# **Mismatch between professional studies and occupation: A study of University of Nigeria music graduates**

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## **Abstract**

This study investigates the mismatch between professional studies and occupation among music graduates of the University of Nigeria. The research aims to determine the extent to which music graduates are employed in fields related to their area of study and identify the factors contributing to any mismatch. A survey research design was employed, and data were collected from music graduates of the University of Nigeria through a questionnaire and interviews. The findings reveal that a significant proportion of music graduates are not working in music-related fields, despite their professional training. The study identifies various factors contributing to this mismatch, including lack of job opportunities in the music industry, inadequate skills and training, and personal interests and choices. The study also explores the implications of this mismatch on the graduates' career development, job satisfaction, and overall well-being. The findings of this study have implications for music education and training programs, as well as employment policies and practices in Nigeria. The study recommends that music departments review their curricula to incorporate practical skills and industry-relevant training, and that policymakers develop initiatives to support music graduates in finding employment in their field. This study contributes to the existing body of knowledge on the mismatch between professional studies and occupation, with a specific focus on music graduates in Nigeria. The findings and recommendations of this study can inform strategies to improve the employability and career prospects of music graduates.

**Keyword**: mismatch, professional studies, occupation, tracer, alumni

## **Introduction**

This paper thrusts on a tracer on the job cadre of Nigerian music alumni with particular reference to graduates of the University of Nigeria, Nsukka for the past ten years (2003-2013). Higher institutions of learning are mandated to train manpower for national development, self-improvement as well as survivability in the learners so that, by and large, they can be gainfully employed or become job creators—entrepreneurs (Celis, Festijo, & Cueto, 2013; Federal Republic of Nigeria, 2004; Mercado, 2010; Robinson & Garton, 2008).

Institutions around the world embark on tracer studies in order to evaluate the quality of instruction offered in an academic endeavour (Botswana Training Authority, 2010; Jayathilake, Bamdaram, Nanayakkara, Ganepola, & Amarashinhe, 2013; Shongwe & Ocholla, n.d.). Tracer studies buttress the strengths and weaknesses of an academic programme with the intent of improving the programme and by extension society.

As important as tracer may be, not many institutions conduct it. One of the reasons for militating against it in Nigeria is that most of the higher institutions of learning are poor when it comes to record keeping (Adeogun, 2015; Shongwe & Ocholla, n.d.). This

…makes it difficult to create a network of alumni that could be helpful for knowledge sharing and knowledge about possible job opportunities for current students. The absence of such information denies the department feedback from graduates and their employers about the value of the degrees on offer by the department and makes it difficult to re-structure the curriculum for current students in order for them to acquire the knowledge and skills required in the ‘real world’ (Shongwe & Ocholla, n.d., pp.1-2).

That there is a paucity of information for tracer studies is not peculiar to Nigeria alone, the same weakness is noticeable in countries such as South Africa (Cape Higher Education Consortium, 2013), Germany (Schomburg, 2012), Ghana (Taabazuing, 2010) and Nigeria (Adeogun, 2015). Nevertheless, the importance of tracer to any educational institution cannot be overemphasized, because feedback is needed if there is to be a way forward in any of its endeavours. However, under the auspices of the Association of African Universities (AAU), some African scholars—Nigeria (Anyanwu, 2000; Omoifo, 1999; Omotosho, 2000; Ugwuonah 2000); Ghana, (Djangmah, 1999); Uganda, (Mayanja, 1999); Tanzania, (Kaijage, 2000), Malawi, (Zembere, 2000); Kenya, (Karugu, 2000; Kimani, 2001)—have been able to conduct tracers (Mugabushaka, Teichler, & Schomburg, 2003), yet the fact remains that there is a paucity of tracers studies, especially in Africa.

Yearly, people graduate from higher institutions. Expectedly, they go into the society to seek for jobs. Some find jobs within a short time; while for others it takes a long to find a job. Perhaps, due to some unfavourable situation surrounding employment, some graduates have gone into self-employment, some work for agencies (whether governmental or non-governmental) and some remained unemployed. In any case, when the desired job is not forthcoming as when due, it accrues tension and pressure on the persons affected.

