

EXPLORING ENTREPRENEURSHIP OPPORTUNITIES OF STUDIO MUSIC PRODUCTION IN TERTIARY INSTITUTIONS IN SOUTH EAST EDUCATION ZONE

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Abstract

The paper focuses on exploring entrepreneurship opportunities of studio music production for music students in tertiary Institutions in South East Education Zone, Nigeria. Through interviews, review of related literature and personal experiences of some of the authors, issues on the concept of Music, Studio, Entrepreneurship, and Music Production in South East Nigeria were looked into. Among views shared is that music production would greatly enhance students' entrepreneurship opportunities after graduation; also that music production would help to reduce the number of unemployed music graduates, enhance entrepreneurship opportunities and affect music education positively in the zone. Recommendations made include that University and other tertiary institutions in the zone should reconstruct and equip studios in the Departments of Music; while music educators should pay more attention to impacting all the skills, techniques and confidence necessary for building a more successful business career development for music students. The music curriculum planners should review the tertiary institutions academic programme in the zone, so that graduating music students would be more prepared for entrepreneurship task that awaits them after graduation.

Keywords: Music, Studio, Entrepreneurship, Music Production.

Introduction

The Federal Government of Nigeria introduced entrepreneurship studies as a compulsory course for students at the tertiary level of education. This innovation was aimed at equipping graduating students with entrepreneurial skills to make them job creators instead of job seekers. Also the goals of tertiary education as highlighted by National Policy on Education (2014) include "the training of relevant manpower for national development of individual capability and intellectual skills to become useful members of the society". The policy aims at preparing the student to acquire skills for self-employment and entrepreneurship initiatives. Onuoha (2010) defines entrepreneurship as the ability to use the factors of production like; land, labour and capital to produce new goods and services. He describes entrepreneurship as the managerial process of organizing, operating and assuming the risk of a new business. Furthermore, he believes entrepreneurship constitutes a vital engine in the economic growth and development of Nations including Nigeria. This is because it helps in the stimulation of indigenous entrepreneurship; it leads to the transformation of traditional industry; creates employment opportunities; has linkages effects that help to link up the various sectors and sub-sectors of the economy (p. 5). Writing on the importance of entrepreneurship education in Nigeria, Ajuzie (2017) says: "Entrepreneurship education became imperative in higher institutions in Nigeria because it offers a realistic approach to solving the endemic problem of unemployment; the overall objectives are to continuously foster entrepreneurship culture amongst graduating students" (p.183). While Haynes and Marshall (2017) divulge that:

The entrepreneurial emphasis in both higher education and music industry rhetoric reflect more general changes in cultural work and the creative economy. The shift from manufacturing to service sectors in Western economies and the role of cultural production in urban and economic regeneration has resulted in

the 'creative industries' becoming a central focus of policy-makers and politicians, viewed as hubs of innovation that contribute to the economic growth and cultural vitality of cities, regions and nations (p. 5).

The above discussion elucidates the need to create broad changes towards enlightening the job-related, inventive and financial system to bring more emphasis towards focusing on individual venture in both higher institution of learning and music entrepreneurship business. The move from industrialized economies to the aspect of reconstruction and maintenance in developed economies and the function of artistic creation in the city, and financial rejuvenation, helped the inventive institutions grow an innermost focal point for those who are architects of decisions, and politicians see them as group hubs of improvement that add to the fiscal development and enlightening strength for towns, civilized zones and countries. Elekwa (2007) describes entrepreneurial development as "training that prepares one to acquire the readiness, initiative and ability to organize and manage other resources into sellable products and services" (p. 6). In his own view Ojeifo (2012) define entrepreneurship as willingness and ability of an individual to seek out investment opportunities in an environment and be able to establish and run an enterprise successfully based on identified opportunities (p. 79). In their view, The above definitions explains the concept of entrepreneurship as one having the confidence to start up a business, take the risk, with no fears of failure, but been courageous to invest more as a self-employed individual, to make profit, be an employer of labour, reduce unemployment and boost the economy. Though entrepreneurship courses in tertiary institutions in the zone are taken as compulsory, most of those courses do not focus on skill acquisition in the students' specific areas of specialization. For example, a graduate of music should have enough entrepreneurial skills in one or more specific areas in music. The idea of taking

general courses on entrepreneurship to an extent have not helped matters on reducing unemployment, most graduates insist on taking jobs that relate to their academic fields of study.

