PRODUCTION AND MANAGEMENT OF MUSIC IN NIGERIA: PROBLEMS AND PROSPECTS

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Introduction

The music industry comprises many innumerable activities; it involves so many individuals that have, in one way or the other, developed a music profession. This includes musicians who compose and perform the music, companies and professionals who create and sell recorded music, those that present live music performances, professionals who assist musicians with their careers, music educators, music journalists, musical instrument manufacturers and sellers, and music broadcasters/presenters, just to mention but a few. These professionals are all major stakeholders in determining the future of music and musicians in the music industry.

Before the early twentieth century (in the Western world), the music industry was dominated by the publishers of sheet music. By the mid-twentieth century, records had replaced sheet music as the largest player in the music business, thereby being responsible for the indiscriminate use of the recording industry in place of the music industry or music business in the commercial world of music in the Western part of the world and borrowed by other parts of the world.

Prior to the advent of the recording industry, music was traditionally played for social and ceremonial functions such as naming, burial, marriage, and puberty rites among others in Nigeria (Euba, 1977). However, due to the spread of Western education, Christianity, Islam, and the recording industry, Nigeria's musical development has kept pace with the rest of the world. This development is evident in the translation of hymns into African languages, the addition of a choir and an audience, the localization of hip-hop music, and the modernization of African palm wine songs into highlife and juju.

All of the aforementioned are some of the developmental breakthroughs, particularly in the areas of music production and management that have brought Nigeria up to speed with the rest of the world. The progression can be seen as the musician composes and performs the music, which is then recorded in the studio, reproduced or mass produced by record labels and other companies and professionals involved, and sold by marketers to the final consumer in his home. These are the activities that must be properly managed.

The production and management of music occupy a unique place and have become apparent in the Nigerian music industry. Many youths, especially music graduates, are expected to be part of this industry. Therefore, there is a need to carry out a research study into the problems militating against the production and management of music in the Nigerian industry as well as identify the plausible prospects, so as to supply the needed information to music scholars and (intending) practitioners. In this educative venture, a brief study of the Nigerian music industry and music management is considered. This is followed by the discussion of various problems identified to be militating against the development of the music industry in Nigeria and the plausible prospects.

The interview and observation methods were used in the research study. Eleven musicians from Remdel Music and Video Mart (ROCOM), a record label, were chosen at random and interviewed, with at least one musician from each state in Southwestern Nigeria except Ogun, where ROCOM does not have a branch. Members of the public and administrative personnel, including a manager from each of the five states in Southwestern Nigeria where ROCOM offices are located, were interviewed. Also, the Managing Director of ROCOM was interviewed using the unstructured format. Secondary data sources were obtained from libraries, archives, and the Internet, including books, journals, magazines, and newspapers, as well as other bibliographic materials. An ethnomusicological framework was used to compile and analyze the information gathered.

Why Music Production and Management in Nigeria?

There might be different reasons why people go into music production and management in Nigeria, and the most relevant reason might be that which is referred to as 'remuneration' by Fayol in his fourteen sub-principles of management (Achinivu, 2017). This means that people in the creation and management of music, function better because of what they get in return. This remuneration principle was corroborated by Ajewole when he referred to all the members of the Waka Music of Alhaja Asanat Ejire Omo Aje as accomplished musicians who chose to devote their entire lives to music because it is financially rewarding (Ajewole, 2003).

Many well-known Nigerian musicians disregard other norms in entertainment music out of greed for cash, a harsh dance beat, binge drinking, and hard drug use. The purpose behind this is commercial (Adeleke, 2009). Most people now make a living through music and musical products. Nigerian popular music not only provides pleasure and entertainment, but also significantly improves other aspects of human activity. The economic contribution of the country's popular music industry cannot be overstated. Nigerian popular music has improved people's lives by creating jobs (Forchu, n.d.). The growth of music ancillary businesses in Nigeria has provided direct and indirect employment and revenue to musicians and others in the industry.

