

Article

Career Outcomes and Mismatch Faces by Music Graduates of the University of Nigeria

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Abstract

This study investigates the mismatch between professional studies and occupation among music graduates of the University of Nigeria. It aims to determine the extent to which music graduates are employed in fields related to their area of study and to identify factors contributing to any mismatch. A survey design was employed, with data collected from music graduates through questionnaires and interviews. Findings show that a substantial proportion of music graduates are not working in music-related fields despite their training. Contributing factors include limited job opportunities in the music industry, inadequate skills and training, and personal interests and choices. The study discusses the implications for graduates' career development, job satisfaction, and overall well-being. It also highlights the implications for music education, training programs, and employment policies in Nigeria. Recommendations include reviewing curricula to incorporate practical skills and industry-relevant training, and policymakers developing initiatives to support music graduates in securing employment in their field. This study contributes to the literature on the mismatch between professional studies and occupation, with a focus on Nigerian music graduates. The findings and recommendations can inform strategies to enhance the employability and career prospects of music graduates.

Keywords: *Mismatch, Professional studies, Occupation, Tracer, Alumni*

Introduction

This paper focuses on a tracer study of 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 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 assess the strengths and weaknesses of an academic programme with the intent of improving it 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 restructure 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 overemphasised, 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 society to seek jobs. Some find jobs within a short time, while for others it takes a long time 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 remain unemployed. In any case, when the desired job is not forthcoming as expected, 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, an 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 practically 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. Although there are many career opportunities for music graduates (Weissman, 1997), 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, & Erdogan, 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' specialisation 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 into 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 were to 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 who graduated between 2003 and 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-and-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 by shortcomings associated with record-keeping. Seeing that when the respondents graduated, information such as their phone numbers and email addresses was 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 was obtained from contacts with their friends and relatives. The information gathered from phone numbers and e-mail addresses, along with data gathered during the snowball sampling, was used (physically) to trace UNN music graduates and their employers.

There were 300 music graduates from 2003 to 2023 (see Appendix 2). This study sampled 150 (50%) of the target population, and questionnaires were sent to them to fill out 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 specialisation that students are less interested in. See Table 1.

Conceptualize the Strategic Weaponization of Kidnapping and Sexual Violence:

To develop a robust conceptual framework that defines and contextualizes the strategic employment of kidnapping and sexual violence by bandit groups in North East Nigeria, distinguishing it from opportunistic criminality and exploring its specific functions within their operational tactics and broader objectives.

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 respondents have full-time employment; 23.6% work part-time; 5.4% have temporary employment; and 10.9% are unemployed and seeking work. The results indicate a high employment rate among UNN music graduates, corroborating Adeogun's (2015) findings, which report that 55.7% of Nigerian music graduates have full-time employment; 32.2% have part-time employment, and 6% do not earn from their music qualification. Overall, 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 specialisation

The graduates' responses on employment status were examined in terms of area of specialisation 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 states that a majority of graduates specialised 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 pluralised 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, almost 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 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 specialisation	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 dropouts 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 and ₦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 the 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 them 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.

