

CHAPTER FORTY-THREE

EXPLORING AND UTILIZING THE PROCEEDS OF MUSIC AND SOCIAL ENTREPRENEURSHIP: A STUDY OF FRANKSTRINGS SCHOOL OF ARTS AWKA, ANAMBRA STATE, NIGERIA

Gerald M. Ezeh

Abstract

In Nigeria, both music graduates and graduates of various disciplines, including science related fields are scrambling for the few available works that require basic or advanced musicianship. There are those (social entrepreneurs) who are however creating new enterprises of their own – providing various musical services and in some cases integrating social responsibility with music. In some cases they offer services that formal music institutions do not (sufficiently) provide for at the moment; thereby complimenting the efforts of the formal institutions. Frankstrings School of Creative Arts is a group in Awka that engage in social entrepreneurship through music and dance. The researcher through oral interviews and library sources gathers data that are required for the current study and therefore seeks to discuss some of the practical processes required in the development of social entrepreneurial initiatives in music as well as the inherent proceeds, so as to encourage more persons into the practice. This research finds that social entrepreneurial ventures require rigour, planning, collaboration, focus and commitment especially because they are value oriented. The findings of this study include that quasi formal musical engagements enhances the communal appreciation of human life, helps one in acquiring collaboration skills, and ultimately promotes self realization which approximates social development. The proceeds of such musical engagements include social interaction, job creation, skill acquisition and of course low crime and depression tendencies amongst young people.

Keywords: Music, Creative arts, Applied ethnomusicology, Social entrepreneurship and Social interaction

Introduction

The streets of Awka are usually lit at night and some things that were not given attention during the day may assume a new glow. At night, focus could come to an initially obscured object or post bill along the streets due to the focus of lights which shine on a few details while others are obscured in the dark. There is again another kind of light that can be seen in the streets; the light from the fire beneath the cooking pots of the women who sell fried yam, potatoes and plantain. It struck the researcher once that the light from the fried-yam seller at the St. Joseph Catholic Parish road revealed a small banner of Frankstrings School of Creative Arts with an interesting glow. One is likely to see up to 10 or more banners of Frankstrings School of Creative Arts from the premises of Nnamdi Azikiwe University, Awka up to Ngozika Estate. The small postcards of the school of music in discussion is likely to be seen in a bus moving from *inside school*, as the school premises is addressed, up to Unizik Junction (the junction of the temporary site of Nnamdi Azikiwe University, Awka);

about three posters within campus; about four within the road outside campus; about four along the route from Unizik Junction to Ngozika Estate; and indeed about four within Ngozika Estate. Some level of seriousness, uncommon commitment and initiative, as well as visionary gifts could be discerned in the case of the creative arts school in study. These aforementioned qualities that can be ascribed to the initiative of Frankstrings School of Creative Arts set this study rolling as the researcher got interested in knowing about this idea that is almost everywhere around his environment – Awka. The researcher could not but wonder what kind of school it is and what the creator of such school intend to achieve?

A Brief on Frankstrings School of Creative Arts through an Oral Interview with Frank Nlebedim

The Frankstrings School of Arts is owned by a young man, Frank Nlebedim who is 28 years old at the moment. Frank is from Amanagwu in Arochukwu Local Government Area of Abia State, Nigeria. He grew up in Surulere, Lagos. Frank is a graduate of Department of Psychology. Below is an interview section with him conducted on 20th October, 2019.

- **What are you up to with Frankstrings School of Vocals, is that still the name?**

It's more than just vocals now. Other aspects of music are being studied in the school now.

- **Do you mean it is a music school now?**

I don't call it a music school. I don't want to have school of vocals, school of dance. So I just made it Frankstrings School of arts. There are some things we do not do as a core area like teaching music theory. My own specialty as an individual which is also a God's gift is vocals, so I take care of singers and their voices. And I also study music rudiments to be able to assist my students to appreciate the performing arts more. But we do not engage in music theory based areas like sight reading, understanding notations. So it is not a music school since it is only the basics of music performance that is the focus amidst other performing art forms like dance.