In the economic sphere, a noticeable development is that unemployment is trending both locally and globally. For instance, in Nigeria, the unemployment rate is 23.1% for those with undergraduate degrees; 41.6% in Ghana (at the graduate level); and 15.7% in Kenya (British Council, 2014). By and large, the issue of unemployment is a global trend and is worse in developing countries.

Some of the causes of unemployment include inappropriate institutional and subject choices and poor academic grades (CHEC, 2013). Unemployment, according to Eneji, Mai-Lafia & Weiping (2013, p. 165), “causes premature death resulting from criminality, incapacitation, stroke, hypertension, malnutrition, diabetes, vehicular accidents and all the tragedies associated with poverty.” Unemployment also leads to brain drain, rural-urban migration, increase in crime rate, inflation (Gbosi, 2005) and so on.

Employers maintain that unemployment is due to an increase in the spate of incompetence—skill gap (Robinson & Garton, 2008) or skills mismatch (B. C, 2014). As music graduates’ unemployment is assuming an alarming proportion in Nigeria, some Nigerian music educators have frowned at the trend and blamed the music graduates for their unemployment. For instance, Loco (as cited in Loco, 2013) claims that many music graduates are unemployed because they “are merely theorists and not practical oriented” (p. 93). Anya-Njoku (2013) posits that “music graduates…have not made much impact…” because they are either “sitting on the lee or do not know what to do, and/or do not have the enthusiasm to do so” (p. 102).

For some scholars, saturation can cause unemployment. In as much as there are many career opportunities for music graduates (Weissman, 1997), but only a few of these are being explored in Nigeria (Adeogun, 2015; Loko, 2013; Onu, 2013). For instance, there is saturation in some areas (music education and performance) while some other areas (music therapy, music business, music technology, music entrepreneurship, music publishing, music criticism, music librarianship, music law, artist management, etc.) are less explored (Adeogun, 2015; Onu, 2016).

For some other scholars, the problem is that typically some music students have shown interest in unsuitable stress areas because of their impractical vocational aspiration, leading to what Malach-Pines & Yafe-Yanai (2001) describe as career burnout. Another reason may be that “students are not conversant with knowledge of job markets” (Ozbilgin, Kusku, & Erdogmus, 2004). These mean that the decisions students make/make can go a long way to make or mar their chances of employment.

Adeogun (2015) and Okonkwo (2009) observe that higher institutions’ music graduates are swarming the classroom as music educators even when most of them have little or no training in that sphere. In consequence, Adeogun (2015) see students’ specialization in areas they would never use, as “an ineffective or underutilization of higher music education stakeholders’ time, money, efforts and invested material resources” (p. 9).

It appears that it is graduates who are deficient in basic music skills that make the classroom a ‘safe-haven’. As soon as their dream job is not forthcoming, they quickly resort to what a music student calls, “the inevitable profession is teaching” (JVN, 2008, p. 33). Little wonder George Bernard Shaw (as cited in Hinch, 2008) cynically expresses contempt for these categories of people in his wit “He who can, does. He who cannot, teaches” (p. viii).

Teachers are meant to have both educational and professional qualifications. When untrained teachers (teachers without professional qualifications) are employed, this shows

…a gap between education and subsequent employment, with graduates eventually occupying positions they were least prepared for. Specialists in composition, performance and ethnomusicology taking positions as music teachers with little or no preparation to carry out their role as music teachers competently and confidently, based on a solid understanding of the principles of music teaching and learning connotes some music graduates’ dissatisfactions with their tertiary music training. …It also suggests that respondents are insufficiently trained in professional practice, a factor that limits their employability to the music teaching sector (Adeogun, 2015, p. 9).

By implication, the pedagogical competence of these untrained practising teachers is hereby brought to question.

On the issue of students’ career choice, research has shown that one of the greatest career influences is from the teachers (Onu, 2013). Adeogun (2012a) acknowledges the fact that “it is the music teachers’ responsibilities to transmit… musical knowledge, and advise students in choosing their music careers…” (p. 90). Nzewi (2008) adjures academia to “stimulate students to aim for attaining job fulfilment in their chosen careers” (p. x). Thus, if all music instructors would reckon with the vitality of this fact, the tendency is high that students will have fewer problems making wise choices along their career paths.

