
Exploring Trends in Music Entrepreneurship for Human Capacity Development in Nigeria: the Inherent Risks, and Risk Management Strategies

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Abstract

Global trends in music, dance and dramatic entertainment entrepreneurship such as composing and production of music, online music streaming, and dramatic acts shared on various social media platforms; show the developments as promising areas for human capacity development in Nigeria. With the unprecedented economic downturn, insecurity, high population index, diminishing GDP index, youthful restiveness, unemployment, and the devastations of Covid-19 ravaging the country; it becomes imperative that some alternative means of economic sustenance, wealth generation, job creation, and youthful engagement, be pursued through such an enterprise as music and dramatic entrepreneurship. This paper explored the feasibility of establishing Music, dance and dramatic entrepreneurial centres across the country where individuals can engage in learning several ramifications of entertainment entrepreneurship that behove them; sharpening their skills, learning the concomitant risks; and risk management strategies, with the hope of getting sponsorship from the government, Non-Governmental Organizations (NGOs), independent agencies, and private individuals after the completion of pieces of training. Data was sourced from accomplished entrepreneurs from the entertainment industry, youths, and the

general public through questionnaires, interviews, and participant observation. Existing literature on music and drama entrepreneurship, Tik Tok also formed secondary data. The major Finding of this work shows that entrepreneurship in the entertainment sector can still foster despite the COVID-19 pandemic if stakeholders can draw on the unique opportunity of streaming via online platforms. It is recommended that entertainment content creators, investors, entrepreneurs, and managers should key into this window instead of continuing to bewail the pandemic.

Keywords: Music entrepreneurship, Human capacity development, risk management strategies

Introduction

Music and drama in Africa are as old as African societies. What is perpetually new is the several influences that have informed their creation in every era since the continent's first contact with the rest of the world. Before the covid-19 pandemic, music, dance and drama entrepreneurship have been viable and fundamental parts of the Nigerian business milieu. These art forms rose to the scale of being attractive career parts notably since the rise of the music and film industries, and other vistas of dramatic entertainment in Nigeria. But with the confirmation of the first case of the covid-19 virus in Lagos state, Nigeria, on 27th February 2020, (Mogaji,2020), restrictions were placed on physical social gatherings and contacts to curb the further spread of the virus. The World Health Organization's (WHO) declaration of the coronavirus (Covid-19) pandemic on the 11th of March, 2020

(Mogaji 2021) also strengthened the Nigerian government's resolve to lockdown activities that encourage physical contact and mass gathering of people. In addition to WHO's declaration, there were also reports of the covid-19 negative impact on lives across the country. So, the fear of contracting the virus, and residents' adherence to the restrictions placed by the government on social gatherings and other kinds of physical meetings inadvertently affected businesses negatively. *The Impact of the COVID-19 Pandemic on Trade and Development...*, a book from the United Nations Conference on Trade and Development (2020) shows that although "both developed and developing countries have been negatively affected by the economic crisis triggered by the pandemic...the economic and social impact is particularly severe in structurally weak developing countries, such as those in Africa" (2020). Nigeria is one of those countries hit by the aftermath of the lockdown on businesses and social gatherings. The effect of the pandemic on Nigeria's economy was also enabled by the existing drop in oil prices which represents more than 80% of the country's export and government revenue (The World Bank, 2020). In Abuja, the World Bank on June 25, 2020, foretells that "The collapse in oil price coupled with the COVID -19 pandemic is expected to plunge the Nigerian economy into a severe economic recession, the worst since the 1980s (World Bank Nigeria Development Update – NDU, 2020). The Nigerian economy has been structurally imbalanced due to its over-dependence on the oil sector. The Organised Private Sector (OPS) noted that the country's "economy remains very vulnerable to global shock..." (Femi Adekoya, 2019). Nigeria's weak economy was therefore a fertile ground for the COVID-19 pandemic to breed its resultant economic recession. The arts and entertainment industries in Nigeria were not exempted from the decline in income brought about by the coronavirus-

influenced restrictions. No doubt, the widespread cancellation of in-person events has affected many businesses - independent artists included – who rely on events, workshops, gigs, and physical locations to pay their bills (Gregory Austin Nwakunor, Omiko Awa and Tajudeen Sowole, 2020). Artists in Nigeria however found ways to navigate the lockdown hindrances to their income generations. Musicians in northern Nigeria particularly “have had to creatively adapt and embrace new digital opportunities to survive” (Sada Malumfashi, 2021). Many music artists keyed into online streaming to keep their business alive in the face of the lockdown.

This research examines the trends in music during the coronavirus pandemic era in Nigeria. This is to determine how the pandemic affected the art and the entrepreneurship of the arts, the performing space and market reforms that were taken up by entrepreneurs to ensure the sustainability of the arts in the coronavirus pandemic age. The research draws on entrepreneurship theory/ approach to define the uniqueness of arts entrepreneurship in changing conditions and discuss the implications for the music industry. Okafor (2005) opined that:

The Nigerian musician is not only a valid member of society but one whose role has had continues to have and will have, even greater significance and importance not only in the field of leisure and entertainment but also in the economy. A genuine partnership between the powers of society and the artiste including the musician is the only road to a viable future (p.2).