- **What led you to the creation of this school?**

I came into the environment here and I found out that there was no platform to help me musically. That was 6 years ago (2014). Eventually such opportunity presented itself at Love Ambassadors Ministries LAM, Tempsite (Old Nnamdi Azikiwe University temporary site), Awka. Overtime, I felt the musical activities were monotonous and I did not find much fun anymore. God gave me the idea at this point to start up a school that will serve people seeking fun-filled musical training. When I started, students started coming in gradually and at that point I didn't charge any fee. I was amazed though at the increase in the number of interested persons who turned up. I felt that there was need to create such school in Anambra State, since it was not a common practice yet. So I developed these ideas while I was developing myself as a student.

- **Did your experience in the university environment encourage you to create this school?**

I observed that the only place I could see such training being done for youths was at the music department, Nnamdi Azikiwe University, Awka, when they rehearsed at Garuba Square, inside the school premises. I was happy and really wanted to be part of what was happening. But after some time, when I had started my own training for people, I did not see the trainings at music department again, maybe because the department relocated to another building. But what struck me was that some music students started coming to my training sessions. I was honored and wondered if they had come to inspect me. I was quite wary of their presence but with time they proved to have come with genuine intentions.

- **So, how did it all start?**

I started the vocal school, November 10, 2014. I started advertising with A4 paper. I did not ask for money to build my dreams. It was with the A4 papers that people started coming. I focused the adverts at Tempsite and Ifite, in Awka. I used my church, Garden of Grace, Awka, as the training venue. I was amazed with the turnout after I put the A4 paper adverts. Five persons turned up and after the first rehearsal, they turned up with more persons; they invited their friends.

- **Were these five persons who attended the first training your friends?**

No, they were not my friends. Eventually only one person from my church came; you know people who are close to you may not take you seriously. I still have the attendance records.

- **Do you also train children?**

The only thing I do with children is to go to their school. If it comes to a consistent training they have to come down to my school and which many parents do not want, probably because of security. Another reason why I don't engage children is because I do not have facilities that separate them from the adults during training sessions.

- **How do you admit your students?**

They call and they register; that is the first process. After which I access them on the spot to ascertain their strengths and weaknesses. After that particular process I will then determine their level; if they are beginners or intermediate, or advanced persons. Then I will actually tell them the cost according to the problems or strengths I saw. I also recruit them based on their financial strengths, and also on their social status; students or working class. I also recruit them based on their various goals; some persons join with the aim of becoming coaches in the future – their pay will be different. Some persons want to just sing and dance for God, their charges will be different from someone who wants to become a coach in the school after being trained.

- **What inspired you to use the name Frankstrings?**

Before I came into Anambra state for my University education, I played acoustic guitar. A friend who was a guitarist coined the name Frankstrings for me; strings from the guitar and

Frank from my name.

- **What is your relationship with your staff?**

I mean, will they not think that this is all about you: No. Even when we upload our files on social media, people respond to us as a brand and they hardly address me as a person. So they have identified with it the way I hoped; as a brand name and not really to attach the name to my person.

- **What services do you offer?**

We offer contemporary music performances at events. I do performances personally and also perform with my students. We also do dance and vocal trainings as well as tutorials on musical instruments; guitar, keyboard, and violin. We do birthday calls; we help people wish their friends happy birthday with music and short speech of good wishes.

- **How do you recruit your staff?**

I recruit them from amongst my students, so that we may share the same philosophy. If the persons are not a student of mine, I take time to have conversations with them so as to help them understand the philosophy of the school.

- **Where and when does your rehearsal hold at the moment; does it still hold at the church?**

No. I have a venue now. In Awka the schedule goes thus: For voice: Mondays, Wednesdays and Saturday morning. For dance: Tuesdays, Thursdays and Saturdays. For instruments: every day of the week.

- **How do you publicize?**

My students put up the banners in the areas where they live; that are how you get to see them everywhere. I give them the banners and they volunteer to help put them out.