Findings from recent research buttress that entrepreneurship education is a sure way of combating the spate of unemployment. Perhaps, this has led Nigeria to introduce entrepreneurship education into its tertiary institutions’ curricula. Despite this, British Council (2014) submits that “the impact of these initiatives however is not yet known” (p. 8).

## **Empirical study**

Mismatch studies are now common, with Pitan’s (2012) study as a key example. It looks at the difference between the skills Nigerian university graduates have and what employers want. It checks how big the skills gap is in Nigeria and what it means for the job market, checking how well graduates meet what employers expect. The study used a descriptive survey (ex-post facto) approach, with a sample of 600 managers from 300 companies across Nigeria. The results show employers really want people with skills in analysis (most needed), business, communication, making choices, IT, dealing with people, fixing problems, learning on their own, technical skills, math, and thinking critically (least needed). However, graduates didn't score well in any skill: only problem-solving was a bit above average; communication, business, and IT skills were particularly weak. Employers want graduates ready to work, with good soft and technical skills, but the mismatch hurts productivity, raises joblessness, and makes university education seem less useful. The issue goes back to the university curriculum, which seems too theoretical and not connected to what the job market needs. The study suggests universities should change their courses to focus more on useful, job-related skills, like communication, IT, business, and making choices. This study shows there is an urgent need for big changes in Nigeria's higher education so that academic training matches what the job market expects.

## **Rationale for the study**

According to Onu (2013) who conducted a study across three higher institutions offering music in South-Eastern Nigeria (University of Nigeria, Nsukka; Nnamdi Azikiwe University, Awka and Federal College of Education, Eha-Amufu), undergraduate students were asked to indicate their career preference. The statistics gathered (see Appendix 1) indicate that the majority of the students in all the schools studied prefer being music teachers. Recent findings from various scholarly surveys (Adeogun, 2015; Onu, 2013, 2016) point to the fact that most music graduates are employed as teachers. ‘Teachers’ in this context implies music instructors across all levels—primary, secondary and tertiary. The question now becomes; why would (most) music students/graduates want to be teachers? As a result, this research attempts to find out the causes of graduates’ career choices as related to market saturation.

## **Method**

This study examines music alumni that grauated between 2003 – 2023. It adopts both the survey and ex-post-facto research designs. Survey because the study investigates a sample, findings of which are generalized on the whole and ex-post facto because it seeks to establish a cause-effect relationship with “non-manipulable independent variables” (Sani, 2017, p. 9). Purposive sampling was used based on the list of students sourced from the University Records’ Office. Tracing these alumni was initially threatened with shortcomings associated with record keeping. Seeing that when the respondents graduated, information such as their phone numbers, and email addresses were not part of the alumni database, hence the number of accessible population was small. Because of the inadequacies in the data, those alumni seen are now a basis for reaching the other graduates—snowball sampling. Through the accessible population, a list of music alumni's phone numbers and e-mail addresses were obtained from contacts with their friends and relatives. The information gathered from the phone numbers, e-mail addresses as well as those gathered during the snowball sampling were used (physically) to trace UNN music graduates and their employers.

There were 300 music graduates from 2003 – 2023 (see appendix 2). This study sampled 150 (50%) of the target population and questionnaires were sent to them to fill and submit on the spot, or online, as the case may be. 55 graduates responded to the questionnaire. This represented a response rate of 36.6% which is comparable to 30.5% by Adeogun (2015). While a response rate of 36.6% may seem low, because “Nigerian music graduates are difficult to track and because the mailing system in the country is unreliable” (Adeogun, 2015, p. 4 & 5) for a survey of this kind, the response rate may be considered as relatively high. Both male and female genders were captured during the survey with the majority of them at urban centres such as Lagos, Port Harcourt and Abuja. The data collected were tabulated and coded for analysis. Both the qualitative and quantitative method of data analysis was used.

## **Results**

***Response rate: B. A. project/ M. A. thesis stress area***

Data from the respondents with their Bachelor’s/Master’s Degree a majority (36.7%) of the respondents' performance (instrumental or vocal), followed by music education (24.4%) and then composition (18.3%). Music technology, music business music therapy and ethnomusicology are areas of specialization that students are less interested in. See Table 1.