Music entrepreneurship has been practised in Nigeria over the years but is presently threatened by many challenges bordering on the covid-19 lockdown and its attendant economic decline and social restrictions. In this study, we examined the effects of the covid-19 pandemic, its attendant social restrictions and economic recession on music entrepreneurship in Nigeria. To determine the place of the pandemic in the growth or decline of the enterprise in this era, the opinions of music and entertainment practitioners and aspirants were sought.

The idea of Music entrepreneurship and the Theory of Interdisciplinarity

Music entrepreneurship is an interrelationship of two different specialized areas of human endeavour and as a result, there exist several intricacies regarding its functionality. For instance, as a musician one creates music- but as an entrepreneur, it is important to have the skills needed to develop a thriving career. Balancing your art with business acumen allows you to do what you love and sustain yourself financially. This leads to the theory of ‘interdisciplinarity’ or ‘interdisciplinary integration’ which is a process by which ideas, data and information, methods, tools, concepts, and/or theories from two or more disciplines are synthesized, connected, or blended’ (Moran, 2010).

Generalist inter disciplinarians understands interdisciplinarity loosely to mean ‘any form of dialogue or interaction between two or more disciplines’ (Moran, 2010).

The theory of interdisciplinary integration ‘identifies the links, not only between ideas and processes within a single field but also between ideas and processes, in separate fields.’ ‘The integration of knowledge and skills can be categorized according to three main types of curricular connections: within one subject

alone; between two or more subjects; and beyond the subjects' (Manitoba.ca/education).

An interdisciplinary approach (also called horizontal integration) connects the interdependent knowledge and skills from more than one subject area to examine a central theme, issue, problem, topic, or experience. It is a holistic approach that stresses linkages.

The concept and practice of music entrepreneurship is an interdisciplinary endeavour which combines music business with entrepreneurship to make and sustain profit. The meeting place of music and entrepreneurship is gradually becoming a hot topic as musicians continue to realize that it takes both artistic and business skills to achieve the success they desire.

From Physical Theatre to Virtual Space

Recent unprecedented developments in the world have remarkably transformed entertainment fora to embrace a shift from physical theatre to virtual space. Virtual spaces such as Tik-Tok, Facebook, Instagram, Whatsapp, and Youtube have become convenient hubs for social interaction and entertainment. The merits and demerits of this trend outweigh each other. For instance, the fear of the COVID virus in entertainment theatres and public places has driven most people to the comfort of virtual theatres courtesy of android phones even though the vital human connection present in public theatres is lost.

Prospective Music Businesses in Nigeria, the Inherent risks, and Risk Management Strategies

The art of organizing concerts, ceremonies, events, etc. along with the invitation and management of artists for events constitute the

music business. This art sounds simple but the dimensions and ramifications are enormous. The nature of the event determines the type of music to decorate it with. Chieftaincy title events naturally demand traditional and highlife music groups such as the chief Stephen Osita Osadebe, Morroco Maduka, Oliver de-Coque, Ozoemena Nwa-Nsugbe, and King Sunny Ade. Most of these legends are dead, but their music still lives on and has continued to be performed by other experienced musicians on demand. The *Ofala* festival of Onitsha ado in South-Eastern Nigeria is always graced by the *Egwu-Abia* (performed by an ensemble of titled men) and Ikem Mazaeli, a highlife maestro who is a native of Onitsha. It would be incongruous to stage a classical or jazz ensemble for an Ofala festival and also unfit to stage *Egwu Abia* for a church thanksgiving. These nuances are serious issues in event planning. Weddings, whether church weddings or traditional weddings, require either a gospel band or DJ unit or even a mixture of the two. Marriage solemnization in churches usually engages choirs, soloists, classical music, special songs, and church band on stage. Traditional wedding rites employ life bands that can play every genre of music when demanded or a DJ-manned unit that can roll out any kind of music from his digital compact system. Some wedding receptions feature live bands, DJs, traditional troupes, or even solo performers who can accompany themselves on a keyboard instrument as he performs. The nature of the music business in Nigeria has become so dynamic and complex that it is difficult to predict what an event would feature as regards music. The complex nature of weddings in most communities in Nigeria, the Igbo community of South Eastern Nigeria for example, is a fallout of the contact with the missionaries who introduced Christianity and insisted on the so-called White wedding. The Nigerian youth finds himself entrapped in two worlds – his native

world and the Western world. The prospective suitor must fulfil all traditional rites of marriage and every dowry before he is accepted as an in-law; he also must show himself a worthy Christian by settling all church dues regarding the wedding and finally lead his wife to the altar to submit to a priest for solemnization to be deemed successful.