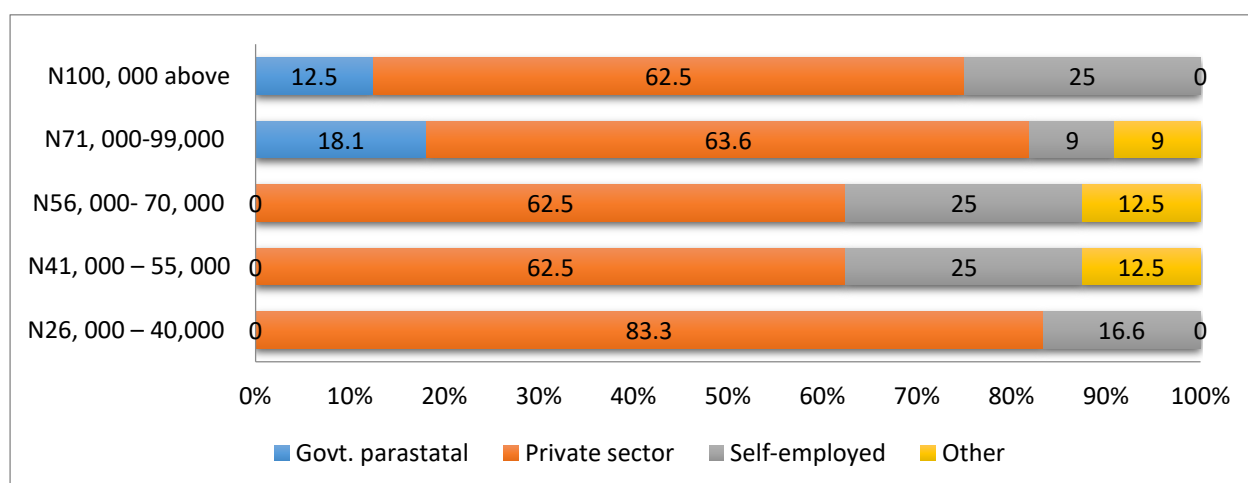


Figure 1: Monthly income by sector of employment

Monthly income by area of specialisation

The data presented in Figure 2 shows that there are three main areas of specialisation in which UNN music graduates work due to the attractiveness of its remuneration. 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.

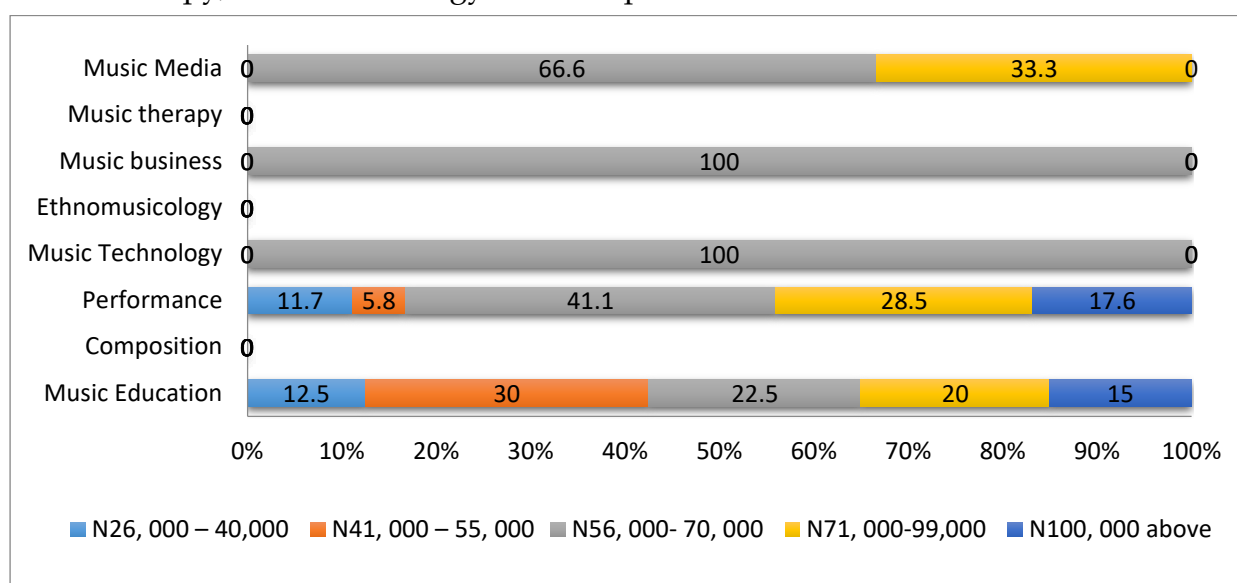


Figure 2: Monthly income by area of specialisation

Relationship between town and gown

Most respondents (84%) reported they were employed in music-related jobs. Among those not employed in music-related roles, two main reasons emerged for a career shift: the primary reason was poor remuneration (80%), and a smaller group (20%) cited lack of career progression as their reason.

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 gravitate 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 music education, almost everybody works in schools as a teacher. It implies that those who specialise in music education should guarantee an edge in the foundations of music education and music pedagogy. 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 specialisation, 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 stress is 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 a 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.