Concept of Music

Music can be a potential subject and also made to be the most valuable subject for enhancing human personality. It is a kingpin among the various facets of culture which fashion and mobilize a person to attain all that is best in their lives, whether as individual or as co-operate entities. Tagg (2002) expresses music as that form of inter human communication in which humanly organised, non-verbal sound is perceived as vehiculating primarily affective (emotional) and/or gestural (corporeal) patterns of cognition (p. 3). "Music is a tool for communication. Mbaegbu (2015) implies: music is a special form of flexible abstract thinking, which enables us to use all kinds of configurations and schemes in our developmental stages in the creative and integrative purposes" (p. 117). In the same vein, Onwuekwe (2006) affirms:

Music can do many things and have many desirable results. It can stimulate or soothe the mind, help toward a wider education, or at least, a wider mental perspective. It can gently plough the mind so that it will be more receptive to the seeds of learning; it can comfort the lonely and the sick, awake pleasant memories in the old, delight the young, and lull a child to sleep (p. 227).

The above statement elucidate that music informs the mind and helps the soul breathe the lively abstract breeze from its rhythmic structure that often moves all the body to dance steps and exhibits different body gestures, all of these help to build good human healthy living. Discussing the role of music in the society, Reimer (2002) observes:

Music has a dual role in society. Firstly to develop talent for those gifted musically and secondly to develop aesthetic sensitivity to music of all people regardless of their musical talents. This in turn would benefit society and the art of music which depended upon an understanding public (p. 14).

Reimer's comments, illuminates music as having a powerful influence on man's culture, religion and traditional value. The informative strength and the role music play in directing the mind towards précised understanding of who we are has no doubt. It clarifies that; music embodies one of the highest forms of creativity. A high-quality music education should engage and inspire the individual to develop a love of music and improve his or her talent as a musician, and so increase personal self-confidence, creativity and sense of achievement. Music is not discriminatory; to the above assertions, the elements of music must attract one to appreciate its performance and the performers who are the musicians. Though individual listeners may have choices for specific genre, style or type; it has the supreme power of reflecting unity in diversity, in agreement with the discussion, Negus (1996) expresses music as "more frequently a background to other activity than a central part of any encounter-space or cultural struggle" (p. 28). The above comments mean that music is already an integral part of any educational and informative actions that is too familiar to the environment, than any other assumed essential aspect of fight for liberty.

Studio

A studio is an artist's or worker's workroom. This can be for the purpose of photography, painting, acting, architecture, sculpture, pottery ceramics, woodworking, scrapbooking, graphic design, filmmaking, animation, industrial design, radio or television production broadcasting or studio for audio recording and music production

(<http://www.soundrecordingproduction>). Watson (2012) refers recording studios as sites in which "appropriate and available technologies are assembled and hired to musicians and producers for periods of time, for the purpose of sound recording (p. 9).

Concept of Studio Music Production

Studio music production involves recording the voices only, voices with the accompanied musical instruments or the process going the other way. Studio music production are those activities that aim at putting down universal languages as lyrics, people (s) believes and way of life to record rhymes, rhythmic pattern, using some of the highest form of scientific technology, with sophisticated musical instruments, to create variety of musical genre, language, cultural heritage; in quest to satisfying the listener and for preservation and posterity. Burgess (2013) defines:

Music production as, the technological extension of composition and orchestration. It captures the fullness of a composition, its orchestration, and the performative intentions of the composer or composers. In its precision and inherent ability to capture cultural, individual, environmental, timbre and interpretive subtleties along with those of intonation, timing, intention, and meaning (except where amorphousness is specified), it is superior to written music and oral traditions. Music production is not only representational, but also an art in itself (p. 6).

From the above definition, Burgess says, music production is not just a studio thing, it now involves script composers who can now write their works with computer, while they make use of music software like: Sibelius, noteworthy, Cubase, and lots more to writing melody line or harmony for voices and score scripting for orchestral and symphonic works, today, music scripting requires the use of computer

system to help quicken the composer's work and enhance clean and distinct print production for easy sighting during teaching and learning periods and artists live stage performances. While Ojukwu and Ibekwe (2015) assert:

Music making is not simply an exercise in the organization of sound. It is symbolic expression of social and cultural organizations, which reflect the values, and the past and present ways of life of the human being who creates it (p. 190).

