

DEVELOPING NIGERIA HUMAN CAPITAL THROUGH MUSIC ENTREPRENEURSHIP

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ABSTRACT

Entrepreneurship has to do with an individual's ability to organise, manage and assume the risks of a business enterprise. Such ability eventually earns such an individual means of livelihood and recognition in the society. This by implication portrays music entrepreneurship as that which deals with starting or organizing commercial music enterprise (difficult project or activity that requires effort), especially one that involves financial risk. Human capital on the other hand, supplies physical labour, technical and professional skills, which are germane to the efficient and effective planning of developmental activities in the economy of a nation. Both have a symbiotic relationship. This paper therefore sets out to highlight, the usefulness and importance of music entrepreneurship, its place in the development of Nigerian human capital, and possibly looks into ways of improving and encouraging music entrepreneurship in Nigeria and utilizing its potentials for the betterment of the nation.

INTRODUCTION

The Nigerian nation is highly blessed with much qualitative human and natural resources. The human resource is made up of people from various ethnic groups comprising majorly the Igbo, Hausa and Yoruba ethnicities. These people supposedly, occupy various positions in the country's work force and thereby constitute what is known as the Nigerian human capital. Unfortunately, a reasonable number of these people fall within a group that are completely unprepared to succeed within the realities of the professional world, despite their outstanding God-given talents. Most human capital developmental efforts in the past were focused on developing skills in the individuals. Much consideration was not given to the real world situation as regards how the skills developed can be harnessed and utilized to create wealth for the highly skilled individual that is about to join an over saturated workforce, hence the emergence of entrepreneurship or better still, music entrepreneurship.

Music entrepreneurship is a new phenomenon in the world's music business, not only because entrepreneurship has just come into existence in the early 21st century but also for the fact that it is being newly introduced in the formal academic music setting as an area in the music discipline. Although it has not been approved in many institutions in Nigeria, it is gaining grounds in quite a few institutions where it has been introduced and implemented as either a course of study under the department of music or under the School/Institute of

Entrepreneurial Studies. In some institutions, the school of entrepreneurship or entrepreneurial studies exists as an independent institute while in others; it is incorporated into their curriculum as an aspect of the various courses offered. In the Nnamdi Azikiwe University, Awka, for instance, the school of entrepreneurial studies exists as an independent institute, named after late Chike Okoli, a young lawyer who made an indelible mark as an entrepreneur early in life before the cold hands of death snatched him away from the planet, earth. The institute is run collaboratively by the university and the Chike Okoli Foundation (an extended arm of the Emzor group). In the case of the above mentioned institute, classes are run in general entrepreneurship while the students are allowed to employ the entrepreneurial knowledge gotten from the classes in their various specific areas and disciplines; in this case music.

Akpan (1982:128) observes that the main intent of developing the human capital is “to equip people with the knowledge required to qualify them for various positions of employment or improve their skills and efficiency in the positions they already occupy.” In the case under discourse, developing the Nigeria human capital through music entrepreneurship entails equipping the people with musical knowledge required to qualify them as performers, consultants, composers, teachers, authors, researchers, music therapists and so on, or improve their musical skills and efficiency in their already occupied positions. This is the main thrust of this paper.

The Concept of Development

Nzewi (1999: 38) defines development as “advancement of an inherited, acquired or current state of being.” He went further to state that “every human culture has continuously advanced its mental and human systems as well as material products” and that “recognisable states of development telescope the historical advancements of a human group’s mental genius,” stating that “every period constitutes authoritative development integrity.” He informs that “advancement implies a continuum of the original concepts, theoretical rationalisations, creative principles and structural-formal manifestations.” And finally observes that;

the process of achieving a continuum could be intuitive or research derived or both. A continuum definitely cannot be achieved by blind imitation, or reckless adoption of foreign thoughts as well as mental-material products. Advancement implicates as well as accrues currency. That is, it updates tradition in terms of expanded and impressive worldview or human contact.