Among the positions that have been created are those of songwriters and lyricists; music publishers; composers; arrangers; producers; music recording and marketing companies; printing firms; cassette, CD, VCD, and DVD producers; wholesalers and retailers of musical recordings; dealers in musical instruments; studio and stage sound engineers; musicians; singers; dancers; talent scouts; entertainment writers and showbiz consultants; stage designers; lighting crew; and others (Emielu, 2008). Many different methods of revenue generation and distribution are used in the popular music industry. Popular music has served as a means of empowerment, especially for the Nigerian youth. This empowerment can only be sustained through adequate management of all the professions and professionals involved in the industry.

Theoretical Framework

The study makes use of Emielu's bi-musicality theory. In its analysis, this theory compares African music to Western music and proposes that African music should

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only be studied from an African perspective, using regional approaches as well as standardized practices and aesthetic ideas (Emielu, 2011). This is relevant to the research study's emphasis on music management and production, which has become more Westernized to the detriment of African traditions and culture. The quest to mordernize music production and management in Nigeria has led to several challenges which this study investigates and seeks to proffer solutions to. This is done through a random sample of artists signed to the Remdel Music and Video Mart (a record label).

Scope of the Study

This research covers problems militating against the production and management of music and musicians in (Southwestern) Nigeria, with a study of the production and management of music and musicians as practiced by ROCOM; a record label with branches in five out of the six states of Southwestern Nigeria, with the head office in Akure, Ondo State. The study covered the problems encountered by musicians under this record label. In addition, the prospects of music production and management in Nigeria were also discussed.

Scope of the Study

Nigeria is mentioned here to mean the Southwestern part of Nigeria (Lagos, Oyo, Ogun, Ondo, Ekiti and Osun states) and not the whole of Nigeria at large, although some of the issues discussed might be relevant to other parts of Nigeria, Also, most of the issues discussed were related to music and musicians under ROCOM.

The Music Industry in Nigeria

Nigeria is a vast land area of about 956,788sqkm, with over 250 ethnic groups and languages, all of which make use of music in their day-to-day activities: naming, marriage, burial, puberty rites, religious worship, farming, and entertainment, among others. It is worth noting that with the advancement in technology, the various traditional, religious, and other genres of music are now available on various social media platforms for one's enjoyment. The production and availability of such music are the works of some individuals in the music industry.

In Nigeria, the term "music industry" refers to certain people's professional endeavors in music performance, production, promotion, and marketing for both domestic and international use (Adeleke, 2009). Recording companies, record labels, retail businesses, songwriting, arrangement and production; music marketing and promotion; artiste management; studio engineering; band management; film music/jingles; music performance are career-inclined areas where people have built successful careers (Emielu, 2008). These individuals who have in a way chosen one career or the other in the music industry are responsible for the music – in both quality and quantity – heard every day in Nigeria, thereby being responsible for the management of music in Nigeria.

Music Management

For a better understanding of what music management is, it is advisable to look into what management is. Weihrich, Cannice, and Koontz define management as "the process of designing and maintaining an environment in which individuals working together in groups efficiently accomplish selected aims" (Weihrich, Cannice, and Koontz, 2008). From the foregoing definition, if one sees the environment as the music industry and the individuals as people with a chosen career in the music industry, then, music management could be said to be the process of designing and maintaining the music industry in which individuals, working together in groups, efficiently accomplish selected aims. The aim here is to make profits. Ibitola one of the interviewees in the study with the researcher, corroborates this by defining music management as "the art of discovery of a talent and the ability to harness the talent to a profitable venture" (Ibitola, 2011). Also, Koontz, O'Donnell, and Weihrich, describe management as "tasks and activities undertaken by an individual or group of individuals in order to plan and control the activities of other people in achieving a set objective, which might not be achievable by others acting independently" (Koontz, O'Donnell, and Weihrich, 1980).