The majority of teachers, whether they work full-time or part-time, make at least ₦55,000 per month. Some educators supplement their income by working at several schools, particularly part-time, so that at the end of the month, they make about ₦150,000. Teaching appears to be the only occupation that allows a teacher to perform many jobs according to a set schedule without interfering with or conflicting with one another, unlike jobs in the church, military, arts council, research institute, media outlet, etc. Some teachers would rather have part-time jobs than full-time ones because of the financial advantages. Part-time teaching is less taxing and time-consuming than full-time employment, among other reasons. Music teachers who work part-time are present at school just when they have a class or classes to teach. They agreed with the school administration to arrange the school schedule to their advantage. They do not participate in administrative affairs. They do not bother with the 'arduous' effort of drafting lesson notes, because

most part-time teachers in schools teach the practical aspect, particularly during co-curricular activities such as music clubs.

The majority of alumni (84%) worked in the music industry, with the remaining 16% working in non-music-related fields. When asked about the likely reasons for their career transition, 16% stated that employers in rural and some urban areas are unwilling to pay generously. As a result, this causes migration and even brain drain. On the other side, it enables alumni to become self-employed, entrepreneurs, and single owners. Several graduates the writer met have started their own music businesses as a result of employers undervaluing their skills. The writers spoke with an alumnus who is into beading, bag-making, interior decoration, etc., for the same reason indicated above. By and large, if “the most important objective of a college education is employment” (Mercado, 2010, p. 60), then both individuals who undertake music-related and music-non-related occupations have no reason to be labelled as 'unemployed'.

In some ways, the saturation is justified because there is now an increase in demand for music teachers in schools. Adeogun (2015) supported this assertion, stating, "Music graduates are in high demand" (p. 11). Given the low number of applicants who enrol in music programs in Nigerian tertiary institutions, as well as the number who eventually graduate, it will take decades to properly meet the music needs of our ever-changing multicultural society. As an example, consider the Department of Music at the University of Nigeria in Nsukka. Because it is Nigeria's leading Department of Music, it is reasonable to presume that it is also the most populated in terms of student population. However, a look at its alumni over the last 10 years (2003-2013) reveals 300 graduates (see Appendix 2). As a result, 300 music graduates are insufficient to meet the music educational needs of Enugu State alone (which had 1,186 primary schools and 281 junior secondary schools in 2010), let alone the Southeast zone (which had 5,242 primary schools and 1,251 junior secondary schools) or Nigeria (which had 59,007 primary schools and 11,295 junior secondary schools in 2010) (Universal Basic Education Commission, n.d.).

Recommendations

1. For the avoidance of a “mismatch between areas of students’ specialisation 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 qualifications alone 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, sensitise musician-students and graduates alike on other career possibilities for Nigerian music graduates. If possible, this orientation should be an annual or biennial event in which some experts and ex-trainees will be invited to orient the trainees and ex-trainees.

Summary and Conclusion

This study looks at the job market of music alumni from the University of Nigeria, Nsukka, over the last ten years (2003-2013). It contends that alumni have an advantage in the job market, with 51% finding work within three months, 28.5% within four to six months, 12.2% within seven to twelve months, and 8.1% after a year. The employment rate is high, while the retrenchment rate is as low as 2%. Employability encompasses those who work in government parastatals, the private sector, and the self-employed.

According to all indicators, the majority of UNN music graduates will pursue a white-collar career. Although the unemployment rate is low, it is unclear if this has resulted in saturation in the teaching profession. Unfortunately, it is a fact that "higher music education institutions" have "little knowledge of the music job information system" (Adeogun, 2015, p.15). It is past time for higher education institutions, beginning with the UNN, to bring employers along to learn about labour market trends and job openings, and to educate musician students and graduates alike about other career options for Nigerian music graduates in order to promote job diversification. If possible, this orientation should be held on an annual or biennial basis, with some experts and ex-trainees invited to guide undergraduate and postgraduate students.

While it is encouraging that Nigerian music grads are employed, it is not safe to assume that they would only pursue one career path. As a result, the classroom is not the only means vying for the attention of music graduates; diversification of career interests is herein advised as a viable method of satisfying society's diverse musical needs while also strengthening job diversification.

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