- **What are your challenges?**

Some parents do not support the idea of their children learning music; especially financial supports. They do not give them money for such. The students often find it difficult to pay though I do not charge them much. Also, once school is on vacation, the students travel because their parents will not allow them to stay back to engage in the musical trainings we offer. The parents are usually not convinced enough that such trainings are important even for those students that may want to stay back during vacations. Fortunately, some young parents and working class persons are now part of the program – thanks to the publicity we have been putting out. I guess the major challenge remains with the students' consistency at rehearsals. Often they complain also that school work is much and as such they could not practice their assignments. This is understandable though it draws us back. There is also need for bigger rehearsal spaces and more helping hands – as I will like to collaborate with other persons, especially experts who can bring in new ideas beyond what my student-coaches can do; and more musical instruments, all these will help the school grow.

- **I first took notice of you when you were sweeping your faculty. Were you on student support scheme of the university?**

No. I actually wanted to just offer something to my faculty that will make me distinct from every other person. It naturally came to me to sweep the faculty surroundings and keep it clean. Because of this, I got recommendation letters from my Dean. I did this for five good years and I got award from the VC, my Dean and my HOD. At some point my school fees and faculty dues were taken care of and I didn't have to pay again.

- **Did the media, especially the student's media capture this?**

Sir it is very painful that I watched most times online and what the student run media will always do is to post Mr. and Mrs. – I mean winners of pageantry events. Well, I did not place focus on them. It only pained me to realize where their focus lied. They did not understand what I was doing; maybe they thought I was just an employed sweeper.

- **So how do you see your school in the next five years?**

It is going to be great. I am more motivated now. I am seeing more reasons to be more focused and I want to build a mark in the East that when you mention music, perhaps with the exception of tertiary institution, you will hear Frankstrings. It is also growing in Nnewi already for the medical students. This is my third week in Nnewi and we have lots of persons already. The number in Nnewi is more than that of Awka. Their session is only on Fridays because of their academic year. They pay just N1, 000 per month. Though we have not put banners at Nnewi, the turn-up is encouraging and their training is only focused on singing for now. I take them in batches.



Plate 1. *The Nnewi section of Frankstrings school of Creative Arts.*



Plate 2: A training session of Frankstrings School of Creative Arts, Awka at their studio in Ifite-Awka.

Frank Strings School of Creative Arts as Social Entrepreneurship

Social entrepreneurship according to Bornstein & Davis (2010):

Is a process by which citizens build or transform institutions to advance solutions to social problems, such as poverty, illness, illiteracy, environmental destruction, human rights abuses and corruption, in order to make life better for many. Academics, practitioners, and philanthropists characterize it variously as a profession, field, and movement (p. 1).

Whichever way social entrepreneurship is interpreted, “the study of social entrepreneurship sheds light on how change happens and how societies renew themselves” (Bornstein & Davis 2010: xxii). In line with this view, this research is much about observing the social developments happening around Awka, Anambra State as engendered by music and social entrepreneurship. The focus is on Frankstrings School of Creative Arts. The young minds who are positively, creatively and productively engaged in this school are assets to the society and this gesture reduces a lot of trouble for the society. Not only that music – which naturally eases tension – is the activity itself, Frankstrings School of Creative Arts as a brand have demonstrated (perhaps unknowing to them) concern for social integration and positive growth. Indeed people respond to social problems in different ways; some look away while others feel the responsibility of contributing to social development. In view of this Bornstein & Davis(2010) states that:

many respond to the onslaught of problems by tuning out the world, getting lost in distractions, or adopting an attitude of cynical detachment. Many would like to take action but feel overwhelmed, don't know where to begin, or feel that problems are too big to be solved (p. xvii-xviii).

There are also people on the other side who according to Bornstein & Davis (2010)

...have also found ways to respond with creativity, energy, and even optimism – attacking global, national, and local problems with powerful ideas and new tools. They see problems that are being ignored or mishandled by traditional institutions. In addition to registering protest, they are building new solutions (p. xvii-xviii).