The art of music management could be traced to the early middle Ages but was not so prominent until the era of patronage when musicians were employed as choirmasters and organists by churches and patrons. Mozart's father, Leopold Mozart, could be referred to as the first artist manager for showcasing his son's talent at the age of six.

In Nigeria, especially in the traditional Yoruba society, the management of music is made a family affair (the *Ayan* family). This helps in the preservation and development of music. But with Western education and technology, management of music has become a lucrative career for some individuals in Nigeria.

Challenges of Music Management in Nigeria

There are various problems militating against the development of music in Nigeria, especially in the area of the management of music and musicians. First and foremost,

Lack of Adequate Financing: there is a lack of adequate financing. There is a saying from the Bible that "money answers all things" (Ecc 10:19). Lack of adequate finance is one of the problems militating against the management of music and musicians in Nigeria. The recording studios need money to buy the latest recording equipment; musicians need money in order to record or produce an album; marketers need money to promote music; distributors need money to distribute, and members of the public need money to purchase the available goods and services in the music industry in Nigeria. Due to the economic situation of the country, most music produced is of low quality, thereby restricting them to the local market of Nigeria and neighboring countries. The money one will need for the production, promotion, and marketing of quality music is not readily available. People sometimes approach financial institutions for loans in order to produce quality music; however, some of these people do not have a worthy property to use as collateral in order to secure loans from banks.

Piracy: Piracy means different things to different people. It is an act of infringing the copyright owner's exclusive rights, such as the right to produce or perform musical works. Piracy can take many forms, including traditional illegal music use such as bootlegging, that is, unauthorized recording or duplication of live broadcast performances (Naghavi and Schulze, 2001) and counterfeiting (unlicensed reproduction of the materials support, labels, artwork, and packaging), as well as internet or online piracy, which involves the unauthorized uploading and downloading of musical works on the internet (Siegfried, 2022). The unauthorized use of music is becoming a serious issue in Nigeria. What is to be said about a method of producing vocal musical works in instrumental form, or vice versa, without obtaining permission from the author of the original work? Another form is the unsolicited borrowing of

instrumentals, lyrics, or tunes from other people's work for one's own work. It is important at this point to understand what a musical work is. According to Babafemi, who cited the Nigerian Copyright Act, "a musical work means any musical work, regardless of musical quality, and includes works composed for musical accompaniment" (Babafemi, 2006). The Copyright Act of Nigeria stipulates that a musical work of any quality, either low or high, including film soundtracks, is a musical work and as such should not be pirated. This practice discourages originality in the field of music and its management because dedicated and hardworking artists are not adequately compensated for their contributions due to piracy.

Poor Music Educational Background: ….of the people involved in the music industry (producers, artist managers, AR people, musicians, etc) and the limited skills acquisition procedure is also a major problem for the management of music in Nigeria. Generally, many Nigerian musicians are not formally educated, let alone in the field of music. An instance can be cited when a popular musician could not recognize, let alone differentiate between a major and a minor key in music, or identify the particular genre to which his/her music belongs, let alone determine what kind of instrumentation is needed for his/her music. The lack of knowledge is affecting the type and quality of music and the professionalism of the jobs being done in the industry. Allied to the abovementioned problem is the limited skill acquisition procedure. It is clear that without proper music education, there would always be a fault in the professionalism of the musicians and other agents involved in the music industry, especially in the area of rudiment, theory, and principles of music. The difficult and stringent measures that would-be musicians or music management professionals must take in order to gain admission into higher institutions of learning, as well as the limited number of such institutes, make it difficult for such an individual to obtain formal music education. Even those opportune to receive formal education in Nigeria's higher institutions of learning are being taught more about Western principles of music. This is due to the adaptation of the Western curriculum, which emphasizes more Western art music at the expense of Nigerian contemporary music, that is, traditional and popular music.