Table 1: Percentage of responses by stress area

|  |  |
| --- | --- |
| **Stress area** | **%** |
| Music Business | 2 |
| Music Technology | 2 |
| Music Therapy | 6.10 |
| Ethnomusicology | 10.2 |
| Composition | 18.3 |
| Music Education | 24.4 |
| Performance | 36.7 |

***Employment and unemployment status***

The overall employment status is shown in table 2. The statistics show that 60% of the respondents have full-time employment; 23.6% work on a part-time basis, 5.4% have temporary employment and 10.9% are unemployed and are looking for a job. The result shows that the employment status of UNN music graduates is high, and this corroborates the findings of Adeogun (2015) which states that 55.7% of Nigerian music graduates have full-time employment; 32.2% have part-time employment while 6% do not have earnings from their music qualification. Either way, the unemployment rate is very low.

Table 2: Employment status

|  |  |  |  |
| --- | --- | --- | --- |
| Full time | Part-time | Temporarily | Unemployed |
| 60% | 23.6% | 5.4% | 10.9% |

***Employment status by area of specialization***

The graduates’ responses on employment status were examined in terms of area of specialization or career path. Responses show that out of the employed alumni, a majority of them (61.8%) are in the teaching profession, and 30.9% are in presentation and performance. These statistics to an extent corroborate the result presented in Table 1 which has it that a majority of graduates specialized in music education (24.4%) and in performance (36.7%) because performance and music education are the top in the list in both cases. Likewise, findings from a related study (Onu, 2013), show that the majority—52% of the respondents indicated that they aspire to become music educators upon graduation, followed by performance—23% and then composition—11%. Whereas Onu (2013) presented undergraduates’ career aspirations (as teachers), Adeogun’s (2015) findings are based on the outcome of these aspirations, in which case he reports that 59.8% of his respondents work in education departments.

Table 3: Employment status by area of specialization

|  |  |
| --- | --- |
| **Area of specialization** | **%** |
| Teaching | 61.8 |
| Public administration | 1.8 |
| Presentation and performance | 17 |
| Composition | 0 |
| Trade | 3 |

***Sectors of employment***

In order to ascertain who the employers of the respondents are as well as find out what sectors the graduates work in the data in Table 4. In the real sense of employability of the respondents, not all of the respondents are into mono-working; a majority of them are into pluralized working systems. In this case, most respondents who are into teaching are also into performance, especially in the church, which is the reason church employment is up to 23% (table 4). Invariably, most all the respondents work in schools and churches.

Table 4: Employer

|  |  |
| --- | --- |
| **Employer** | **%** |
| Commerce | 3.1 |
| Arts Council, research institute, media house, museum | 4.6 |
| Church | 23.4 |
| Armed forces | 3 |
| Private (self-employed) | 10.9 |
| Ministry of education/schools | 55 |

*Challenges before employment*

Concerning the difficulties encountered before they got their first employment, some respondents (20%) complained that employers were not interested in their level of qualification; and another 20% responded that employers were not willing to pay well, amongst other factors identified as is seen in table 5 below. In contrast, whereas findings from the study of BOTA (2010) show that the greatest challenge (32.5%) graduates face in the process of job hunting is limited employment opportunities in their area, findings of this study suggest otherwise.

Table 5: Difficulties encountered in job-hunting

|  |  |
| --- | --- |
|  | % |
| Takes too long to find one | 6.8 |
| Employers are not interested in my level of qualifications | 20.6 |
| Employers are not interested in my area of specialization | 10.3 |
| Lack of work experience | 3.4 |
| Limited employment opportunities in my area | 17.2 |
| Location/relocation difficulties | 6.8 |
| Time-consuming | 3.4 |
| Ignorance of the management on issues regarding music education | 3.4 |
| Too many drop-outs got there before us | 6.8 |
| Unwillingness to pay well | 20.6 |

***Monthly income***

The remuneration offered to music graduates differs in terms of geographical location, and establishment as is presented in Table 6. The table shows that 32.6% of the respondents earn between ₦56,000 - ₦70,000 monthly. Invariably, 71.3% of the respondents earn ₦56,000-₦100,000(+) monthly, while as few as 28.5% earn ₦26,000-₦55,000 each month.