Music production in the studio involves the combination of the producers' experiences and the knowledge of music theory and practices, music of other people and their styles or eras in music history and practical skills, the producer's dexterity in the usage of studio equipment, and available musical instruments to re-arrange and organize the artists or composer's work to a recordable standard and listening value for audience appreciation. The musicologist undergoes his training to become a music and entertainment producer. The issue to battle with all the time, is choice of area of production, but there shall always be a compulsory decision to make; if he or she will be a script music producer, a studio music producer, or rather choose to be an on "stage music producer", that is; a performer or become all the three. However, it has become imperative that, the musicologist of today should primarily, focus on perfecting the artistic and ethical aspect, but understand also the economic, administrative, and entrepreneurship facet of music production.

The Concept of Entrepreneurship

The word entrepreneurship is derived from a 17th century French and word 'entreprendre' which is defined as a person who undertook risk of a new enterprise. Kruger (2004) narrates: The word "entrepreneur" is derived from a French root 'entreprendre', meaning, "To undertake". The term "entrepreneur" seems to have been

introduced into economic theory by Cantillon in (1755) but Say (1803), it was first recorded the entrepreneur prominence. It was Schumpeter however, who really launched the field of entrepreneurship by associating it clearly with innovation (p.16). Chambers Dictionary 10th Edition = defines an Entrepreneur as a person who undertakes an enterprise especially a commercial one, often at a personal financial risk; the managing proprietor of a firm who supplies the capital, bears the risk of production and is the controller of a day-to-day management and marketing; a contractor or employer; an organizer of musical or other entertainment. Ojeifo (2012) says:

Entrepreneurship is generally viewed as a process of creating something new. Doing this involves a lot of time and effort devoted to ensure the tasks at hand and the resultant effects include monetary and personal satisfaction as well as independence. Entrepreneurship involves creation process, conscious devotion of time and effort, it involves risk and has some rewards (p. 79).

In a clearer point, entrepreneurship is usually a procedure of establishing new ideas. To achieve such, one has to be committed to such project, though financial benefits could be amongst the consequential outcome though it also includes formation procedure, realization of commitment and time endeavour to justify the menace attached to it. When music students in the South East zone are equip with enough skills in studio music production from first year to final year, graduates of music those who choose the course as a major interest area will become creative, have confidence to getting involve in entrepreneurial risk in a personal effort to be self-employed. Such self-confidence will reduce music graduates unemployment, increase interest of students towards enrollment for studying music in tertiary institutions in the zone. Most students, parents and guidance

are searching for those courses with special areas in academic study where their children or wards can specialize and major, so that after graduation, they can fend for themselves and not just attend a higher institution to acquire book knowledge and obtain a certificate only, but also to learn and develop skills, attitude for entrepreneurship purpose. Kruger (2004) insists:

selecting an appropriate basis for defining and understanding entrepreneurship creates a challenge for academic researchers and writers due to the fact that a number of schools of thought exist that view the notion of entrepreneurship from fundamentally different perspectives (p. 13).

Entrepreneurship is the ability of an individual or group to take a bold and confident decision to embark on business venture, being ready to bear the risk outcome in either profit or loss result. The entrepreneur is the sole owner of such investment, and chief executive in charge, in most instances, takes the decision, gives instructions to every other person working in the establishment or company.

Music Entrepreneurship Education

Music entrepreneurship education should include all academic activities involving those course contents that help the teacher impart knowledge to the learners, prepare them towards self-reliance and proficient in skills acquisition, educate them on modern music business acumen, integrate all that should make music students achieve success in their professional career and personal goal attainment after graduation. Music entrepreneurship education can also be defined as a transfer of strategies to applying ideas like: ethical competences, creative abilities, confidence in risk taking to venture in a committed music investment with economic implication, be business minded, having the zeal to exhibit musical knowledge

and skills, encouragement to achieve been self-employed after graduation; based on already acquired training as a music student. There is need to explore studio music production skills as one of the many core economic and vibrant areas that will enhance effective music entrepreneurship education, to reduce unemployment of music graduates in the zone.