People do not wait endlessly for government or institutions to solve their problems; they creatively employ means that work for them. The proliferation of motivational speakers and even the increasing standardization of motivational speaking as a job has no less left many young persons with the charge to make ends meet amidst the poor economic situation in Nigeria. Whereas there was a generation of Nigerian youths who enjoyed meal tickets in the universities and ready jobs after graduation, there are no meal tickets for the present generation of young persons and there are few jobs for too many persons. Amidst these economic crises people begin to look deeper within (as there is actually no better place to place such gaze) to ask questions about what their dreams are and how they may realize them. And so, it is natural to see social integration occur in such situations; where people begin to organize themselves consciously or subconsciously for their own survival, and this survival gradually fosters social cohesion as people ultimately do not survive in isolation. However, changes in critical areas do not occur without key players and planning. In view of this, Bornstein & Davis (2010) reckon that:

It takes many kinds of actors to advance change: people who initiate new ideas and institutions (or renew old ones); a larger number who collaborate in building those institutions directly; and a much larger number who support those efforts in different ways. Over the past quarter of a century, the field of social entrepreneurship has gained a better understanding of the interplay between the roles. Describing the evolution of thinking like a generation of Worldwide Web would break it down as follows: Social entrepreneurship 1.0 involved a concerted effort to:

- Systematically identify people with innovative ideas and practical models for achieving major societal impact;
- Describe their function in society and shine a spotlight on their work.
- Develop support systems to help them achieve significant social impact (p xx).

The three points above explains the drive of this study and this drive is in line with what Titon (2005) captures as *applied ethnomusicology* thus: “Fieldworkers sometimes act not simply as reporters, or analysts, but also as cultural and musical advocates, doing whatever they can to help the music and musical communities they are studying flourish.” (p. 331). The researcher observes that efforts of people like Frank Nlebedim with his school is not only inspired by activities around him as he related in the interview above, overtime such efforts in turn inspires the development of another idea like his or better than his, which may be music related or not. Bornstein & Davis (2010) point out that:

the field of social entrepreneurship is improvising its own ecosystem of supports by stimulating more change making as it grows. These developments are spontaneous; there is no single source of leadership, but, rather, countless responses to emerging

needs. They are scattered around the globe. Individually many of the action seem small, but they are interconnected and mutually reinforcing. Taken together, they add up to more than the sum of their parts (p. xxi).

Indeed our identity as a people is at best integrative, and we are made of pieces or bits of identity from various cultures. Frankstrings School of Creative Arts demonstrates this as they practice Western Pop, American Pop, and even the recent Korean Pop though with much focus on modern Nigerian music. Of course, “to feast on as wide a range of information and perspectives as possible is enriching. It nourishes, strengthens, and even heals the listener” (Brennan, 2016: 41). Therefore, how we appreciate the activities that shape our life is important in defining how conscious we are of the global world; a world that is fast growing with each country, group or race seriously advancing their own course. In view of this, Odimegwu (2008) opines that: “...every people must think anew the thoughts that belong universally to all men and particularly to every man in order to uncover and conceptualize the elements that stand them out as a people” (p. 8). Human personhood is best viewed as integrative in this time and age because most societal issues and prospects are increasingly having spiraling effects with the impacts of such issues going beyond the local space to affect the global world to a large or small extent. The integrated nature of the global human society is explained further in the views of Bornstein & Davis (2010):

because of the size of the global population, the pace of change, the spread of technology, the urgency of financial, health, and environmental crises, and the interdependence that has collapsed boundaries, our response time must quicken: we must anticipate problems and attack them at their sources before they grow and multiply. And we must continually invent new solutions as conditions change (p. xviii).

Social entrepreneurship comes handy here as one of those solutions and should be treated without naivety (that is, it should be a term people know and it should be a practice people identify with such term); it should be studied, known, practiced and advanced. In view of this, Bornstein & Davis further clarify that:

Social entrepreneurs have always existed. But in the past they were called visionaries, humanitarians, philanthropists, reformers, saints, or simply great leaders. Attention was paid to their courage, compassion, and vision but rarely to the practical aspects of their accomplishments. ...Gandhi is remembered for demonstrations of nonviolent resistance but not for building a decentralized political apparatus that enabled India to make a successful transition to self-rule. And everybody knows Martin Luther King Jr. declared 'I have a dream' on the steps of the Lincoln Memorial, but few know that Asa Philip Randolph and Bayard Rustin orchestrated the March on Washington and made sure that King could make the maximum impact by speaking last (P. 2).

