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Music Entrepreneurship Education in a Digital Economy Focusing on Music Students' Experience

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ABSTRACT

The digital economy is growing fast especially in developing countries. Digital economy refers to both the digital access for goods and services, and the use of digital technology to enhance business. Entrepreneurship is a part of business life that contributes towards successful business organization. Hence, the purpose of this research is to examine the extent to which music entrepreneurship education programmes contribute to the development of digital economy. Two objectives, two research questions and two hypotheses guided the study using descriptive survey design. The population of the study consists of 215 undergraduate students from music departments in two federal universities in Nigeria (University of Port Harcourt, Rivers State and Nnamdi Azikiwe University, Anambra State). A sample of 120 respondents comprising of 74 males and 46 females are used as subjects. A questionnaire named Structured questionnaires named "Music Entrepreneurship Education & Digital Economy Questionnaire" (MEEDEQ) is developed and used for data collection. Validity is done by experts while Cronbach Alpha is used in determining a reliability coefficient of 0.92. Mean and standard deviation and t-test are the statistical tools used in the analysis of the work. Results show that the extent of the contributions of music entrepreneurship education programmes to the development of digital economy is low (Mean=1.86<2.5). Furthermore, pedagogical strategies use in the programme is interactive classroom only. On the other hand, creativity and play as well as teach the teachers method as well as video games are not part of the pedagogical strategies adopted. The constraints and the strategies to reduce the gaps are discussed. Recommendations are made which includes that the required curricular for music students should include courses geared towards professional development, music business and music entrepreneurship.
***Keywords:** Digital Economy, Education, Entrepreneur, Entrepreneurship, Music Entrepreneurship Education.*

Introduction

Economic and political imperatives are combining with technological innovation to spur growth of the digital economy, with growth levels particularly high in developing countries. This growth must be strategized by the private sector, guided by government, and analyzed by civil society and academia (Rukht & Heeks, 2017). In the 1990s, economic changes were associated mainly with emergence of the internet, and this remains a foundation for growth of digital economy. But during the 2000s and 2010s, a succession of new information and communication technologies (ICTs) has diffused and underpinned economic change. This includes the embedding of connected sensors into more and more objects (the internet of things); new end-user devices (mobile phones, smartphones, tablets, netbooks, laptops, 30 printers); new digital models (cloud computing, digital platforms, digital services); growing intensity of data usage through spread of big data, data analytics and algorithmic decision-making; and new automation and robotics technologies (Organisation for Economic Cooperation and Development (OECD), 2015).

The digital world has transformed how people live, interact and conduct business irrespective of time and space. Digital economy describes how traditional way of doing business including production, distribution, trade is being transformed by internet, and blockchain technologies. In the words of Bukht & Heeks (ibid) the digital economy is variously known as the internet economy, web economy, cryptocurrency, and new economy. The digital economy according to the World Economic Forum (WEF) 2015, is a recently emerging phenomenon of increasing importance given estimates of double-digit annual growth around the world, with particularly strong growth, in the global south. Contributing to the meaning of digital economy, the Oxford Dictionary (OUP, 2017) affirms that digital economy is “an economy which functions primarily by means of digital technology, especially electronic transaction made using the internet” (p.12). Similar to the above view, Rouse (2016) asserts that digital economy is the worldwide network of economic activities enabled by information and communication technologies (ICT). It can also be defined more simply as an economy based on digital technologies” (p.9). It refers to both the digital access of goods and services, and the use of digital technology to help businesses (House of Commons, 2016). Goods and services are now offered and consumed digitally.

With the emergence of digital economy, the way people create, distribute and consumed music have drastically changed. From concert hall and studios to digital streaming platforms such as YouTube, iTunes, from paper manuscript to notation software, and from life to virtual performance, digital technology has altered the mediatization of music. As the world consolidates its hold on digital economy with attendant changes in modes of social interactions, occasioned by the Covid-19 pandemic, there is a need for music scholars, practitioners and policymakers to consider the place of music in a digital economy particularly in growing economics. Hence, the purpose of this study is to examine the extent to which music entrepreneurship education programmes contribute to the development of digital economy in Nigeria.