Nwamara (2010: 2) quotes the *Oxford Advanced Learner’s Dictionary* as having approached the definition of development from various perspectives like; “gradual growth,” “becoming or making something larger,” “more advanced” and “more organised.” While Linden (1989: 36) sees development as “a process which aims at achieving self reliance and improved conditions for the under privileged majority of the people.” All these definitions and observations present development as that which has to do with advancement, improvement or better still, enhancement.

What is Music Entrepreneurship?

Music entrepreneurship is a field of study that incorporates music and business aspects. It deals with starting or organizing commercial music enterprise or venture (difficult project or

activity that requires effort), especially one that involves financial risk. Music entrepreneurship provides for an individual, numerous music business possibilities ranging from music teaching, consultancy, composition and performance etc to music recording and production, music instrument technology, music therapy and so on. In the academia, music entrepreneurship arouses tremendous interest but there is a lot of confusion about what it exactly means and how it can best be integrated into the curriculum whether as a minor, required classes for all musicians, electives, extra-curricular clubs, entrepreneurial culture, or this or that. While several definitions of music entrepreneurship exist, three aspects are central:

- (1) Self-employment skills,
- (2) Small business creation, and
- (3) The development of an entrepreneurial mindset.

Apart from music entrepreneurship, there exist other fields of study that incorporate music and business aspects. With the inclusion of music entrepreneurship, they are four in number. These four fields, according to Cutler (2010), attempt to advance the cause of music-related ventures in economically viable ways but appeal to different constituents and present distinctive priorities. The four fields of study as identified by Cutler (2010) include:

1. Music Business (aka Music Industry)
2. Arts Administration
3. Music Career Development
4. Music Entrepreneurship

In an attempt to highlight the major similarities and differences between the four fields of study and make way for easy analysis, the following table was deduced:

	Business Music	Arts Admin	Music Arts Development	Music Entrepreneurship
Advent	Mid-1970s	1970s	1980s. But has grown substantially since 2000	Early 21st Century
Nature of the Programme & Courses offered	Many schools currently offer majors, minors and courses in the area.	Many schools currently offer majors, minors and courses in the area.	No schools offer a major or minor in this area. Several programmes	A relatively small amount of schools offer minors or courses in this area, though that number is growing rapidly. Career development classes often incorporate some

	Typically housed within music schools (ie. Majors are expected to play an instrument and study core music topics in theory, history etc.)	Typically housed outside the music school, and have an interdisciplinary approach	have career centres housed in their music or arts school.	entrepreneurial elements. Some programmes utilize pre-existing entrepreneurship courses taught through the business school, while others hire music specialists. Some successful models team up music and business faculty.
Job Target	Prepares students for jobs in the “for-profit” music world (especially the recording industry)	Prepares students to work as administrators in the non-profit sector, for organizations such as orchestras and museums.	Prepares students to get music jobs and to work as freelancers	Prepares students to work as self-employed artists, small business owners, and arts advocates.
Musical Focus	Primarily on pop styles	Primarily on classical, jazz, and other “art music.”	Efforts are geared largely towards performance, composition, and perhaps music technology	Efforts are geared largely towards performance and composition. Technology, education, and business majors are increasingly finding value in these courses
Topics typically addressed	Music distribution, promotion, licensing, copyright law, royalties, contracts,	Mission, organizational structures, operations, boards, leadership, legal issues,	Auditioning, interviewing, résumés, cover letters, websites, taxes, networking, recording,	Opportunity creation, risk, creativity and innovation, idea generation, social change, product development, market research, marketing, business plans and

	business models, technology, and music publishing.	fundraising, budgeting, marketing, public relations, outreach, and advocacy.	management, getting gigs, working with the media and job possibilities.	technology
	Business Music	Arts Admin	Music Arts Development	Music Entrepreneurship
Present State and Prospects	Currently doing some soul searching, as the recording industry is in a state of chaos, collapse, and restructuring. What a “music business” class or degree will mean in 5-10 years is uncertain at this point.	Is a quickly changing field, such as competition for funding and attracting audiences getting more intense? Many arts administrators are beginning to approach their businesses more like for-profit enterprises.	The focus was primarily on “job” preparation, as opposed to self-employment—how most performers earn their living. In response, the field of music entrepreneurship emerged. Many career development programmes now embrace entrepreneurial concepts as well.	The fact that it is a relatively new field notwithstanding, there is expectations of huge developments over the next decade.