These visionary leaders contributed to the development of their respective societies because they were aware of their role in life amidst the troubles that persisted around them. Social development requires that the human beings who constitute society are aware of their state of

life and their role in life. This knowledge allows them to explore solutions that will advance better life experiences and encourage fulfillment. Light is shone on Frankstrings School of Creative Arts as a social entrepreneurial venture in this study because it is important that we increasingly appreciate the role of music and social entrepreneurship in the development of societies – especially as it helps in areas such as group cooperation, communality, and ultimately self realization. When people are better realized, they are more likely to be committed to acquiring skills not for the fun of it but to contribute their own quota to collective social development. According to Odimegwu (2008: 8): “the development of any society depends, amongst other factors, on the development of the human persons that constitute the society. Indeed social development has been described as fundamentally human development.” Some factors however, hinder human development in Nigeria and they can be identified as follows: increasing individualism, poor social amenities in underdeveloped and developing countries which embolden poverty; indignation to human life; lack of clarity of vision and direction; the consequential scramble for quick wealth as it almost appears to be *the only way* to survive; poor leadership, among many others. Therefore, Bornstein & Davis (2010) posits that:

to orchestrate positive long-term changes, we need people who think beyond quarterly reports and news and election cycles, and who persist in the absence of short-term rewards or recognition. We need people who possess a ground-level view of problems and a mountaintop vision, who have a talent for building teams and the freedom to experiment. We need natural institution builders who care more about solving social problems than becoming personally wealthy. (p. 25)

The Frankstrings School of Creative Arts is constituted by humanized persons, seeking to survive economically and socially by building the society and gaining mental wellness, financial benefits and emotional stability from the proceeds of such venture. Music can build society and can also destroy it (as some pop music have encouraged the use of drugs, lewd thoughts and acts). It is therefore important to deliberately teach the impacts of the use of music on society which we can either benefit from or suffer from, depending on the nature of use. “Rather than consume music, live musically. Not for the benefit of any performance, but simply for the sake of being. Co-compose your own existence” (Brennan, 2016: 537).

The question at this point is who will engage who? Who will create the enabling systems and facilities for life to be lived through the creative arts? At this time when various cases of young persons of the current generation who are involved in internet scam, political thug activities, and lascivious desires for money amongst other issues are in public glare, the activities of social entrepreneurs who are building the society, as a matter of urgency, should also come up more rapidly in public consciousness especially as their activities imbue the society with newness and balance. It is interesting how social entrepreneurs encourage new and dynamic positive social systems, taking up roles that are gaining less attention but which are vital to the development of society. Everybody has a role to play in the development of the society thus, there can be interaction between government and social entrepreneurs in developing institutions or ideas that are both value oriented and humanizing. Bornstein &

Davis (2010) explains this thus:

To engage with social innovators more successfully, governments could systematically survey society for social entrepreneurs who have demonstrated results and growth potential and assist them in taking their ideas and organizations to scale. In doing so, the government should think like a gardener, rather than a builder. A gardener knows that he cannot make a plant grow. The best he can do is identify good seeds and soil, provide nourishment and protection from the elements, and keep a careful watch. Plants grow of their own volition. No one can mandate the healthy growth of an organism – and an organization attacking a tough social problem is very much like an organism. Its growth is a tenuous affair. Governments need new mechanics to seed and grow social innovations (p. 95).



Plate 3: *The Frankstring School of Creative Arts shortly before a performance.*



Plate 4: The Frankstrings School of Creative Arts after performing a voluntary environmental sanitation in front of the Nnamdi Azikiwe University gate, Ifite, Awka.



Plate 5: The Frankstrings School of Creative Arts in a dance rehearsal

Exploring the Proceeds of Music and Social Entrepreneurship

Prior to the creation of this school, Frank Nlebedim as a student of Nnamdi Azikiwe University, Awka (Unizik) swept his faculty every school day for five years. A letter by the former Dean of Faculty of Social Sciences of Unizik, Prof A. U. Nonyelu on 20th March, 2014 goes thus:

It has been observed that by your own volition, without any prompting whatsoever, you have elected to assist in cleaning the Faculty environment on daily basis and also mobilized other concerned students to join you in the cleaning exercise, you do this quietly not expecting any gain or return. The Faculty wishes to commend you for your unalloyed initiative and you are hereby commended (p. 1).