Table 6: Remuneration (per month)

|  |  |
| --- | --- |
| **Salary range per month** | **%** |
| ₦100,000+ | 16.3 |
| ₦71,000-99,000 | 22.4 |
| ₦56,000-70,000 | 32.6 |
| ₦41,000-55,000 | 16.3 |
| ₦26,000-40,000 | 12.2 |

***Monthly income by sector of employment***

Figure 1 shows the employment status of UNN music graduates based on sector of employment. The data in Figure 1 gives evidence that the respondents were employed in government parastatal, private firms and self-employed and some worked in other related establishments. Thus, 83.3% of the respondents earn ₦26,000 – ₦40,000; 62.5% of whose earnings are ₦41,000 – ₦55,000; 62.5% of whose earnings are ₦56,000 – ₦70,000; 63.6% whose earnings is ₦71,000 – ₦99,000 and 62.5% of whose earnings is ₦100.000+ work in private sector; followed by those who work as self-employed. Music graduates (especially the teachers) indicated a preference for private schools because in it they find (1) increased wages (2) consistency of cash flow—no strike (3) that teachers are absorbed even without professional qualification and (4) more flexibility in terms of absorption part time teachers.

Figure 1: Monthly income by sector of employment

***Monthly income by area of specialization***

The data presented in Figure 2 shows that there are three main areas of specialization in which UNN music graduates work due to the attractiveness of its remunerations. These are Music Education, Performance and Music Media. These trios pay ₦71,000 – ₦100+ monthly. Although table 2 shows that the respondents, in their Project/Thesis specialized in Music Therapy (6.1%), Music Business (2%), Ethnomusicology (10.2%), Music Technology (2%), Performance (36.7%), Composition (18.3%), Music Education (24.4%), statistics in table 2 and figure 2 show that graduates do not necessarily work in areas they had specialized in their first or second degree. For instance, none of the respondents earned a living from Music Therapy, Ethnomusicology and Composition.

Figure 2: Monthly income by area of specialization

***Relationship between town and gown***

The majority (84%) of the respondents agreed that they were employed in music-related jobs. The minorities that were not employed in music-related jobs, gave two reasons why a career shift was deemed necessary. The first reason is that (80%) of poor remuneration (80%) while some (20%) accrued their reason to lack of career progression.

**Discussion**

Teachers render services which can be seen as a product. What happens when there is a saturation of a product? More often than not, there is the risk of over-indebtedness or “wastage” (Adeogun, 2015, p. 9). The producers of the products will be indebted to all other areas not suffering from saturation. As it stands, presently, it is not that these unexplored career paths are dormant, it has been active, the monopoly of which is being explored by music enthusiasts, especially the one that had had no formal training, while music graduates who are supposed to be the producers of the product or services are now the consumers. This puts the consumers in the position to undervalue the product and by extension, diminishing returns occur.

Findings from this survey show that performance and music education are the most preferred areas of stress, followed by composition, ethnomusicology etc. However, regardless of their areas of stress, graduates tend to flux towards the direction of teaching because it is relatively easier to get music-related jobs in schools (especially in primary and secondary schools). Accordingly, while some go into teaching for passion's sake—like Kennedy who said, “I have passion for teaching” James, “I was influenced by my music teacher(s)”; some go for other reasons, like Aderoju who said, “It is among the highest paid jobs” , Ademola, “The spate of unemployment is high” Adaora, “There is certainty of remuneration by the end of the month” O “There is limited career option among the courses offered in the university” Jennifer, “I am not aware if other career possibilities outside teaching and performance” and Ojochenemi, “There is limited employment opportunities in my area” (as is the case for those who majored on music therapy; composition etc.) (personal communication, December 7, 2022).

Although not many people stress on Music education, almost everybody works in schools as a teachers. It implies that those who specialize in music education should guarantee an edge in the foundations of music education, music pedagogy at least. It is paradoxical to note, therefore, that even those whose project is on Music Education do not have an edge *per se* except for those who already have an NCE or a Diploma in Music Education. Going by the Departmental records of the 70s, 80s and early 90s; it is observed that it gave room for specialization, training of which starts from the 300 level. There were Departmental courses that were electives to equip students for mentorship by lecturers who are authorities in the various areas of specialties—Music Education, Composition, Performance, Ethno(Musicology), Organology etc. today, such is no longer the practice; consequently, those (teachers) without professional qualification (NCE/Diploma in Music Education; Postgraduate Diploma in (music) Education) are thereby disadvantaged. Invariably, a bulk of those teaching in schools have inadequate or no training for that job including those whose project is stressed on Music Education, except for those who have NCE/Diploma in Music Education.