It is not the interest of this paper to investigate the appropriateness or inappropriateness of these social-cultural engagements, but our concern here is that the multiplicity of ceremonies surrounding marriage in Nigerian society has yielded ample opportunity for the music business to thrive. From the point of traditional marriage setting to the white wedding, reception, and thanksgiving; everything is interlaced with music. It continues even to child dedication and naming, wedding anniversaries, family reunions, etc. The investor in the music business in Nigerian society is never in want of contracts. Numerous opportunities abound in the music industry as music businesses which we have listed and discussed below:

Live Band Management

My experience in the field of live band music business shows that a competent band group can make up to one million naira or more during festive seasons. An accomplished band charges between one hundred thousand and two hundred thousand naira or more for a show depending on the distance from the point the band is domiciled to the place of the event. This fee is not fixed because some bands might charge higher or lower depending on the bargain with the celebrant or compere. This basic charge usually covers servicing of the equipment, logistics and settling of

instrumentalists. A live band usually performs with about six instrumentalists (keyboardist, drummer, lead guitarist, bass guitarist, trumpeter, and saxophonist) who are booked on time before the event because most bands do not have permanent instrumentalists because of the challenge of fixed allowances. Bands engage and disengage instrumentalists depending on the flow of contracts. The more accomplished a band becomes, the greater the contracts, and the bigger and more regular the instrumentalists become if the pay is robust.

The major attraction and incentive to the live band music business in Nigeria is not the initial charge but the financial accrument from money sprayed on the band during their performance and this can triple the initial charge for the performance if the audience were of a wealthy class and enthralled by the band.

Musicians always wish for such outings with a such class audience where the appreciation they garner on stage can triple the initial charge and this always translates to more pay for the instrumentalists. Sometimes a compere negotiates a contract with a celebrant and then invites a band, whichever way it is done the basic thing is that business has transpired. Both the compere and members of the band are in the music business which has proven to be a very lucrative business for youths.

The major business risks in live band management are the problem of wear and tear of musical instruments and sound amplification gadgets which can disrupt and disengage a band if not properly managed. The precise management of this problem is the regular servicing of all musical instruments and gadgets before and after every performance. There is also the problem of some instrumentalists not showing up on time or at all for a given performance as a result of sickness or several unforeseen

circumstances and thereby jeopardizing the given event. The way around this risk is to have substitute players available in the band even though that is financially demanding in sustaining but it keeps the band out of the risk of non-performance because of ailing or absent members.

Disc Jockey (DJ) Business

Disk Jockey, popularly known as DJ is an aspect of music entertainment that features a device which can play, remix, enhance, distort, and synthesize numerous recorded music. Both the operator of the Disc Jockey and the gadget itself are called DJ. DJ is a viable business in virtually all social events. It saves space, time, energy, resources, and money due to its compactness and handiness. Electricity, a few speakers, a sound amplifier and the Disc Jockey gadget are all that are required for music to roll. The modern DJ unit has even replaced the Disc Jockey with a laptop which can access, download, store, and replay any kind of music in a digital format with ease. This form of music is worthy of scholarship in the University to ascertain its dynamism and ways of improving it since it can, and has been a source of livelihood to many Nigerian youths.

This music business is fraught with the major danger of faulty gadgets which can disorganize an event without any signal. Power outages, power surges, wrong electrical and electronic connections etc., are some of the eventualities that can cause a malfunction. It is advised that spare gadgets be kept in place for immediate substitution in the event of a problem.

- **Event Planning**

Event planning is a lucrative occupation in developed societies and also gradually taking a good turn here in Nigeria. Music is a major item in any event planning and the expertise of the individual knowledgeable in various musical genres is highly appreciable in the planning so that he can carefully source for the type of music and the music group that can blend well with the particular event. The challenge of this enterprise is coping with adequate and timely sourcing of the music type or types for each event since every event makes peculiar demands on the planner and failure to provide that always causes problems and the loss of patronage.

- **School Program/ Music Directing**

The advent of private schools in the Nigerian school system has expanded employment indices and opportunities for the youth. More so, private schools have added peculiar flavour to school programs such as graduation, inter-house sports, seminars, symposia, Christmas concerts, and prize/award-giving days. These events call for serious program directing which invariably involves music. My experience with about five private schools in the Onitsha metropolis of Anambra State, Nigeria is an attestation to this fact. I coordinated school programs in various schools within Onitsha such as Irene Menakaya School, Supreme Knowledge Comprehensive schools, Springfield Academy, Mount Olive School, and Helen –winners International School between 2007 and 2012. Private Schools usually end every term with an event: Christmas carols for the first term; Inter-house sports for the second term; and a graduation/prize-giving ceremony at the end of the third term.