Plate 6: *Frank Nlebedim posing with two awards received in 2016. The one on his left hand from the Faculty of Social Sciences (Unizik) being award for “selfless services”, and the one on his right hand from the student organization of the Faculty of Social Sciences (Unizik) to the Frankstrings School for collaboratively composing the Faculty Anthem.*

When asked in the interview if the media captured this he said no, disappointedly. But it is easy to discern that he was not doing this for any vain glory or social media publicity. If he had wanted the social media publicity, he would have taken pictures of himself sweeping and uploaded them on social media like many do after they perform the least act of charity. He focused on his self-given task and at some point, attracted other persons to join him. This is the power of the mind that is detached from frivolities and focused on a goal. In most cases, such goals that require rigour reinforce other goals and what is most providential is that the

ability to perform a goal with focus reinforces the possibility of one making quality choices of goals to pursue, from a point of deep conviction. This conviction is followed again by focus. Focus is not as a result of spontaneous or sporadic efforts to concentrate or develop a goal; it is rather deliberately built through systematic reinforcement of selected plans. Newport (2016: 226) in his book, *Deep Work*, pointed out that “committing to a specific plan for a goal may therefore not only facilitate attainment of the goal but may also free cognitive resources for other pursuits”. Indeed the trajectory of the Frankstrings School seems to be a follow up of an unusual but positive energy which he had employed in sweeping his faculty for five years. Deep work is evident here and Newport (2016) points that:

The strategies that follow motivated by the key idea that getting the most out of your deep work habit requires training, and... this training must address two goals: improving your ability to concentrate intensely and overcoming your desire for distraction (p. 234).

If it is important (as it is) to study Pop musicians and in some cases critic the lewd lyrics some of them employ, then it is equally important to explore creative social entrepreneurs such as Frank and the endeavors of his Frankstrings School of Creative Arts so as to release balanced energies for the development of the human mind which approximates the development of the society. “Equitable representation in music and other popular arts is critical to the health of our society and the world...” (Brennan, 2016: 35). Musical and social activities of social entrepreneurial groups like Frankstring school need to be given wide media coverage. Even though there is the fear that such media attention may distract such groups and strip them off their naturalness – their realness and authenticity – it will help to place the society with balance and alternatives, and the groups may flourish more with wider appreciation. Indeed one of the proceeds of music and social entrepreneurship is how it enhances focus – how it helps one develop “Deep Work” habit. “A commitment to deep work is not a moral stance and it is not a philosophical statement – it is instead a pragmatic recognition that the ability to concentrate is a skill that gets valuable things done” (Newport 2016: 383). With the numerous distractions that plagues this age, there is need for deep work; ability to focus on cognitively demanding task. And, more than it appears that we should work tediously for much work to be done; deep work simply requires rigorous planning. But our daily lifestyles may be some sort of encumbrance to the planning required for deep work. According to Newport (2016):

We spend much of our day on autopilot – not giving much thought to what we are doing with our time. *This is a problem*. It is difficult to prevent the trivial from creeping into every corner of your schedule. If you do not face, without flinching, your current balance between deep and shallow work, and then adopt the habit of pausing before action and asking, “What makes the most sense right now?” (p. 329)

The constant checks on social media for instance (as a lot of young people live most of their days on social media) drain attention and limit one's ability to concentrate on a cognitively demanding task. In one of the approaches discussed by Cal Newport for the development of deep work ability, he simply states “be lazy”. This is not to encourage indolence but to

encourage the habit necessary for focusing on a task. Newport further explains the situation of a known essayist and cartoonist, Tim Kreider who had distaste for frenetic work and who also at the same time have to respond to several e-mails engaging him for works he finds tangential to his deep work habits. “His solution? He fled to what he calls an 'undisclosed location': a place with no TV and no Internet (going online requires a bike ride to the local library)” (Newport: 2016: 209). Newport further states that:

When Kreider talks of getting work done, of course, he is not referencing shallow tasks. For the most part, the more time you can spend immersed in shallow work the more of it that gets accomplished. As a writer and artist, however, Kreider is instead concerned with deep work – the serious efforts that produce things the world values. These efforts, he is convinced, need the support of a mind regularly released to leisure (p. 210).