In Middle Ages, the term ‘entrepreneur’ was referred to a person who was managing large projects. He was not taking risk but was managing the projects using the resource provided (Lakeus, 2014). Farther, Lakeus adds that in 17th century the word was extended to cover architects and contractors engaged in activity, such as construction, fortification and public work. Robert & Albert (1986) states that "only in the beginning of 18th century it was used to refer to economic aspects" (as cited in Gautam & Singh, 2015, p.22). Some economists state that the term entrepreneur has been derived from German word 'unternehmen' which literally means 'to take' or 'operation' or 'to undertake' which indicates the minimum characteristics of an entrepreneur. The term 'entrepreneur' is often heard in the hallways of academia's creative disciplines such as music but it has not found its way into the heart of the curriculum (Music Industry Futures, 2007, p.7). An entrepreneur is a person who organizes, operates and assumes the risk for a business venture. Entrepreneurs have a vision for doing things in a better way, thinking beyond the constraints of current rules and resources. Perhaps more importantly, they have the passion and urgency that literally compel them to take risk necessary to realize their vision. They want to look deeper in the world and by doing so, they inspire their follow men and women. To an economist, an entrepreneur is one who brings resources, labour, materials and other assets into combinations that make their value greater than before, and also one who introduces changes, innovations, and a new order. Entrepreneurs develop new goods or services that the market demands and are not currently being supplied. Entrepreneurs are their own bosses – they make the decisions, choose whom to do business with and what work they will do.

In line with the above, Peter Drucker (1909-2005 cited in Ofurum, 2021), describes the entrepreneur as someone who actually searches for change, responds to it, and exploits changes in communications – from typewriters to personal computers to the internet – illustrates these ideas. Expressing his mind, Ofurum (2021) comments that "if Covid-19 were to be a human being, it would be a classic definition/example of an entrepreneur: a disruptor that changes forever the way the world does business" (p.1). Although each of these definitions views entrepreneurs from a slightly different perspective, they all contain similar notions, such as newness, organizing, creating wealth, and risk taking. Yet each definition is somewhat restrictive since an entrepreneur are found in all professions – education, medicine, research, law, architecture, engineering, social work, distribution and government. Entrepreneurs are not born rather they become through the experience of their lives.

Some of the characteristics/qualities of an entrepreneur are as follows: The entrepreneur is a very visionary person. Entrepreneurs are not scared of competition. They are pacesetters who do things differently. Entrepreneurs are self-reliant, opportunity focused, willing to take risks, self-confidence, driven, persistence, the ability to complete tasks and be willing to work hard. Additionally, they are creative, passionate and forward looking. Entrepreneurs are willing to learn and they are information seekers. Entrepreneurs, through their creativity and dogmatic approach to overcome failure, improve the world by innovation and help to build a society that is richer, socially adapt and technically advanced. Sledzik (2013) states that Joseph Schumpeter advocated the innovation theory and believes that an entrepreneur helps economic development. He argues that an entrepreneur is not just innovative but also creative and is foresighted.

According to him, innovation occurs when an entrepreneur introduces a new product, opens a new market, or introduces a new production method. In summary Brockhaus and Horwitz (1986) as cited in Ofurum, (2021, pp.58-59) identified four attributes that should be present in every entrepreneur. These are: the need for achievement; internal locus of control; high risk-taking and propensity and tolerance for ambiguity. Through effective entrepreneurship education an individual can access the skills and knowledge needed to start and grow up a new business.

An entrepreneur, having the right attitudes and characteristics, also needs skills that will help him succeed. An entrepreneur has many skills, including communication, negotiation, interpersonal, managerial, marketing, personal effectiveness, team building skills, active listening skills, ability to plan, learn and leadership skills. Successful establishment and operation of a business require the mastery of a broad and balanced set of skills, (Stuetzer, Obschonka & Schmitt-Rodennund, 2013; Lichtenstein and Lyons, 2010), although there is no agreement on any particular set of skills (Dahlstrom & Talmage, 2018). According to Pyysiainen, Anderson, McElwee, Vesala & Research (2006), entrepreneurial skills are activities or practical know-how required to successfully create and administer a business enterprise. Entrepreneurship involves identifying an opportunity and establishing a business around that opportunity to solve the societal problem with the hope of making a profit. Entrepreneurial activity leads to economic growth and helps to reduce poverty, create a middle-class society and foster stability.