I was originally employed as a music teacher in these respective schools but I took my services beyond that and made

sure that school programs were laced with special musical performances from the pupils which earned me many promotions and accolades amongst which was the applause by the Governor of Anambra State, Mr Obi who was enthralled by the live performance of the Nursery Orchestra of Mount Olive School, G.RA, Onitsha (during the 2009 graduation ceremony of the school) and requested for an encore.

My music directing in schools was taken further to a higher dimension of convening and coordinating the first Private Schools' Music Concert in Anambra State Nigeria held at Supreme Knowledge comprehensive schools Onitsha in 2008. All these efforts culminated in my invitation by ASUDEB in 2010 to coordinate a special performance by Anambra state pupils in welcoming former President Goodluck Ebele Jonathan on his first official visit to Anambra State. This is well documented in the archives of ASUDEB, Awka, Anambra State, Nigeria.

This is just to show the wealth of opportunities for Nigerian youths in directing programs in schools with music.

The major challenge to this aspect of music entrepreneurship is that one is usually tied down to a particular school which demands total loyalty from the entrepreneur in rendering full musicological services as a music teacher, band director, choral director, orchestral tutor, and general music director with a meagre salary.

- **Church Program/Music Directing**

Church program/music directing is an aspect of the music business and takes a similar modus operandi as that in schools mentioned above. Churches have a very strong tie with music: sacred music for liturgy, hymns for service, music for the offertory, music for

praises and worship, a solemn piece for sermon, music or benediction, songs for thanksgiving, solos, special renditions, and classical for special occasions such as ordination, enthronement, baptism and child naming, Knighthood, funeral, mothering and fathering Sundays; oratorios and cantatas for religious seasons of Easter, Christmas, New year, ascension, etc. The church is unarguably the highest patron of music in Nigerian society just like it was during the mediaeval, renaissance, and Baroque periods in Europe.

These varieties of musical performances make much demand for and on musicians. What most churches do is employ several musicians who can fit into various musical groups under the large umbrella of a music ministry with a music director who oversees the operations of the entire music department.

Besides this formal arrangement, some churches still go a little further in organizing music concerts, festivals, and jamborees with the engagement of an event planner, who is usually a musician, in a bid to engage the youths meaningfully and also to foster church growth. All these have created wonderful business opportunities for Nigerian youths within the ecclesiastical enclave.

Churches generally have a penchant for exploiting music directors. Church music directors always stand the risk of the sack at the slightest provocation and this fact jeopardizes job security.

It is advised that prospective music directors be prepared for this development and make a mark by proving their ingenuity within the shortest time of their engagement to be able to show evidence of their expertise in case of any gainsaying or appraisal. Proving oneself increases one's profile for further employability and other musical engagements.

- **Musical Organology**

Musical organology is an aspect of musicology preoccupied with the production of musical instruments. Even though organology is handled by technocrats, musicians still make relevant contributions towards the art regarding the tone quality of the instruments and therefore making it a lucrative form of business for skilled youths. World acclaimed musical instrument makers in industrialized worlds like Yamaha, Casio, Roland, Korg, Thunder, Premier, Armstrong, Kramer, etc, have thousands of people in their employees such as musicians, technologists, technocrats, sound engineers, polymer engineers, and physicists who pool their skills together in producing and supplying genuine musical instruments to the world.

The Nigerian society may not have the technological capacity to compete with the companies above but we have traditional African Musical instrument makers around us, such as *ogene, ekwe, oja, ubo, kaakaki, udu*, etc, who are already engaging youths in the craft. It is worthwhile to patronize their art, study them, promote them, and make moves towards integrating the art into the curriculum of music studies before the master makers all die off with their knowledge.

- **Musical Instrument sales**

Musical instrument crafting cannot thrive if there is no demand for instruments; the supply of musical instruments also cannot be effective without musical instrument dealers. This is an economic chain of demand and supply. Nigerian youths and undergraduates can learn the booming trade under the apprenticeship system or in

the university under the aegis of Music Departments, Business Schools, and Departments of entrepreneurship.

- **Musical Instrument testing**

Under the umbrella of musical instrument production and sales come the business opportunity of musical instrument testing after production and before sales. Just like aircraft and automobiles are subjected to test run before final certification for use, musical instruments are also tested for tone quality, range, pitch sense, natural and chromatic tone articulation, and durability. The business of musical instrument testing is handled by accomplished instrumentalists who know the expected capacities of a given musical instrument. Companies producing musical instruments have so many well-paid instrument testers in their employ who help to curb the embarrassment of faulty musical instruments after delivery. Also, individuals who wish to buy musical instruments always engage the services of instrument testers before purchasing because from the point of manufacture to the point of delivery and sales something might go wrong with even the most certified musical instrument. Musical instrument testing, therefore, is a viable music business opportunity for Nigerian Youths.