Not only that Frankstrings seem to be built through rigorous planning and consistency, the school offers the alternative entertainment life to the society and very importantly allows for leisure. It is not a formalized music school; instead it is a place where people come to meet, to have fun and to enjoy the talents of one another. This leisure as discussed above in the example of Kreider is one of the proceeds of Frankstrings School of Creative Arts. It requires deep work to develop social entrepreneurial initiatives just as social entrepreneurial initiatives charges the society towards deep work especially social entrepreneurial initiative associated with music (as we can observe from the ongoing discussion). The various social media available to the current young generation may at first appear helpful but it is counterproductive for the development of the ability to concentrate on cognitively demanding task. The average young Nigerian plays music in his phone and chats with friends and relatives far and near, almost on a daily basis. Whereas listening to music is good for the mind, accessing entertainment sites on the internet reinforces the internet addiction, which in the absence of alternatives, may not be the best for the development of a healthy mind. “To summarize, if you want to eliminate the addictive pull of entertainment sites on your time and attention, give your brain a quality alternative” (Newport 2016: 317). Practical music sharing is a very rewarding (alternative) experience and it offers healing, promotes social integration, and aids self realization. Practical human participation in music as active social engagement over spending much time on the internet is very healthy for the development of the mind and it is essential for the cultivation of deep work habit (as focus and ability to concentrate can best be a habit). What Frankstrings is out to do can be said to be associated with Deep work to which Newport explained that it is better approached like a craft. According to Newport (2016)

Whether you are a writer, marketer, consultant, or lawyer: Your work is craft, and if you hone your ability and apply it with respect and care, then like the skilled wheelwright you can generate meaning in the daily efforts of your professional life (p. 131).

Even for someone who is not interested in music (and it is rare to find such person), the endeavor of Frankstrings and his likes are enough for us to appreciate the need for commitment in our endeavors – to plan and develop our ideas with rapt concentration, like a craftsman or craftswoman.

Utilizing the Proceeds of Music and Social Entrepreneurship: Suggestions for Collaboration

We may begin this section by appreciating that as good as the endeavors of Frankstrings school is, it has not attained the best potentials yet nor has it explored all possibilities there can be. Frank's indication for the need of more collaboration, in his answer to one of the interview questions, corroborates this point. What can music scholars do? "A lot" is the answer. There are children in the primary schools whose future we are not sure about. The current economic situation in Nigeria does not guarantee them good life in any way yet. We can at least be sure of the fact that they will try to survive, and that they may resort to entrepreneurship. Many of them will like to resort to making a living with music simply because music appeals to all kinds of people. In fact, currently the average Nigerian youth, both those with jobs and many without jobs are aspiring musicians or musicians already. Most of those who are "aspiring" are convinced that their musicianship must be measured with the existing standard of hip-hop music industry and so in their lyrics you will hear them disclose their desire to "make it" (that is, to make it in life), "blow" (that is to move from low or no income to massive wealth), "be heard all over the world", which is more like getting engrossed with the accident and not the substance. If there are those in primary and secondary schools at the moment that will go into music, be sure that if we do not contribute to democratizing the arts and broadening perspectives, they will simply join this bandwagon of people journeying to where every other person is headed without a mind of their own. This will not be the best situation for the society. Music appreciation should be given a broad view so that people can (correctly) choose what is best for them from a world of various/multiple styles. Ivey (2009) makes the following points about the current generation's musical appreciation:

What do they listen to? Well, in many cases, it's the kind of music you understand well – unique or unusual genres, unusual collaborations among artists, and hybrid styles drawing on different cultures and historical periods. How do they choose? They buy brands; they buy what their friends suggest. And they're led on YouTube or Amazon.com, to music just like the music they've already heard (p. 26).