In support to the above statement, Gray (2017) is of the view that: "a pedagogic framework built to integrate essential concepts in entrepreneurship within the context of existing music curricula has the potential to better define arts entrepreneurship and its intended learning outcomes for music students" (p. 41). The above statement means, there should be educational structure to incorporate important aspect of skills acquisition for self-employment into the current music curriculum to produce an acceptable document to guide and direct a part way for performing and creative aspect of studio music production for music students. An acceptance to the above assertion, teaching any aspect of skills acquisition and entrepreneurship in a creative and performing arts courses by one who is not artistically minded in such area is an aberration, he may not be able to influence the students in their specialized area requirements due to lack of experience in creative and performing arts business complexity. While Usherwood (2015) in his view says:

Students should be encouraged to acquire the career development and entrepreneurial techniques necessary to advance themselves according to their area of specialization and their own career objectives." However, most music departments, programs, and schools still lack fundamental music business or entrepreneurial initiatives (p. 5).

In the aspects of modern requirements for music curriculum contents in the zone, it is normal to agree with the above revelation. it unveils

the need for upgrade in modus operandi; it also implies that the primary objectives for music studies in the tertiary level of education is facing a great challenge, if music graduates lack essential skills required to be successful in their music business career. Furthering the discussion, Usherwood (2015) specifically points:

As digital technology continues to be a major force in the music industry they also have, new expectations, opportunities, and issues to consider. It is necessary then for musicians to be entrepreneurially inclined and business-minded in order to productively and successfully navigate through the current realities of this ever changing industry. It is important for musicians to realize their artistic strengths, broaden their musical scope, and explore audience possibilities (p. 5).

Usherwood (2015) seem to be saying that the level of technology and innovative advancement of the now will determine the student's interest to develop his or her individual skills, based on content and specific objective, to be able to measure up with the emergence and continuous influence of modern technologies, the evolving digital musical appliances and unending new methods of music creation/production, distribution, and appreciation. Barker and Pepler (2017) responses:

Like social entrepreneurs, music entrepreneurs learn to combine the passion for creativity and problem solving with business discipline, innovation, and production within a larger context. They are aware that the act of music making takes place within a framework of relationships. They improve systems of music making, come up with new ways to solve problems, and explore ways of changing organizations, ensembles, community, and society for the better. They have the ability to be

visionaries and realists simultaneously and are passionate about transforming an idea into reality. In the realm of the arts, success in entrepreneurial action the creation of value can have a double or triple bottom line. Financial sustainability and profit is one area of success. Societal benefit can be considered too, as can the intrinsic power of the art itself. Key to entrepreneurial success is the generation of new ideas and new modalities. The entrepreneur is able to think boldly, question assumptions, and challenge the status quo (p. 3).

The above assertions by Barker and Pepler clarifies that individuals who are music business owners become skillful to merge the enthusiasm for inventiveness as an entrepreneur who proffers solutions to bring about improvements in a wider scope of framework for improved environment and larger scope of the society. Their view in the area of creativity and entrepreneurship development and accomplishment within the immediate environment, suggest "the creation of fresh thoughts and novel ideas for economic empowerment and sustenance of music graduates". While Gray (2017) in his emphasis on music entrepreneurship views that: its curriculum content and materials should focus at developing the following set of concrete and abstract skills, characteristics and abilities:

- (1) The capacity to think creatively, strategically, analytically, and reflectively*
- (2) Confidence in one's abilities*
- (3) Collaboration*
- (4) Communication skills*
- (5) An understanding of the current artistic context*
- (6) Entrepreneurial opportunity recognition and risk assessment*
- (7) An understanding of personal passion and vision*
- (8) Musical disciplinary knowledge, technical skill, and expression (p. 22).*

Gray (2017) reveals that in an effort to develop an entrepreneurship curriculum that includes a holistic approach to arts and entrepreneurship learning, the curriculum also aims to develop core entrepreneurial skill sets, such as project planning, assessment, ideation, marketing, and networking. Music entrepreneurship education in the tertiary institution is expected to begin from first to final year of music students' studies. It involves impacting techniques, skills and knowledge necessary into the students, inspiring their individual or group intention(s) to starting up a new business, be it self-employed, small, medium or large scale. Teaching and equipping them with skills so they can be self-confidence individuals, private or group entrepreneurs. Usually attention focuses at: encouraging students to identifying and development of self-endowed and acquired abilities in music business accept other persons by adopting every individual's differences, identifying and recognizing opportunities. Also analyzing them, making decisions and acting upon them, educating the students on possible sources of providing required financial, human and material resources geared towards an implementation for profit making and a successful career in music entrepreneurship.