Entrepreneurship therefore is a multifaceted phenomenon. Gangaiah and Viswanath (2014) explains the genesis of term ‘entrepreneurship’ from the French word ‘entreprendre’ which originally means an organizer of musical or other entertainments. The word has been in use since the 16th century. The French economist Richard Cotillion is accredited with being the first to coin the phrase in the context of what we view today as ‘entrepreneurship’, in about 1730 (Ahmad & Seymour, 2006). Further, they pointed out that in 19th and 20th century many eminent economists and scholars including Adam Smith, Alfred Marshall and Frank among others elaborated on Cotillion’s contribution, adding leadership and recognizing entrepreneurship through organization, but the key tenets of risk taking and profit were neatly always retained as important features of entrepreneurship. Erring his views on the above subject, Balasubramanian (2012) argues that entrepreneurship is a key facet of any nation’s economy and is the crucial driver for employment and economic growth. It touches human lives through introduction of new technologies, products and services. Peter Drucker, one of the leading management thinkers of the last century, questioned: “Is the entrepreneurial mystique?” His answer is that it is not magic, it is not mysterious and it has nothing to do with genes. It is a discipline and, like any discipline it can be learned (Drucker, 1985, as cited in Raposo & Do Paco, 2011). Drucker (ibid) further explains that “entrepreneurship” is the process of designing, launching and running new business, which play an important role in the development and commercialization of new technologies. Through this process, creative ideas become useful innovations providing solutions (solving problems) for customers” (as cited in Maisyarah, Arifin, Ariyanti & Adha, 2020).

According to European Commission Communication, 'entrepreneurship' refers to an individual's ability to turn ideas into action. It includes creativity, innovation and risk taking, as well as the ability to plan and manage projects in order to achieve objectives. This supports everyone in day-to-day life at home and in society, makes employees more aware of the context of their work and better able to seize opportunities and provides a foundation for entrepreneurs establishing a social or commercial activity" (Commission of European Communities, 2006, p.4). Contributing to the meaning of entrepreneurship, Croci (2016) affirms that entrepreneurship is discipline. Entrepreneurship is a distinct being, a discipline by its own right. Croci, further defines entrepreneurship with autonomous discipline that can operate independently as well as interdisciplinary. Corroborating, Barot (2015) defines entrepreneurship as "practice begins with action and creation of new organization" (p.163). He also states that entrepreneurship is a key to success and every individual that creates a new organization of business enters into a new paradigm of entrepreneurship. Nevertheless, the entrepreneurship is an activity that shifted the old habits into the new one with fully discipline and independent. There are many definitions of entrepreneurship. However, the final destination of entrepreneurship definition is generating jobs opportunities and lead to economic development (Barot, 2015; Hessels & Naude, 2019). Entrepreneurship is shaped by digital technology, and at the end provides entrepreneurial opportunities (Nambisan, 2016). Nambisan (ibid) further states that digital technology solved the problems of uncertainty in entrepreneurial process and outcomes. Entrepreneurship is also vital for economic growth and development. Hence the government can influence the rate of entrepreneurship not only through legislation, but also through the educational systems.

Education seems important for stimulating entrepreneurship because of several reasons (Reynolds, Hay & Camp, 1999; Sanchez, 2010a, as cited in Raposo & Paco, 2011). First, education provides individuals with a sense of autonomy and self-confidence. Secondly, education makes people aware of alternative career choices. Thirdly, education broaders the horizons of individuals, thereby making people better equipped to perceive opportunities and finally, education provides knowledge that can be used by individuals to develop new entrepreneurial opportunities. Education has been the axle for social, economic and political transformation in all societies. It acts as an integrative force in society, imparting values that foster individual excellence, social cohesion and national development. Education is regarded globally as a veritable instrument for achieving national goals and this accounts for nation's evolution of deliberate plans to achieve their own goals through the provision of quality education (Williams & Anekwe, 2011). Recognizing the importance of education in national development, the policy makers (European Union, 2006; UNESCO, 2013; QAA, 2012) have placed an unprecedented focus on a recently identified concept in the field of education across all levels named as 'entrepreneurial skill development through education'.

Education, including music education, is therefore considered to be essential for holistic development of individuals with the aim of attaining progress. The relevance of music education to cultural institutions demands that music be taught and learnt in line with global trends so as to be sellable, accessible and acceptable at the competitive international markets (Modeme & Adeogun, 2021, p.120). Hence, music education is an area of study which concerns itself with the teaching and learning of music. The ongoing uncertainties before youths after completion of their education in Nigeria is a matter of serious concern for all of us. United Nations Educational Scientific and Cultural Organization (UNESCO, 2012) emphasize that focus of education should not only be on preparing students for employment but more important towards developing employable skills. Today, the focus is on role learning and the education system does not actively encourage students to think on their own and take on responsibilities. It neglects the importance of developing a creative mindset among children, which means that the significance of education as a tool for personal development is severely hampered by such a form of education (UNESCO, 1996, 2004). However, the National Knowledge Commission (NKC, 2008) has stressed the importance of entrepreneurship education to overcome the above challenges concerning the productivity of education.

