial Ethics Review Committee (EERC), as suggested in earlier concepts, would institutionalize continuous ethical evaluation and prevent exploitative practices such as unpaid labor or coercive participation. The findings further suggest that expanding music entrepreneurship beyond training performers and producers such as limiting engagement to departmental ensembles, industrial training, or isolated platforms fails to address critical ethical, cultural, and humanistic dimensions. Instead, entrepreneurship in music education must be understood as a value-driven practice that supports holistic student development. Therefore, any expansion of entrepreneurship at Uniport should be ethically regulated and institutionally supported through clear guidelines governing student participation, gender and socio status equitable access to resources, protection of intellectual property, and safeguards against coercion.

Philosophically, this integration aligns with Dewey (1938) pragmatist emphasis on experiential learning, reflective practice, and education as preparation for active participation in society. As demonstrated in the findings, students learn most effectively when entrepreneurial knowledge is embedded in societal practice. However, Deweyan pragmatism equally cautions that experience must be guided by ethical reflection. When economic hardship and infrastructural deficiencies limit students' ability to practice, perform, and produce music consistently, the cultivation of virtue such as discipline, responsibility, and creative commitment is undermined, as survival pressures displace ethical and artistic growth. Support for an ethically grounded paradigm shift can also be found in Goldoni (2015) reconceptualization of creativity as a relational and ethical phenomenon rather than a mere commodity. His "politics of friendship" offers an alternative to capitalist logic, reframing music entrepreneurship at Uniport as a community-centered practice that prioritizes cultural meaning and human relationships. Similarly, Churchills & Bygrave(1989) critique of rigid empiricism and "physics envy" in entrepreneurship education supports the adoption of context-sensitive, inductive approaches that reflect Nigeria's socio-cultural realities. Hence, Panaiotidi (2005) further argues that rational criteria in evaluating educational philosophies can enhance music education without compromising its artistic integrity.

However, critical perspectives caution against uncritical adoption of market-oriented values. On this basis, Jones (2007) warns that embedding entrepreneurship into music education may reinforce neoliberal and imperial hierarchies unless explicitly oriented toward

ethical resistance and social transformation. This critique urges Uniport to ensure that its expanded entrepreneurial framework actively opposes exploitation, supports democratic access to creative resources, and safeguards indigenous musical expressions that are often marginalized within Western-dominated analytic philosophies of music.

Practically, the findings reinforce the need for real-life music industry engagement within Nigerian university systems, particularly the Department of Music, Uniport, where entrepreneurship is a core value of its educational system. Therefore, for Uniport, integrating the societal music industry into its curricula may include establishing a functional music production studio and structured departmental use of digital distribution platforms such as YouTube, Spotify, SoundCloud, TikTok, and related media. When embedded within guided, value-driven oversight, these platforms can enhance student visibility, generate income, and support diverse genres from pop, hip-hop, gospel, and R&B to jazz. In addition, classical, traditional, and experimental music encourage cross-genre collaboration, peer learning, and community engagement. Such support is particularly significant for Uniport gospel music artistes, whose creative and ministerial commitments require sustainable institutional backing (Respondent K, Student, Personal Communication, June 19th, 2025).

Overall, by integrating philosophical ethics, participatory governance, experiential learning, and institutional support, the department of music can still cultivate graduates who are not only economically resilient but also ethically grounded cultural practitioners. This alignment reflects Higgins' (2021) emphasis on music's moral potential in peace-building and social cohesion, while contributing meaningfully to Nigeria's contemporary creative economy and society at large (Oreri & Modeme, 2025). For this paradigm shift from curriculum-based practice to departmental-based administration to succeed, clear policies, ethical oversight structures, and inter-agency support must be established, ensuring that music entrepreneurship education at Uniport remains humanistic, culturally responsive, and socially transformative amid Nigeria's challenging economic landscape. This expansion becomes beneficial to both students and music institutions in numerous ways.

Gains of Entrepreneurial Paradigm Shift for the Department of Music, Uniport

A strategic paradigm shift from a curriculum-based entrepreneurship model to an integrated departmental entrepreneurship framework would yield several benefits for the Department of Music, Uniport, in the following ways:

- i) **Increased Enrollment and Retention:** A re-imagined department that offers access to instruments, practical resources, career guidance, and entrepreneurial pathways will attract more students. More so, programmes that guarantee access to instruments and performance opportunities will particularly appeal to both underprivileged and talented students of Uniport.
- ii) **Enhanced Institutional Reputation:** By becoming a pioneer in applied music entrepreneurship, the Department of Music, Uniport could serve as a model for other universities in Nigeria. This enhanced reputation would support the need for restructuring the Department into a faculty, fostering inter-institutional collaboration, and increasing alumni engagement.
- iii) **Greater Funding Opportunities:** Successful student outcomes, particularly in entrepreneurial and music business sectors, are likely to attract more funding from private donors, faith-based organizations, NGOs, and government bodies. Hence, the current

limitations in studio and instrumental access could be alleviated through targeted fundraising and grant proposals.

iv) Fulfillment of University Mandate in Contemporary Nigeria: A department that supports both traditional and Western musical expressions promotes research and cultural leadership. By enabling students to become self-reliant and community-serving artists, the department aligns with Uniport's broader mission to foster national development, empowerment, and socio-cultural growth. This confirms that the lack of access to musical instruments and functional studio equipment presents a significant barrier to the academic and professional success of music students at Uniport. The data highlights a deep need for institutional reform that supports both students and the department.

A paradigm shift that combines entrepreneurship, infrastructural development, and cultural integrity can yield mutual gains, enhancing student outcomes while advancing the department's relevance and societal impact.

Conclusion

The proposed reimagining of the department of music curriculum based on entrepreneurship administration toward an entrepreneurial administrative paradigm, grounded in virtue ethics and Pragmatism theories alongside other philosophical contributions, offers a promising response. This promising response is to Nigeria's socio-economic challenges and the demands of contemporary music education. However, the shift must be critically implemented with attention to ethical concerns, avoiding status and gender bias, and ensuring equitable access. By so doing, the department can nurture not only talented musicians but also innovative, economically empowered graduates prepared to navigate and shape their complex socio-economic environment. Therefore, it is recommended that the Department of Music expand its curriculum-based entrepreneurship programme to include comprehensive practical industry experiences within its learning environment. This approach would provide the necessary instruments and equipment to support students' career advancement and increase their visibility. The study contributes to a positive repositioning through an entrepreneurship programme for music careers, thereby expanding students' interest and pathways to make waves despite Nigeria's current economic downturns.

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