- **Musical Instrument Tuning**

Musical instruments such as the piano, organ, jazz drum set, violin, viola, and cello guitar require tuning before use. African musical instruments also such as the thumb piano (*ubo*), *ogene*, *igba*, *une*, and conga drums, undergo some kind of tuning. Tuning the Grand Piano or organ, for instance, is a special art requiring peculiar skills because the instruments are delivered in fragments which need to be pieced together and tuned to standard pitch before use. Few people are experienced in the art now in Nigeria such as Mr

Elochukwu Oku owing to the complexities and intricacies involved. This art can be introduced in the curriculum of music studies and an aspect of the music business in our institutions of higher learning so that some youths can tap into the job opportunities it presents.

Western orchestral ensemble units also require the tuning of instruments of the string family owing to their particular problem of frequent detuning. Most standard orchestral ensembles engage the services of instrument tuners who readily fine tune the instruments before the orchestra commences. Tuning involves strong aural perceptivity and precise discrimination of sounds and pitches. Tuners make use of tuning forks or they sometimes rely on ‘absolute pitch’ which is a rare musical gifting of identifying pitches without reference to or the aid of any musical instrument. African traditional musical instruments such as the membranophones- those with animal skins fixed over the surface of the instrument such as *igba*- also require a kind of tuning where the membrane is proportionately spread and strapped to the body of the instrument. Some people also specialize in that peculiar art and their services must be engaged before the *igba* sounds in an ensemble or any event.

- **Musical Instrument repairs**

Musical instruments sometimes get damaged by accident, mishandling, and inappropriate packing or wear out as a result of use. Sometimes the levers of a piano could start falling off or the fingerboard of a guitar or violin could bend or break. A trumpet’s valve could start malfunctioning or the key levers of a saxophone could stiffen. The membranes of the percussions, let us say, the jazz

drums or the *igba* could get torn or the strings of a stringed instrument gets cut during a performance. All these are some of the happenstances regarding musical instruments and fortunately, most musical instruments are serviceable and repairable. This is another aspect of the music business which can richly engage entrepreneurs. The apparent risks in this endeavour are the dangers of damaging a musical instrument entirely if not properly attended to and the risk of getting wounded by some sharp and strung parts of some instruments. The strings of stringed instruments can snap off during repairs and pose some hazards to the repairer. Caution is called for when engaging in instrument repairs.

- **Musical Instrument Hiring**

Hiring musical instruments to performance groups and bands has proved a viable music business though very demanding in terms of start-off capital. Most popular live bands do not have personalized musical instrument sets, they hire from proven hiring companies and return the instruments after any engagement. This practice is quite useful to some bands since it takes off the responsibility of purchasing new instruments and gadgets, repairs, and the encumbrance of the logistics of musical gadgets. The major drawbacks to this system are the danger of losing out on gadgets for performance due to late booking or high demand on the hiring company from other bands during festive seasons and the danger of picking faulty instruments inadvertently. Nonetheless, musical instrument hiring is a proven lucrative venture.

- **Music Academy**

A music academy refers to the formal or informal setting for music education, apprenticeship, or mentorship. Music academies are run by individuals with proven competencies in rudiments of music,

vocal nuances, and musical instrumentation with the ability to impart musical knowledge with effective pedagogical methodologies. Music academies have nurtured individuals who had no opportunity for formal music learning in schools or Universities. The major challenge in running music academies or music schools in Nigeria is the problem of low patronage stemming from prejudice towards music. Most people do not see music as a core discipline deserving much attention in scholarship and this explains why music schools do not thrive well in the country. Another problem is time. The educational calendar for schools does not leave ample time for extramural engagements like music. Some schools have even wittingly incorporated weekends into their formal five-day schooling routine to give more attention to some hyped subjects like English and mathematics and this has seriously hampered time for music programs on weekends. The suggested solution to the problems is to run music academies as holiday schools so that pupils and students can afford the time to enrol.

- **Music adjudication**

Music festivals, concerts, competitions, and fiestas in schools, and churches, along with private and public organizations require adjudication to show the competencies of various musical competitors. Music adjudicators judge performances based on stipulated criteria which must not be ambiguous to set forth a free and fair calibration of the capacities of the competitors be it choral, instrumental, or dance music. This is an area of music people can carefully study and practice as a speciality because of its uniqueness and high demand for it during music competitions. The challenge to this engagement is that it is not a regular business

adventure because it comes periodically, maybe quarterly, annually and sometimes biannually, and as a result, can be frustrating for anyone if taken as a sole business.

- **Music Composition and Songwriting**

Some people have a natural flair for composing music even though they may not show reasonable aptitude in singing, instrumentation or other forms of music. There are word renowned composers and songwriters who have scribbled down great songs and compositions for famous performers. This is an art that can be developed and prospective individuals formally trained on the principles underlying the art so that they can improve on their existing talents. Music composers and songwriters are on demand for school anthems, Diocesan anthems, choral works, funeral anthems, sports anthems, anniversary songs, commemoration and commendation songs, song recordings and collaborations etc.

The major problem with this art is that composers usually struggle to get royalties from their works even after formalizing royalty agreements. The composer of the Nigerian National Anthem, Ben Odiase, died in penury after several years of expecting royalties from the government in futility.