Like social media and the internet, entrepreneurship is another revolution that today has permeated the culture, gender, religion, family, and almost every aspect of our human existence. In recognition of its importance, the National Universities Commission (NUC) in 2002 made the teaching and learning of entrepreneurship compulsory in our universities and other higher institutions with the main aim of reducing graduate of unemployment in our country. Entrepreneurship education aims to provide graduates/students with requisite skills, knowledge, and motivation to succeed in their chosen careers and be less dependent on paid jobs. The entrepreneurship course designed by NUC has the following as its objectives:

- To provide hands-on, practical guidance to understand and discover critical aspects of entrepreneurship;
- To develop competencies, know-how, experience, attitudes, resources and network required to pursue different entrepreneurial opportunities;
- To introduce students to the key requirements for starting an enterprise; and
- To expose students to many of the vital issues and immerse them in key learning experiences, such as the theories of entrepreneurship, the Nigerian business environment, and concept and management of innovation.

A critical examination of the objective above shows that entrepreneurship education provided at higher learning institutions has the intrinsic potentials of producing successful entrepreneurs after graduation. Whether or not these objectives yielded desired outcomes in the final analysis demands some empirical assessments, which this article attempts to do. It should be pointed out that entrepreneurship (courses) are taught to all students generally, which means that the courses are not taught within the context of students' discipline. While some entrepreneurship concepts may cut across different disciplines both in theory and practice, it is result effective when entrepreneurship is taught within the context of a subject or discipline. For example, teaching entrepreneurship to a class mix of students from Philosophy, English, History and Music may be very difficult to have the students contextualize the concept of entrepreneurship in their various disciplines. The argument here is that for entrepreneurship education objectives to be of measurable success, entrepreneurship pedagogy should be delivered within a specific discipline. Simply put, entrepreneurship education should be taught by experts in such a field. The goal is that through sound entrepreneurship education, our higher institutions would produce graduates who would be job providers rather than job seekers.

With almost a dysfunctional education system orchestrated by inadequate funding, governments institutions, social groups, religious bodies, and even corporate organizations in most Sub-Saharan Africa are now in agreement that entrepreneurship education is one sure way of aiding/growing our ailing economics while reducing unemployment. Similar to the above view, European Union or Commission (2006) affirms that entrepreneurship education has the mandate to equip the youth with functional knowledge and skill to build up their character, attitude and vision. Entrepreneurship education seeks to prepare people, especially young people, to be responsible, as well as enterprising individuals who become entrepreneurs or entrepreneurial thinkers who contribute to economic development and sustainable communities. It is also used to transform society (Ratten & Usmanji, 2020). For example; entrepreneurship education increases the academic performance of students (Nasrullah, Khan & Khan, 2016). They further state that giving entrepreneurial instruction in the class would be more advantage to change the mindset of students towards life and society. Corroborating, Fayolle (2009) opines that entrepreneurship education includes all activities aiming to foster entrepreneurial mindsets, attitudes and skills and covering a range of aspects such as idea generation, start-up, growth and innovation. In the same vein, the Consortium for Entrepreneurship Education (2008) notes that entrepreneurship education is not just about teaching someone to run a business, it is also about encouraging creative thinking and promoting a strong sense of self-worth and empowerment. Through entrepreneurship education, students learn how to create business, but they also learn a lot more.

Research conducted by Hartsenko and Venesaar (2017) reveal that students in entrepreneurship education through involvement in entrepreneurship education programs are more likely to star their business immediately after study. Hence, the whole concept of entrepreneurship education is to make individuals (including our graduates) self-employed. But the difference inculcates has exacerbated the unprecedented level of graduate employment. Documented in literature is evidence of weak relationships between knowledge required in the workplace and skills provided in the classroom; Strenstrom (2006), Tynjala (2008), Seikkula-Levio, Ruskovaara, Ikavalko, Mattila & Rytkola, 2010; cited in Ofurum (ibid) advocate that the inability of lecturers to know the aims, contents, and methods of entrepreneurial learning and the consequent failure to apply technique geared towards entrepreneurial teaching are the reasons behind this weak relationship. Considering the number of unemployed graduates roaming our streets, Klapper (2004) observes that most higher education institutions teach their students to become employees but not to become employers.

Recently, very few Nigerian music scholars have been leading their thoughts to the growing global discourse on arts entrepreneurship, particularly music entrepreneurship education in Nigeria. Nwamara and Onuora-Oguno (2013) remarked on the nascent state of music entrepreneurship in Nigeria:

> The concept of music entrepreneurship is relatively new in formal academic music setting. In the academia music entrepreneurship arouses tremendous interest. However, there is much confusion about what exactly it means and how it can be best integrated into the curriculum, whether as a minor, required classes for all musicians, electives, extra-curricular clubs, entrepreneurial culture, or this or that (pp.254-255).