Aside from teaching, another career path that seems to flourish amongst music alumni is performance. Because performance is a seasonal thing (without steady income flow), none of the performers makes ends meet from performance alone; rather, they engage in other career possibilities, especially teaching. In other words, while almost all performers are teachers, not all teachers are performers. That is to say that, for some, teaching is their mainstay.

When it comes to remuneration, most teachers (whether on a full time or part-time basis) earn over 55,000 and above monthly. Some teachers augment their wages by teaching multiple schools, especially on part-time basis, so that by month end, they have close to 150,000 per month. Unlike working in the church, armed forces, arts council, research institute, media house, etc., teaching seems to be the only profession that enables the teacher to service multiple places of work based on a stipulated schedule, without one interfering or clashing with the other. Because of the financial benefits attached to it, some teachers prefer part-time appointments rather than full time. Amongst other reasons, part time teaching is not as occupying and tedious as full time jobs. Music teachers employed on part-time basis appear in the school only when he has a class or classes to teach. They decide with the school administration to schedule the school timetable to their favour. They do not take part in administrative affairs. They do not bother themselves with the ‘arduous’ task of preparing lesson notes as most teachers who work in schools on part-time basis teach the practical aspect, especially during co-curricular activities—music club.

Most of the alumni (84%) affirmed to be into music-related jobs while the remaining 16% were into non-music-related jobs. Enquiry on the possible reason for career shift, these 16% complained that employers in rural and some urban areas are not willing to pay well. Consequently, this leads to migration and even brain drain. On the other hand, it allows alumni the opportunity to be self-employed, entrepreneurs, and sole proprietors. Several graduates the writer came across have their music firm which came about because employers tend to under-value their worth. The writer knows of an ex-trainee who is into bead-making, bag-making; interior decoration etc. because of same reason aforementioned. By and large, if “the most important objective of a college education is employment” (Mercado, 2010, p. 60), then, both those who do music-related and those who do music-non-related jobs have cause not to be classified as ‘unemployed’.

In a way, the saturation is deemed necessary because presently, there is an increase in demand for music teachers in schools. Adeogun (2015) confirmed this claim thus, “music graduates are in high demand” (p. 11). Considering the paucity of candidates who enrol for music programmes in Nigerian tertiary institutions, as well as the number that eventually graduates, it will take decades to fully satisfy the music needs of our ever-dynamic multicultural needs. Take the Department of Music, University of Nigeria, Nsukka as a case study. Because it is the foremost Department of Music in Nigeria, it is not out of place to assume that it is likely the most populous in terms of student population. Yet, an investigation into its alumni in ten years (2003-2013) shows that there are 300 graduates within this span (see Appendix 2). Consequently, 300 music graduates are not enough to meet the music educational needs of Enugu State alone; (which as of 2010 had 1,186 primary schools and 281 Junior Secondary schools), let alone the need of the Southeast zone (which had 5,242 primary schools and 1,251 Junior Secondary Schools) or Nigeria (with 59,007 primary schools and 11,295 Junior Secondary Schools as at 2010) (Universal Basic Education Commission, n.d.).

## **Recommendation**

1. For the avoidance of a “mismatch between areas of students’ specialization and areas in which they practice at the workplace” (Adeogun, 2015, p. 9), if need be, all should become teachers, as many as do not have professional qualifications should endeavour to do so since academic qualification alone is cannot produce a tangible result.
2. Mentorship programmes and training on all stress areas should commence as early as the first year as is the case at the University of South Africa, Pretoria (Arnott, & Saunders, 2008).
3. Tertiary institutions should introduce career education to their undergraduates. It is not enough to have staff advisers; it pays off to have proactive ones. The guidance and counselling unit of the Department should be seen as the work of every member of staff who should not always wait for students to come to them for guidance but be on the lookout for students who want to be heard, guided and counselled on career choice, employment feasibility studies, research, etc.
4. The curriculum should be expanded to include more electives from which students can make career choices and be trained along that path. As such, if music entrepreneurship is introduced, programmes such as internships, apprenticeships, fieldwork etc. will come in. By and large; students should be encouraged to diversify their horizon of career paths.
5. Higher institutions should learn to carry employers along to get acquainted with trends and job openings in the labour market and consequently, sensitize musician-students and graduates alike on other career possibilities for Nigerian music graduates. If possible, this orientation should be a(n) annual or biennial event in which some experts and ex-trainees will be invited to orientate the trainees and ex-trainees.