From the table, a critical observation would present some overlaps between the four areas. Each is equipped with valuable lessons that can be gleaned from it, regardless of professional direction. For music entrepreneurship, expectations of huge developments are high in the area not minding that only a handful of schools offer the course in 2010. There is a prediction by David Cutler that within 10 years, every institution will embrace music technology or stand the chance of not being able to attract students.

Music Entrepreneurial Possibilities in Nigeria

The music industry all over the world is undergoing a very exciting transition presently. Business in the present day music industry has gone digital; cutting across the entertainment, media and content industries; and this has become a part and parcel of our lives which seems irreversible. Today’s music business is a “Do It Yourself” (DIY) thing. The DIY trend in today’s music business is a major aspect of music entrepreneurship which is hoped to achieve growth in the small-to-medium size service industries (SMEs). Music entrepreneurship now

equips artistes to be capable of establishing their own music enterprise with very little capital which can be managed to grow into very big establishments in future. The following are some of the many possible areas/aspects of music entrepreneurship in Nigeria.

(1) Music Teaching/Training/Consultancy

This is where an individual makes a living through tutorials and trainings in various aspects of music. There are many possibilities in this aspect of entrepreneurship. These possibilities include; instrument teacher/instructing, music directing (choral, band etc),

(2) Music Performances

The availability of sophisticated synthesizers and music equipment in the present day music business, with the combination of adequate specialized skills and knowledge of performance, the sky is not even the limit of the average Nigerian performer; it is instead the starting point. An individual performer now plays his music and sings as if a whole band is playing. Thanks to technology. This extends to other forms of performances either as an individual performer (solo) or as a group (ensemble).

(3) Music Composition

Composing for corporate organisations, individuals, the government, churches and so on gives a music entrepreneur enough income for his sustenance. Composition here covers so many areas including creation of an entirely new work of art and arranging old works for voices or instruments.

(4) Music Sales/Marketing

In the music business of today, music entrepreneurship has extended to music sales and marketing, where a musician has direct access to his markets with less hassle and yet makes more income. This can be done in form of on-line marketing and establishing one's own business affairs where one coordinates his own marketing and business development activities. He does not need to sign all rights away to a large music company and live (or rather, die) at their mercy.

(5) Music Instrument Technology

This ranges from musical acoustics to digital or computer music technology. Specialists in this area are not easy to come by in Nigeria. The few are doing so well that they hardly find a breathing space in their activities. Music instrument technology offers a very wide range of job possibilities that need to be explored.

(6) Music Therapy

Music therapy is one unpopular area of the musical arts in Nigeria. But in recent times, music technologists, medical scientists and psychologists, have produced some relaxation compact discs (CDs) that contain well selected articulated sounds played usually with the aid of a CD player and listened to with earphones. This exercise has been proven as being capable of relaxing one's mind thereby keeping the person in a healthier frame of mind and body for other activities. Health is wealth and every individual strives to be healthy. Therefore, this aspect of music entrepreneurship that deals with the essential commodity - good health, invariably is a goldmine.

(7) Music Recording/Engineering

Now, one can build a small home-studio for a relatively little amount of money and do all his own productions from A-Z. With time, he can extend to commercial recording in the home-studio or help other people in their productions elsewhere, having mastered the recording business. More still, other extensions are possible when the business grows. This may include mastering services and web services.

Contributions of Music Entrepreneurship to Nigerian Human Capital Development

Human capital according to the *Wikipedia encyclopedia* refers to

The stock of competences, knowledge and personality attributes embodied in the ability to perform labour so as to produce economic value. It is the attributes gained by a worker through education and experience. Many early economic theories refer to it as workforce, one of the three factors of production, and consider it to be a fungible resource – homogeneous and easily interchangeable.