However, music is an academic course comprises of theory and practice. It is a subject to be taught theoretically and practically as anything short will produce an unbalanced entrepreneurial graduate. Most of the lecturers go to entrepreneurship classes to teach the students' academic content with no practice. The result is that our teaching/learning of entrepreneurship starts and ends in the classroom. This is because most of those teaching this course do not have the requisite/training to do so. They neither attended the training nor know much about the "practice of entrepreneurship". Again, it is evident that one cannot give what he does not have.

Music entrepreneur could be defined as someone who uses creativity, innovation and bold leadership to channel his or her passion for music into a new business that challenges the status quo and has value in the public market place. Music students are by nature creative types, and individual creativity is highly valued and encouraged in music classes. Emotional expression, pursuit of beauty, and the ability to provoke and surprise an audience – all these are common in arts education. Musicians possess many of the traits associated with successful entrepreneurs, and are natural candidates for entrepreneurship education. They need entrepreneurial skills to navigate the harsh realities of life in the arts. Neck, Greene & Brush (2014) assert that one must do/practice entrepreneurship to learn entrepreneurship; their position is that one cannot exclude the "theory of entrepreneurship" from the practice/doing of entrepreneurship. Therefore, they concluded that "effective doing of entrepreneurship requires a set of practice and these practices are firmly grounded in theory." Nevertheless, Alison (2018) argues, "how realistic can the entrepreneurship courses taught in higher institutions help students, especially music students, develop the entrepreneurial skills needed in the 21st century, to be a musician is to be an entrepreneur."

Pedagogical Techniques for Teaching Music Entrepreneurship

The entrepreneurial world is changing very fast; hence pedagogy must keep pace with these changes. Therefore, the role of the teacher (pedagogy) must change to accommodate the objectives. Scholars have shown a short description of some of the techniques found to be the most effective:

(i) The Interactive Classroom

The process of learning something new is more effective if the learner is in an active, searching mode rather than a receptive one (Silberman, 1996, as cited in Radbill, 2010, pp.0483-0484). Silbernman (ibid) further adds that "when learning is active, students do most of the work. They use their brains… studying ideas, solving problems, and applying what they learn. Active learning is fast-paced, fun, supportive, and personally engaging." Corroborating, Nalebuff & Ayres (2003), opine that introducing entrepreneurship to musicians in an active learning environment is a "sustained argument for empowerment and optimism" (p.6) and for exploring ways to upend the status quo. Innovation and creative problem solving, two crucial entrepreneurial skills to develop, thrive in playful, supportive, exploratory classrooms. However, both (Nasrulla et al., 2006) and (Ratten et al., 2020) characterized entrepreneurship education by interactive learning.

(ii) Video Games

Pink (2006) on his research cites that playing video games can sharpen the skills which is vital in the conceptual age. Pink also observes aspects of gaming help cultivate an aptitude for meta-thinking: spotting trends, drawing connections and discerning the big picture. "We need to learn how to think deeply about complex systems where everything interacts in complicated ways with everything else" (Pink, 2006, p.194). Erring his views, Loftus (2004) points out that "changes in the way games are built indicate less of a future demand for colors but more of a demand for artists, producers, story tellers and designers… It's become more of an artistic medium."

(iii) Engaging with Creativity and Play

How can we help our music students harness their creative energy, develop a growth mindset, strengthen their left-brain skills, and develop the confidence to create truly innovative and sustainable music-related ventures? We start by establishing a classroom culture that promote active learning. Music students will be much more open to learning the principles of entrepreneurship if creativity is used as the point of engagement. Verbal and mental games, exercises to stimulate left and right brain activities, and tactile manipulation of various objects are all effective tools. This observation was made in Pink (2006) when he states that, "Humor embodies many of the right hemisphere's most powerful attributes – the ability to place situations in context, to glimpse the big picture, and to combine differing perspectives into new alignments… and that makes this aspect of play increasingly valuable in the world of work" (p.198).

(iv) Teaching the Teachers

Teaching the teachers entrepreneurship is very crucial, to enable them teach the students to be competent. Such competences are best acquired through people-led enquiry and discovery that enable students to turn ideas into action. They are difficult to teach through traditional teaching and learning practices in which the learner tends to be a more or less passive recipient. They acquire active, learner-centred pedagogies and learning activities that use practical learning opportunities from the real world. According to

Neck, et al. (2014), entrepreneurship should not be learned as a process because it is not pure science, but a method composed of portfolios of practices. They further argue that one must do/practice entrepreneurship to learn entrepreneurship.