## **Summary and conclusion**

This study examines the jobbing system of music alumni of the University of Nigeria, Nsukka for the past ten years (2003-2013). It posits that the alumni are favoured in the world of work in that 51% get their jobs within 3 months; 28.5% within 4-6 months; 12.2% within 7-12 months and 8.1% more than a year. The employment rate is high while the retrenchment rate is as low as 2%. The employability cuts across those that work in government parastatal, private sector and the self-employed.

From all indications, a white-collar job is the destination of most (UNN) music graduates. Although the unemployment rate is low, it is questionable that this situation has led to saturation in the teaching profession. Sadly, it is a truism that “higher music education institutions” have “little knowledge of the music job information system” (Adeogun, 2015, p. 15). It is high time higher institutions, starting from the UNN started carrying employers along to get acquainted with trends, and job openings in the labour market and consequently, sensitize musician-students and graduates alike on other career possibilities for Nigerian music graduates for the avoidance of further saturation. If possible, this orientation should be a(n) annual or biennial event in which some experts and ex-trainees will be invited to orientate the students at undergraduate and postgraduate levels.

Whereas it is good that Nigerian music alumni are gainfully employed, it is not safe that they overly explore just one career option. Hence the classroom is not the only means begging for the attention of music graduates, diversification of career interests is hereby recommended as a veritable way of meeting the varied musical needs of society as well as curbing the spate of saturation.

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### **Appendix 1**

Table 7: Undergraduate students’ career aspiration

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Career aspiration | UNN | NAU | FCE, Eha-Amufu | Total | Percentage (%) |
| Music Education | 7 | 17 | 23 | 47 | 52.2 |
| Composition | 6 | 3 | 1 | 10 | 11.1 |
| Performance | 8 | 9 | 4 | 21 | 23.3 |
| Ethnomusicology | 1 | - | - | 1 | 1.1 |
| Musicology | 1 | - | 1 | 2 | 2.2 |
| Music Law | 1 | - | - | 1 | 1.1 |
| Music Merchandise | 1 | - | - | 1 | 1.1 |
| Music Entrepreneur | 1 | - | - | 1 | 1.1 |
| Sound Engineering | 2 | - | - | 2 | 2.2 |
| Popular Music Studies | 1 | - | - | 1 | 1.1 |
| Studio Engineering | 1 | - | - | 1 | 1.1 |
| Music Acoustics | - | - | 1 | 1 | 1.1 |
| Music Technology | - | 1 | - | 1 | 1.1 |

*Source ONU, S. O. (2013): Factors that influence undergraduate music students’ career aspirations: A survey of three tertiary institutions in Eastern Nigeria*

### **Appendix 2**

Table 8: UNN music graduates: 2003-2013

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | Diploma in music education | Bachelor of Arts (B. A.) | Master of Arts (M. A) /M.Mus | Total |
| 2003 | 2 | 9 | 4 | 15 |
| 2005 | - | 22 | 5 | 27 |
| 2006 | - | 11 | 11 | 22 |
| 2007 | - | 13 | 6 | 19 |
| 2008 | - | 13 | 3 | 16 |
| 2009 | 11 | 22 | 8 | 41 |
| 2010 | - | 20 | 1 | 21 |
| 2011 | 24 | 25 | 5 | 54 |
| 2012 | 12 | 25 | 3 | 40 |
| 2013 | - | 25 | 20 | 45 |
| **Total [**2004-2013] | 49  (16.3%) | 185  (61.7%) | 66  (22%) | **300**  **(100%)** |

*Source ONU, S. O. (2016): A tracer study of music graduates of the University of Nigeria, Nsukka: 2003-2013*

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