Unfavourable Policies: is the failure on the part of the Nigerian government to formulate policies that are favorable to the growth of the music industry in Nigeria. In cases where such laws are established, enforcement by the appropriate agencies is

weak. Therefore, adherence to such rules and regulations by the operators or individuals in the ministry in governing their activities is next to nothing.

Poor Recording Facilities and Personnel: a lack of well-trained personnel to handle such equipment, even if available. Due to the poor technological advancement of the country, almost all of the machines and equipment used in the industry are imported. But with the incessant depreciation in the value of the nation's currency, which deals a great blow to the industry, the price of modern musical equipment is exorbitant and almost impossible for producers, musicians, and other professionals in the field to procure. Even when the right equipment and facilities are available, there isn't enough staff to operate and maintain those facilities. Due to this, most produced music is of poor quality (Forchu, n.d.). Those who can do so will prefer to work abroad as musicians. This has negatively impacted the economy of the country.

Lack of Constant Power: outages which affect every fibre of the economy including the music industry. Even where machines are available, the power to drive these machines and equipment is not constant. It becomes almost impossible to use these machines with the quality of electricity supplied by the government. In line with this, music producers who wish to purchase these expensive types of equipment or machines for use in Nigeria must also think of how to get a good generator and also factor in the cost of fuel. All these make good music, musical products and services expensive or almost impossible in Nigeria.

Hasty Production: There seems to be a particular problem that is common to most people in the music industry in Nigeria, which is inadequate time. The musician does not devote enough time to music composition, arrangement, and production. The producer also does not devote enough time to research before producing a specific piece of music. Finally, the marketer devotes less time to conducting market research. The shoddy work produced is poorly marketed due to the urgency to make quick money.

It is important to note the contributions of the promoters and marketers—promoters and marketers' greed—to the problems of music production and management in Nigeria. Since there is no technical or mechanical device used for monitoring music sales in Nigeria, marketers are fond of blaming pirates as the ones

responsible for the sale of music and musical products. In the process, they refuse to pay musician royalties as they are due, all in the name of piracy while becoming richer. One of the musicians interviewed in the course of this work said that for a particular album, all she had been paid as royalty by a marketer was fifty thousand naira, after about ten years (Ayodele-Makun, 2011). Also, promoters are not ready to promote an upcoming musician but a reigning one, in which they would be able to make a maximum profit with little investment. Additionally, the stringent conditions under which most record labels or promoters place musicians is another factor that is militating against the growth of the music industry in Nigeria. Most of the musicians interviewed in the course of this work faced this problem, in which some do not know when in particular they would be called upon for the recording/production of their next album, be it a year, two, three, or four. All decisions lie with the Record Label. This, in a way, is killing creativity on the part of the musicians.

Poor Organisational Management: Last but not the least, is the selfishness and lack of proper order in the management of musicians' associations in Nigeria. The fight for supremacy, recognition, leadership position, and money has been a menace to the unity of the musical union in Nigeria. This has made it impossible for them to come together as one voice and fight against other problems facing them.

Effect of the Challenges on Nigerian Musicians

The situation in the Nigerian music industry is the case of "monkey *dey work, baboon dey shop*", that is, those who labour are not the ones that benefit from their hard work. This is the case with music in Nigeria, such that it is the musician that does the work, but the people that benefit the most are the DJs, event centers' owners, promoters, advertising agencies, print media, etc. It should be noted that while all of the media outlets mentioned above are responsible for the promotion and popularity of musicians, they sometimes fail to recognize the talents and proficiency of the musicians whose music they have used. This is done by keeping all the money they realize and their refusal to compensate such musicians because there is no known mechanical device used to monitor such activities in Nigeria.

In traditional Nigerian society, musicians are seen as beggars, and anybody that takes music as a profession must have an additional job (trading, farming,

fishing, etc.) in order to support him/herself and his/her family. Music has always been seen as a communal activity done in leisure hours, thus anybody that takes it on solely as a profession is seen as being lazy, and this view still holds to date. In effect, Nigerian musicians are not accorded due respect and merited honour like their counterparts from the Western part of the world. This, in a way, is a contributing factor to the problems of music management in Nigeria. This also accounts for the reason why most parents would never allow their children to study music as a course in the higher institutions of learning, as they perceive musicians as rogues and people that lack understanding and focus.