Statement of the Problem

Nigeria is bedeviled by youth unemployment and restiveness. Scholars have also observed that one of the problems in Nigeria is graduate unemployment. Their report states that the difference between work requirements and skills our formal education inculcates has exacerbated the unprecedented level of graduate employment. Documented in literature is evidence of weak relationships between knowledge required in the workplace and skills provided in the classroom. Considering the number of music unemployed graduates roaming the streets, this study is asking if the entrepreneurship education programme in music studies is equipping students with the skills to fully contribute to the development of digital economy? The concern of this study, therefore is; to what extent is music entrepreneurship education programme contributes to the development of digital economy? Providing answer to this question is the thrust of the study.

Gaps in Literature

A number of studies have investigated the impact of music entrepreneurship education in relation to its existence as otherwise. This has stirred up lots of argument on both the concept clarification and the causes of graduate employment. However, the major issue remains that none of the literatures reviewed shows appreciably the extent to which music entrepreneurship education contribute to the development of digital economy. The aim of the study, therefore, is to examine the extent to which music entrepreneurship education programme contributes to the development of digital economy in Nigeria. Specifically, the study seeks to: (a) investigate the extent to which music entrepreneurship education programme contributes to the development of digital economy in Nigeria; (b) identify the various pedagogical techniques for teaching music entrepreneurship for the enhancement of digital economy.

Based on the above observations of the research which have been corroborated by other scholarly contributions, the following research questions are developed to give structure to the present study:

Research Question 1: To what extent is music entrepreneurship education programme contributes to the development of digital economy?

Research Question 2: What are the pedagogical techniques for teaching music entrepreneurship to enhance digital economy?

Hypotheses

The following hypotheses were formulated to guide the study

1. There is no significant difference in the perception of male and female students on the extent music entrepreneurship education programme contributes to the development of digital economy.

2. There is no significant difference in the perception of male and female students on the pedagogical techniques for teaching music entrepreneurship to enhance digital economy.

Methodology

The current study adopts the descriptive survey design. The population of the study consists of 215 music students drawn from the Nnamdi Azikiwe University Awka and the University of Port Harcourt. The sample size comprises of 120 respondents drawn using the multi-stage sampling process. At stage one, the researcher uses purposive sampling to sample only music students from the two institutions cited above. At stage two simple random sampling technique is used to draw students at random across the levels in the two institutions. Finally, at stage three, the researcher use stratified non-proportionate sampling technique to draw 60 students per institution and 120 for the two institutions. The instrument for data collection is named "Music Entrepreneurship Education & Digital Economy Questionnaire" (MEEDEQ). The instrument is design in a 4-point Likert scale of Strongly Agreed (SA), Agreed (A), Disagreed (D) and Strongly Disagreed (SD). The instrument contains two sections (A & B). Section A contained demographic information of the respondent including gender and the instructions. In section B, the instrument is further divided into two sub-scales. Sub-scale 1 and sub-scale 2. Sub-scale 1 contained information that elicit response on the extent music entrepreneurship education programme contributes to the development of digital economy while in sub-scale 2, information on the various pedagogical techniques used in teaching music education are designed. The sub-scales contain 10/4 items making it a total of 14 items in all.

Validation of the instrument is determined by giving it to experts in test development for vetting in terms of face, content and construct validity. In terms of reliability, Cronbach alpha method is used. The researcher administered the instrument to a pilot group who are not part of the sample size. After their response, collation is made and is subjected to Cronbach Alpha via SPSS. A reliability index of 0.92 is realized indicating that the instrument is highly reliable. Administration of the instrument is done on face-to-face basis and after the response, collection was on the spot. Descriptive statistics involving mean, standard deviation and criterion mean as well as t-test is used in analyzing the data generated from the instrument. For the research question one, any item that meet up the criterion mean is accepted (A) while those that could not meet up are rejected (R). For research question 2, items that meet criteria agreed (A) while those that did not meet up are disagree (D).

Results

Research Question 1: To what extent is music entrepreneurship education programme contributes to the development of digital economy?