Faghounge (2008: 3) describes human capital as “the stock of knowledge and skill embodied in an individual as a result of education, training and experience that makes him or her more productive.” He further informs that “it is used in labour or employment and enables workers increase their productive capacity as individuals, organisational and societal members.” On the other hand, it entails recruiting, supporting and investing in people, using training, coaching, monitoring, internships, organisational development and human resource management for realization of desired goals. Ugbo (2010: 5), remarks that “human capital consists of human assets – know how, training, new values, innovations, competence, expertise, talents and capabilities.”

Music entrepreneurship equips the human capital with skills, knowledge and opportunities that enable the human capital improve socially, mentally, emotionally, psychologically and most importantly, economically. These are possible through the many opportunities of which some have been mentioned above. Perception from the angle of the three central aspects of music entrepreneurship, the following can also be deduced:

(1) Self-employment Skills

Education is paramount in the overall and total development of man. Through music teaching and training, the human capital is equipped with self-employment skills in form of musical skills, good sense of judgement, musical abilities, knowledge and competences for the musical challenges in the competitive music industry. These skills with little or no capital enable an individual to stand independently on his feet. This is an aspect of human capital development.

(a) Small Business Creation

Economic growth includes “the attainment of increased per capita income, increased productivity in the economy, greater resource efficiency, increased standard of living, reduced cost of living and positive changes in values and attitudes” (Amadasu, 1999: 3). With the skills one acquires through music entrepreneurship, he is empowered to create small business enterprise. This may include the production of musical goods and services which in turn increases his standard of living. This is also developing the human capital.

(b)The Development of an Entrepreneurial Mindset.

The most creative minds in all world cultures are found in the world of music. But in many cases, these creative minds lack direction and mission. Music entrepreneurship therefore is designed in such a way that it equips such individuals not only musically but also extra-musically in form of creative and critical thinking, flexibility, programming, presentation skills, outreach, audience development, marketing, self-reliance, communication proficiency. Entrepreneurial Musicianship aims at fostering a mindset of self-efficacy and producing a new wave of musical leaders equipped with the musical and extra-musical skills integral to succeeding. The skills nurture the artistic empowerment that individuals need to be successful.

The Way Forward

Developing Nigerian human capital through music entrepreneurship requires efforts by the government, institutions, parents and all individuals. The following suggestions are hereby presented with the belief that if considered and implemented, the Nigeria human capital will turn out better and more advanced (developed).

- (1) Music entrepreneurial studies needs to be urgently introduced in all music institutions' curriculum nationwide. Such Nigerian music institutions should be capable of inculcating in musicians/students what they really need to succeed, instead of just telling them to practice. They should be capable of turning music students from degree-holding music hobbyists into professionals. Emphasis should be on the DIY trend. Every great musician should be capable of managing to at least make a good living.
- (2) The government should integrate music entrepreneurship into the nation's financial system to provide the capital necessary for the empowerment of Nigerian youths and musicians who are interested in this area of the musical art. This could be made possible through loans and micro finance schemes.
- (3) There is need for the non-academic music practitioners and those in various Nigerian institutions to come together, combine their efforts and make music entrepreneurship a dream come true in Nigeria.
- (4) Stakeholders should periodically organise intensive programmes and workshops that would help musicians and music students explore and develop careers beyond the traditional job pathways. Such workshops, lectures and seminars help the participants envision and forge careers as music entrepreneurs that earn their living doing what they love – music.

Conclusion

Developing Nigerian human capital is a gradual process that requires an aggressive approach. Skills for successful entrepreneurship can be learned and trained. Therefore, all Nigerians, on individual and collective basis, the government and all establishments have roles to play in order to achieve this noble task. This will in turn make Nigeria the nation of our dream. Music entrepreneurship is the way. Being a musician is being an entrepreneur, period.

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