In order for musicians to earn dignity and respect from their society, most of them partially or totally imitate their counterparts in Europe and America. Such imitations include changing their style of dressing, either on stage or/and offstage (some sometimes appear overdressed or almost nude), engaging in promiscuity, using hard drugs, and engaging in other social vices which is characteristic of Western Musicians. This, in a way, has a negative impact on the populace, especially the youth and in the same vein overshadows the art, culture, and way of life of the people of Africa, especially in Nigeria.

Do all these highlighted problems mean that all hope is lost for the Nigerian Music Industry? The answer is an emphatic no. There is still light at the end of the tunnel, a silver lining in the cloud, and, indeed, viable prospects for the industry. These are critically examined in the next section.

Prospects of Music Management in Nigeria

With the advancement in knowledge and the inclusion of music in colleges of education, polytechnics, and universities, the quality of music produced will be enhanced. Most of the graduates of the Departments of Music from these different higher institutions of learning will be involved, one way or the other, in the production and management of music in Nigeria, especially with the introduction of some areas of specialization such as music composition, ethnomusicology, music performance, music theory and criticism, music technology, music production and management, and music business at the postgraduate level of university education. Because the industry is multi-sectored, Emielu believes that specialization along distinct lines of creativity is essential. Professional and systematic training, whether received in a

formal or informal setting, will serve as the foundation for this (Emielu, 2008). Adeleke supports Emielu's statement by asserting that sufficient training will increase high-quality output and coveted profitability (Adeleke, 2009). Therefore, if the higher institutions of learning could organize symposiums, workshops, seminars, conferences, and other educative programs for the academics and professional individuals in the field, there would be a great future for the production and management of music in Nigeria. The academic and practical knowledge gained through such workshops will aid in disseminating the correct information and knowledge of music to practitioners (including musicians) and the general public, as these music graduates and workshop participants influence their immediate surroundings. Their influence would be seen in disseminating information in the form of teaching (as music teachers in primary and secondary schools), instrumenting, singing, producing, music management, etc.

Also, with the introduction of various awareness programs on television, radio, and in print media on piracy and its effects on the economy of the nation, there is hope for its reduction or eradication in the near future. With the increase in knowledge about copyright laws, there will be a higher level of documentation and adherence to contract signing, payment of royalties, and proper monitoring of musical works by individuals and organizations concerned with illegal production, distribution, marketing, and usage of musical works. Indeed, with the growth of the music industry in Nigeria, if the federal government and especially the higher institutions of learning could come to the aid of the industry, most of the problems militating against it could be reduced to their barest minimum. This can be done through consistent orientating and re-orientating, informing and re-informing the individuals involved and the public on the major issues affecting the industry.

Conclusion

The research looked at both music management and production in Nigeria. It investigated the various issues affecting music industry management and music production. The study demonstrated the potential for managing music and musicians in Nigeria. The study also revealed that the issues of piracy, lack of education and music education, limited skills acquisition procedures, insincerity and lack of trust on the part of musicians and marketers are some of the problems of music management in Nigeria. The inclusion of music as a course of study in higher

institutions of learning in Nigeria, with people specialising in the production and management of music, is among the prospects for the industry.

The emphasis on musical development in general should aim to demonstrate and acknowledge that, despite a lack of formal music education, music management professionals in the industry have learned the skills and techniques required for music management through informal training. Since music management in Nigerian schools and universities is still largely theoretical, the author recommend hiring highly qualified music management professionals as instructors to impart professional musical knowledge and skills to students. It is the author's hope that many music graduates will be able to find work as music managers in the Nigerian music industry, in order to restructure the system and alleviate the challenge of unemployment.

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