Composers are advised to engage the services of a lawyer who can formalize the terms of reference for any composition requiring compensation.

- **Music Conducting**

Music conductors are always sought for the proper interpretation and performance of musical compositions particularly art compositions like classical music and African art compositions which require attention to the details of musical tempo, time and key signatures, dynamics, expression and performance marks,

mood, and theme of the composition. It is the conductor that holds a choir, orchestra, or ensemble together with the meticulous and practised swinging of the hands and baton to capture the nuances in a piece of music.

- **Choral Group management**

Raising and managing a choral group is a challenging art but with so many financial accruements if the group is well nurtured and packaged. Accomplished choirs traverse geographical bounds for renditions in special events.

This music business has the peculiar challenge of the complexity of human nature and its management. Some members are not steady, some come with various idiosyncrasies that can impinge on the progress of the unit, and some also disengage from the group to join other groups after training. It takes time and patience to build a formidable choral group and every prospective choral group manager should inculcate that principle.

- **Orchestral ensemble**

An Orchestral ensemble is the instrumental version of a choral group which is preoccupied with purely instrumental performances or the occasional accompaniment of a choir. There are Western orchestral groups which consist of Western orchestral instruments like the strings (violins, viola, cello, and double bass), brasses (trumpets, cornets, tuba, trombone, etc.); and there are some African traditional orchestra groups made up of traditional instruments like the *ogene, ekwe, udu, oyo, okpokolo*, etc. with thrilling performances in societal events within the Nigerian society. This type of music is a viable area of engagement in the

music business. Managing musical instruments and instrumentalists in an ensemble is a challenging task owing to the diverse nature of the instruments and the idiosyncrasies of the instrumentalists. Proper care and maintenance are usually given to the instruments to sustain good tone quality and the instrumentalists should receive adequate incentives to retain them.

- **Stage designing and management**

The nature of music lends itself to peculiar stage designs and management, for instance, the stage for an orchestra or stage band should take into consideration the positions of the instruments, sound gadgets, and the seating arrangement of the instrumentalists. The sitting arrangement for a choir should also take into cognizance the spatial arrangement of the attendant voices in the choir for effective voice projection. The hoisting of speakers, positioning of stage lights and the acoustic balance of the stage are all the intricacies of stage design and management. Stage designers and managers are in demand in concert halls, hotels, banquet halls, auditoriums etc., for the proper enhancement of musical performances and other related stage events. Stage design and management, therefore, is a lucrative craft that requires scholarship in our citadels of learning.

The business risk here is that stages are prone to accidents due to faulty props, lighting, power supply, and several other uncertainties that can mar the entire staging. One incident of stage flop can ruin a sage designer's career. It is advised that stage fittings, props, electrification, acoustics, and lighting, be properly fixed before action. Stage fitness should also be double-checked using computer software in detecting errors, maladjustments, or malfunctions.

- **Studio Recording**

Studio recording is an indispensable venture in our musically inundated society which is always demanding new music. Many music studios have made fortunes in the Nigerian milieu such as Rogers all Stars, Melody Studios, and many others even though most of the mentioned analogue studios have given way to more sophisticated digital studios of the twenty-first century where recording has been made much easier with computers, synthesizers, and soft wares. Contemporary Nigerian artists and studio engineers and studio managers have made fortunes in the recording industry such as Don Jazzy, E-money and so many of them. Nigerian youths have fondly found solace in pop music recording and production as an escape from prevailing economic hardship.

The obvious risk in this endeavour is the problem of marketability. It is always difficult to guarantee or predict music that would make a hit in the musical milieu. This problem usually creates problems between the musician, music producer, studio engineer, music promoter or marketer due to overflow or shortfalls in expected returns in a given album. There have been incidents of court cases, suits and countersuits in the music industry around the world regarding music albums. The way out is usually to engage the services of a law firm to oversee the negotiations and signing of the record deal before hitting the studio.

- **Sound engineering**

One peculiar thing about most musical instruments (particularly Western musical instruments) is that they have to be amplified with sound amplification gadgets for former adequate sounding on stage. Musical instruments are usually plugged into sound

amplifiers which are connected to external giant speakers for proper sound output. Amplifiers do not only amplify sounds but they also regulate the sound of musical instruments and microphones on stage. This is very important regarding the nature of some musical instruments such as the trumpet which even though is the loudest musical instrument but usually passes through the amplifier that moderates its sound volume so that it does not go too high amongst other instruments on stage. Electric guitars are connected to the amplifier with cords for amplification along with a sound-enhancing gadget known as Guitar Wah. The violins in the orchestra are amplified using special sensitive pin-up microphones attached to the body of the instrument and plugged into the amplifier for regulation. These are just a few of the technicalities involved in musical instrument amplification on stage and the sound engineer, who must be knowledgeable in the practice, subjects the entire system to meticulous wiring, adjustments, and balancing until he gets the required sound output from the entire unit. The implication is that the sound engineer is an indispensable part of stage performance. This is a viable music business area worthy of study and specialization.