Bloom's Table Presentation and Explanation.

| Bloom's Definition | |
|----------------------|---|
| Knowledge | === Remember previously learned Information. |
| Comprehension | === Demonstrate an understanding of The facts. |
| Application | === Apply knowledge to actual Situations. |
| Analysis | === Break down objectives or ideas into simpler parts and find evidence to support Generalizations. |
| Synthesis | === Compile component ideas into a new whole or propose alternative Solutions. |
| Evaluation | === Make and defend judgments based on internal evidence or External criteria. |

To throw more light on the processes involved in studio music production, Bloom's table presentation and explanation above show how Knowledge is expressed after teaching and learning sessions. The student defines, labels, list and name concepts relating to studio music production. He or she must recall all the information during practical studio production sessions.

i) **Comprehension:** The student would have the ability to define concepts, understand, arrange and edit beats (accompaniments), songs, and all other musical activities in the music studio.

ii) **Application:** At this level, the student begins to manipulate, exhibit the knowledge acquired to solve problems, the real life recoding activities, during lay down sessions in the music studio.

iii) **Analysis:** This involves mixing time, illustration, breakdown of pieces of knowledge for in-depth scrutiny, checking all the laid down and recording session activities, knowing how to take up the task by doing it track by track to correct, fine tune, add or remove effects where and when necessary.

iv) **Synthesis:** This stage relates to mastering of the already mixed job. It involves bringing all the tracks to the same level, make corrections on all un-intentional, overlooked mistakes during mixing. At this level, the learner will be able to compile, organize, rearrange, create, design and generate a complete album. Mastering brings all ideas into one whole package.

v) **Evaluation:** After mastering, every soundtrack played is heard as a musical album with each instrument performing its regular duty and assigned interval roles. Listeners assert judgments based on what is heard.

The above explanation show students' ability to produce original musical work in the studio is evident; it is clear, learning has taken place and knowledge acquired is positively used. Though teachers may apply different methodology and philosophies during class sessions in the studio, the information are explicit and established. In other

words, when teaching recording techniques or musical genre, good intonation, sonority, stage presence or effective practice, class attitudes do not differ among teachers, instructors or even between levels. Every teacher expects good understanding during learning periods. In the studio, good tone production while playing on any musical instrument is expected, relaxed posture, intonation and musical interpretation from the students should be emphasized. One thing is important in teaching methods or strategy. The content and methodology may be similar, but there are often differences in the order, depth and way in which teachers relate to their students considering individual differences.

Summary

Efforts have been made to summarize related literature on the topic under review, exploring entrepreneurship opportunities of studio music production for tertiary institutions music students in South East. Works reviewed emphasize on the need for teaching studio music production. Also review was studio, concept of studio music production, studio music producer; Review was made on the concept of entrepreneurship, music entrepreneurship.

Recommendations

Recommendations to improve the teaching and learning of studio music production in departments of music in South East Education Zone include:

1. The management of tertiary institutions in the Zone should reconstruct and equip the studio in departments of music for regular and effective use during teaching and learning of music production.
2. To create new value in music entrepreneurship education within the zone, there should be addition and innovation to the usual academic curriculum that gears towards teaching and learning of music theory and practice for stage performances

only, to satisfy the immediate audience and other listeners after which; the performers await clapping ovation and accept good verbal commendations, while they go back home thinking about a different business to venture in and money to pay their bills.

3. Music educators should begin to pay more attention in the aspect of these irresistible new ideas from the world of information and communication technology, devoting more time and effort to impacting all the skills and techniques necessary to building a successful business career development for music students, not to wait for a special entrepreneurship courses that often do not emphasize on students specific area of study.

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