Table 1: showing mean, standard deviation and criterion mean analysis of the extent music entrepreneurship education programme contributes to the development of digital economy

S/n	Items	SA	A	D	SD	Mean	St.D	Remarks
1	Music entrepreneurship education has help me to run successful business online.	22	36	23	39	2.34	0.87	R
2	With this program I really understand e-commerce.	10	15	43	52	1.85	1.02	R
3	I can now trade comfortably online because of the exposure that music entrepreneurship education has brought.	11	16	63	30	2.07	0.89	R
4	My knowledge and understanding of global online market have just improved through music entrepreneurship education.	18	16	23	63	1.91	0.79	R
5	Music enterpreneurship education have introduced me to various applications that can fetch me money.	28	18	41	33	2.34	1.10	R
6	Even with music intrapreneurship education, I still find it difficult to carry out online transactions.	30	41	23	26	2.63	0.92	A
7	Through music entrepreneurship education, I can make legitimate profit by trading on anything.	10	9	52	49	1.83	0.87	R
8	Even when I am not doing business online, music intrapreneurship education has prepared me for that if I want to.	5	30	34	51	1.91	0.22	R
9	I am better prepared to navigate the digital market with my new skills learnt from music intrapreneurship education.	16	29	38	37	2.2	0.69	R
10	I don't think that I am better prepared through this programme or course to face the online market	10	22	16	72	1.75	0.91	R
	Grand Total					**1.89**		R

Criterion Mean = 2.50

Rule standard = 0-1.0 = Very low
1.01-1.99 = Low
2.0-2.49 = High
2.50 & Above= Very High

From the table, it is revealed that only item 6 with mean value of 2.63 is agreed upon. On the contrary, items 1, 2, 3, 4, 5, 7, 8, 9 and 10 with mean values of 2.34, 1.85, 1.91, 1.91, 2.34, 1.83, 1.91, 2.2 and 1.75 are disagreed upon as not relating to the improvement of digital economy. On the whole, a total grand mean of 1.89 was realized compared to the criterion mean of 2.50. Hence, from the rule standard, it could be said that music entrepreneurship education programme contributes to the development of digital economy only to a low extent.

Research Question 2: What are the pedagogical techniques for teaching music entrepreneurship to enhance digital economy?

Table 2: showing mean, standard deviation and criterion mean analysis of the pedagogical strategies for teaching music entrepreneurship education

S/n	Items	SA	A	D	SD	Mean	St.D	Remarks
1	Teaching music entrepreneurship education to enhance digital economy could best be achieved through interactive classroom	43	25	13	39	2.60	0.91	A
2	Teaching music entrepreneurship education to enhance digital economy could best be achieved through the use of Video games	14	9	49	48	1.91	1.01	D
3	Teaching music entrepreneurship education to enhance digital economy could best be achieved through the use of creativity and play	34	12	21	53	2.23	0.79	D
4	Teaching music entrepreneurship education to enhance digital economy could best be achieved by teaching the teachers	19	20	45	36	2.18	0.84	D

From the analysis in table 2, it is found that only item 1 with mean value of 2.60 is agreed upon as part of the pedagogical strategy used in teaching music entrepreneurship education. On the other hand, item 2, 3 and 4 with means value of 1.91, 2.23 and 2.18 respectively were disagreed upon. This means that the pedagogical strategies used in teaching music entrepreneurship education towards achieving digital economy is only interactive classroom. On the other hand, video games, creativity and play as well as teaching, the teachers are not part of the pedagogical strategies used in teaching music entrepreneurship education.

Hypotheses One: There is no significant difference in the perception of male and female students on the extent music entrepreneurship education programme contributes to the development of digital economy.

Table 3: showing t-test analysis of the difference between perception of male and female students

	Gender	N	Mean	Std. D	Df	t-cal	sig	Result
Scores	**Male**	74	27.00	10.61	118	-0.14	0.889	Insignificant (Retain H0)
	Female	46	27.27	10.04				

The analysis showed that male respondents are 74 while females are 46. Their means and standard deviation values are 27.00; 10.61 for male and 27.27:10.04 for females. The calculated t is 0.14 while sig is 0.889. hence, since sig ($p=0.89>0.05$) is higher than 0.05 alpha at 118 degrees of freedom, the null hypothesis is retained and the alternate rejected meaning that actually there is no significant difference in the perception of male and female students on the extent music entrepreneurship education programme contributes to the development of digital economy.

Hypotheses Two: There is no significant difference in the perception of male and female students on the pedagogical techniques for teaching music entrepreneurship to enhance digital economy.

Table 4: showing t-test analysis of the difference between perception of male and female students.

	Gender	N	Mean	Std. D	df	t-cal	Sig	Result
Scores	**Male**	74	29.40	8.043	118	1.14	0.037	Significant (Reject H0)
	Female	46	23.00	9.456				

Male respondents remained 74 while females are 46. Their mean and standard deviation values were 29.40; 8.04 for male and 23.00; 9.46 for females. Calculated t is 1.14 while sig was 0.037. Hence, since sig ($p=0.037<0.05$) was less than 0.05 alpha at 118 degrees of freedom, the null hypothesis was rejected and the alternate retained meaning that there is a significant difference in the perception of male and female students on the pedagogical techniques for teaching music entrepreneurship to enhance digital economy.