Sound engineers always risk electric shocks, eardrum malfunction due to exposure to loudspeakers, radiation from electronic gadgets, short-circuiting in gadgets, and the general accidental malfunction of gadgets on stage. The solution to the risks is to always check and double-check gadgets before employing them.

- **Costuming**

Musical ensembles such as orchestras, bands, and choirs usually costume to enhance their stage appearance. Costumes have a way of affecting the mood of the audience depending on the colour or

colour combinations employed. White evokes solemnity, purity, power, effulgence, and virtue; black and white suggests musical virtuosity sky blue elicits calmness and coolness; green and lemon evoke liveliness; while black evokes sobriety and that is why it is usually in place during requiems. Music projects aesthetics and it is not untowardly to yield more aesthetics through the play of colours in the costume design for the performers.

In the African traditional musical setting, the skins of wild animals such as lions, tigers, or cheetahs are used for the costumes of dancers and instrumentalists to evoke royalty and grandeur, and in depicting aggressiveness during war dances. The Zulu dance costume of the Zulu Kingdom of South Africa is an example of this practice. Costumiers are therefore in high demand for the costuming of various musical groups and this is a viable area of business entrepreneurship.

The apparent risk in this business is the issue of material damage. Textiles are susceptible to weather, and long or inadequate packing which can alter their colour, texture, and quality. Some people are also allergic to some fabrics and textile manufacturing chemicals with several reported cases of skin rashes, nausea, respiratory problems, etc. Some fabrics also generate electric charges during dry seasons and this can cause fire outbreak incidents if not taken into cognizance.

It is therefore suggested that materials for costumes should be properly scrutinized before employing them for individuals in specified roles.

- **Music Promotion**

Music promotion is the encouragement of music through sponsorship, publicity, and contract deals. Many companies

abound which are preoccupied with promoting musicians and musicians both rising and accomplished ones. These promotions take the form of bankrolling concerts, jamborees, and music fiestas just to bring a musician, musicians or a music group to the limelight and stardom. In the music promotion business, both parties gain, the promoter and the artiste provided there are signed conditions of engagement.

Music promotion is fraught with similar risks mentioned in the studio recording. It is not always easy to decide which music or musician would make a hit and it is usually economically frustrating to invest in a non-marketable venture.

What experienced music promoters do is subject any prospective musician or music group to a series of auditions and performances to ascertain the level of ingenuity and marketability before accepting to sign the promotion deal.

- **Musical instrument Curator**

Musical instruments require proper care, storage, and retrieval to ensure their durability and soundness and this is the job of a curator. If musical instruments are not properly stored away after use, deterioration sets in. Storing them is not just packing them away in containers and shelves but some of them require peculiar care such as the brasses and woodwinds that require that their valves and levers be regularly oiled even when in use and when not in use to avoid stiffening. Instruments such as strings- violins, violas, cellos, and guitars are stored in places where drought does not affect them because dry weathers tend to bend the wooden fingerboards. Also, stringed instruments must be packed and stored with the strings loosened on the tuning pegs and fingerboard to reduce taut pressure which always damages the instrument over time.

The membranes of membranophones should also be loosened to reduce the effect of taut pressure. Membranophones (*igba, conga, etc.*) should also be stored in places of low humidity so that the animal skin used as membrane does not moulder from the attack of fungi and bacteria. These and more are the intricacies of musical instrument curating which require carefulness and study.

- **Music Archiving**

Music archiving refers to the analogue or digital storage, filing, cataloguing, branding, and retrieval of musical products such as copyrighted compositions, pieces, songs, renditions, recordings, etc. These materials can take the form of cassettes, cartridges, smart cards, CDs, diskettes, memory cards, flash drives, sheet music, discographies, saved materials on a cloud, etc. The main idea behind this art is the preservation of musical works for future reference. Industrialized and developed worlds have an efficient musical archival system which guarantees proper filing and prompt retrieval of musical materials from the medieval to the post-modern era. This explains why the works of Mozart or Beethoven are accessible through a designated company that can authorize the reproduction of the pieces or their live performances.

Unfortunately, African societies relied on oral tradition for the transmission and preservation of patents even though that is gradually being transformed now with the advent of modern archival systems.

- **CD/Label production**

The designing and mass production of Music CDs and the corresponding labels is a thriving aspect of the music business

which demands attention. Some musicians regularly hit the top chart with every album release which can sell up to the tune of about one million to two million copies depending on market forces. Several companies have made fortunes just by winning a contract for the design of music labels for some popular musicians like Tuface, P-Square, Flavour, Pyno, etc. It is a wealth-spinning music business that can sustain numerous interested Nigerian youths who can patiently learn and engage in it.

The obvious risk involved in this engagement is the question of quantitation. How many CDs should be produced for a given album so that it would not be too small or too much? Another problem to this adventure is the emergence of online music streaming which is gradually rendering the CD business redundant.

- **Music Audio/Video online hosting/ Music streaming**

Music marketing across the world has transcended beyond CD sales to online audio-visual hosting of music content. All a musician needs is to meet with an online music hosting company which negotiates with platforms such as youtube for space in uploading the music video and the music goes viral with just the tap of a button. Streaming currently represents one of the most popular modes of music consumption. Most people are familiar with companies like Spotify, Google, Apple, and TIDAL, which all have streaming platforms. The advantages of this system are that it guarantees visibility and curbs piracy which was the bane of the CD marketing system. But the major drawback to online hosting of musicians and their musical works is that people gradually lose interest in them due to overexposure. If a musician or a piece of music is so easily accessible to the public, it gradually loses flavour. Nonetheless, it is still a viable and lucrative form of the music business.

- **Music Software and Applications**

The trending thing in the world is software and applications which run on computers and android phones respectively. There is virtually an application for virtually all human enquiries now be it business, commerce, transportation and navigation, education, medicine, games, food and diet, geography and maps, meteorology and weather forecast, music, etc. A young Nigerian residing in the USA recently sold a traffic application he developed to Google at the cost of one billion US dollars!

There are wonderful music applications and software online now which can handle several musical tasks such as music recording, editing, notation, scoring, tuning, chord generation and interpretation, melody writing, barring, music reading, etc.

Software and App developers are always shortchanged by the problem of piracy. Even with modern copyright and anti-piracy laws, people still pirate people's patents and even make more profit than the original owners of the software and applications.

General Challenges facing Music Businesses in Nigeria

There exist numerous opportunities for the music business as had already been mentioned but there are so many challenges which need to be surmounted for their actualization. Some of the pressing challenges are highlighted below:

- **Unstable Economy**

The Nigerian economy has been struggling for decades, crippling businesses, education, investments, and virtually all human endeavours. The problems with the economy are traceable to several years of military misrule and fitful democratic leaderships

that fancied wanton treasury looting more than human, economic, and infrastructural capacity building.

- **Nondescript Governmental policies**

Nigerian governmental policies exist only on paper, there is hardly any effort towards the implementation of the lofty ideals of the policies. Virtually all policies, be they educational, agricultural, or economic policies are in shambles. Viable trade, business, and entrepreneurial policies would help the economy and place music business entrepreneurship in proper perspective in twenty-first Century Nigeria.

- **Insecurity**

The growing level of insecurity in Nigeria is alarming and that has left the Nigerian milieu sterile for any business to blossom.

- **Economic Insecurity**

Unfortunately, Nigerian society has become inundated with all kinds of fraudsters, scammers, and rogues who monitor every bank transaction, business deal, company, and financial platform and agency. This has seriously shrivelled business dynamism in this clime because trust has become elusive.

- **Unsteady power supply**

Electricity unarguably controls all human endeavours and there appears to be no hope in sight of ameliorating Nigeria's electricity problem. It is very frustrating to students, youths, businesses and corporate ventures.

- **Apathy**

These unresolved issues in the country have conditioned people towards apathy for the country, particularly the youth. The average Nigerian has lost hope in Nigeria; he believes it is a contraption that has long lost its value, and so with this pervading mindset, it is difficult to convince people on considering the idea of music entrepreneurship in the country.

- **Issues from Covid -19**

Covid -19 has, as it were, shattered any ray of hope of resuscitating Nigeria's economy. Everyone is still reeling from the bouts and effects of the viral attack and no one knows how we are going to survive or how we are going to scale through the present devastations. It appears the music business is the worst hit going by the COVID protocols of social distancing and a limited number of people in social and religious gatherings which has drastically reduced the number of musical engagements and the pool of music fans per event.

Recommendations

Music entrepreneurship promises to be a viable business engagement in Nigeria despite the plethora of problems currently besieging the country. No business exists without peculiar risks and the success of any business venture is a measure of its subtlety in manoeuvring through risks and challenges. It is recommended that practising and prospective music entrepreneurs in Nigeria should study the various music business opportunities presented in this paper, the inherent risks involved, and the respective risk management strategies proffered.

Other forms of music business entrepreneurship should also be explored such as music networking which is a platform that allows musicians to connect with other musicians. Some people are looking for band members or jam mates, while others are looking to fill a position for a touring act. Whatever the case, connecting with other musicians is a value-adding service.

Conclusion

The ideals of entertainment entrepreneurship for human capacity development in Post-COVID Nigeria were explored in this paper. Several entertainment opportunities such as dance, drama, music composition, online streaming of comedy, satire, and educative skits were also highlighted. The major risk factors and risk management strategies were also delineated and explained in detail. It is projected that these entertainment entrepreneurial vistas can engender economic sustenance, wealth generation, job creation, and youth engagement in Nigeria's devastated economy.

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