Discussion of Findings

From the analysis in the study, it is revealed that music entrepreneurship education contributes poorly or lowly to the development of digital economy in Nigeria. This finding means that the introduction of music entrepreneurship education does not really help in the improvement of digital economy. The reason for this finding may not be far-fetched. It could be that the introduction of music entrepreneurship is not really implemented in a way and manner in which it is supposed to be implemented especially in the tertiary institutions. It could also be that the finding may come because there may be no facilities available for the practical application of music entrepreneurship programmes by students in the tertiary institutions. The finding of the study however is not very surprising to the researcher because of the observed reluctant attitude of government towards the funding and improvement of educational programmes in Nigeria. The finding is not also surprising because the government have not also made adequate plans towards helping the youth in the improvement of their entrepreneural knowledge and skills towards self-actualization and independence. Finally, the application of music entrepreneur education may fail to achieve the needed objective of improving digital economy because most of the activities are left for the individual to plan. The finding of the study is in line with that supported by Modeme & Adeogun, (2021) who reiterated that music be taught and learnt in line with global trends so as to be sellable, accessible and acceptable at the competitive international markets.

Research findings two had also revealed that the pedagogical strategies or techniques used in the teaching of music entrepreneurship education include but may not be limited to (a). interactive classroom strategy. This strategy is unanimously agreed as it also has significant higher mean compared to the criterion mean. On the other than, it is disagreed that the use of video games, creativity and teaching the teachers as strategies are not used in teaching music entrepreneurship education towards development of digital economy. As observed, the strategy and techniques agreed upon could be that it is easy to access and is common among students. This is because the use of *classroom interaction*, for instance may not require much money and facilities because the students form greater part of the component of the class as well as their lecturers or teachers and they may not need any special facility towards the application of this strategy. On the other hand, the use of *creativity and play* as disagreed upon may also come because it may require much facilities and may thus prove difficult to utilize. Finally, it could be that the high-cost implication of providing *video games* as well as teaching the teachers techniques could be the reason why this strategy is not agreed upon or widely accepted as one that could be used in teaching music entrepreneurship education.

The hypothesis testing evidence also showed that there is no significant difference in the perception of male and female respondents on the extent to which music entrepreneurship education can help in the improvement of digital economy. The finding implies that both male and female respondents are of the same opinion that music entrepreneurship education programme is not effective in the improvement of digital economy. That is to say that the perception of individuals towards the contribution of digital economy is not gender relative. This gender indifferences as observed may come because both male and females find it similarly difficult to utilize their experiences in music entrepreneurship education in boosting their digital economy chances.

Hypothesis testing evidence two also revealed that there was a significant difference in the perception of male and female students and the pedagogical strategies used in the teaching of music entrepreneurship education programme. Specifically, the findings showed that male respondents agreed more on the agreed strategies compared to their female counterparts. The findings of the study may also come because some of the strategies adopted may be gender friendly. For instance, it is shown that male students agreed more on the use of interactive strategies, in the classroom compared to the female students.

Recommendations

From the findings of the study, it is recommended that;

1. Educational stakeholders should redesign music entrepreneurship education to capture the interest of the students in order for them to be able to contribute to digital economy. In other words, required curricular for music students should include courses geared towards professional development, music business and music entrepreneurship.
2. Also, the government should make adequate provisions to care for young entrepreneurs who are trying to make a living out of music entrepreneurship**.**
3. In order to capture the interest of the students, teachers, lecturers and educational stakeholders should use more of interactive classroom method, creativity and play, video games as well as teaching the teachers method in the teaching of music entrepreneurship education.
4. In terms of the influence of entrepreneurship educations contribution to digital economy, gender differences should be undermined since it is not gender relative.
5. Finally, in terms of the use of various pedagogical strategies in the teaching of music education, stakeholders should be gender cautious. That is to say that they should know which strategy is best suited for a particular gender and when they identify that, they should use it accordingly.

Conclusion

Music entrepreneurship education all over the world has proven to be effective in improving relevant areas of life. Unfortunately, this cannot be said in the Nigerian context. These differences in result are traceable to many factors which the pedagogical techniques are part of. Hence, in improving this, educational stakeholders should evaluate the programme, know its problems why it is not achieving the desires result and either scrap or modify the programme. However, the key to a successful entrepreneurship education is to find the most effective way to manage the teachable skill and identify the best match between student need and teaching techniques (Lee et al., 2007 as cited in Gautum & Singh, 2015, pp.21-35).

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