Is there need to do something about this? Yes, and here ethnomusicologists may step in not just to collaborate with the social entrepreneurs but to also embody the ideals of social entrepreneurship and encourage such ideals amongst young people; to join in the business of selling value. Continuing with Ivey's (2009) view on the need for new approaches in ethnomusicology that may serve society better:

Twenty-five years ago, the task of ethnomusicology was to enable students of music in culture navigate the dimensions of difference, converting the new authority of vernacular music into an opportunity for research into and understanding of art and ideas that were geographically and culturally remote. Today, nothing is remote, and cultural difference is simply out there, in the digital world, in our face every time we surf the internet. Ethnomusicology can today be the source of curatorial expertise that is already, in its absence, proving absolutely essential to the maintenance of a coherent music system. To me this suggests a new engagement with the "formal" leg of the ethnomusicology stool to craft an approach to analysis that is accessible to

students who have intellectual curiosity and decent ears, including those who lack formal musical training. (p. 27)

Ethnomusicologists study music in culture, and the call here will be for them to consistently design new approaches to the study of music in culture that will be more beneficial to the society. In view of this, Ivey (2009) suggests thus:

From my perspective, there are two areas in which ethnomusicology can deliver new meaning. Each is grounded in the roots of the field, but each will require a stretch – an adaptation of what you've already been doing well along with the acquisition of a few new tools. (p. 27)

The first suggestion according to Ivey (2009) is that “Education is one frontier: not university teaching, but hooking up with elementary and secondary education to help bring global understanding, artistic engagement, and curatorial expertise to generation Y and beyond” (27). Already, Sona Jobarteh, the Gambian musician and educator have started out this sort of project in Gambia. She had learnt how to play Kora from her dad at a younger age and grew up to become an accomplished Kora performer who has performed round the world. She is currently creating an education system where children will be exposed to the Gambian musical traditions. Her worry over the abundance of Western music sounds which serves the foundation of the child's development in Gambia amongst other reasons gave her the charge to create the Gambian Academy of music. This Academy offers children with good knowledge of the musical traditions of the Gambia and West Africa, as well as integrated studies which cover other musical cultures at later stages. The Academy is meant to serve international students as well. It is interesting that Sona Jobarteh does not refer to herself as ethnomusicologist, yet her role in the projects she undertakes appears to be applied ethnomusicology and social entrepreneurship. Social entrepreneurs perceive problems and approach it according to their own designs and these designs are usually within the ambit of their experience. There is a lot to learn from the Sona Jobarteh example; especially as regards the need to educate children and youths in their cultural roots so as to instill pride for their cultural roots in them and enable them open up to other cultures around them from a balanced point without losing their unique identity. According to Ivey (2009):

Today, in our curator-free zone of seemingly-endless choice, young listeners – even dedicated, talented ones – all too frequently have no real idea of what distinguishes one musical performance from another, what characteristics distinguish excellence in diverse traditions, and what tools can be deployed to really understand what it is you are listening to. (p. 28)

Sona Jobarteh is taking the role of a curator and cultural advocate, through musical performances and by bringing her culture to the experience of the children in her community and no less the world. Seeing the need to guide the people's appreciation of music and doing something about it is indeed an apt act of curation. These children will grow to create more enterprises from the standpoint of exposure to the rich cultural experiences they have already acquired throughout their formation stage, and with a good background in their cultural roots, nothing truly stops them from listening, enjoying and performing music of various cultures. Indeed if Sona Jobarteh was not trained in her traditions at a younger age as part of her formation and human development, the Gambian society will certainly not gain from the

unique approach she is giving to her Academy.

Calling on ethnomusicologists to “step forward” and assume new roles, Ivey (2009) opines that: “If we have to teach basic curatorial skills of descriptions and analysis, the music of other cultures, and performance skills in multiple musical traditions, each of you will have to step forward” (p. 28). Collaborations between ethnomusicologists and persons who are committed to social entrepreneurship in music can be apt in serving the purpose Ivey proposes. And the proliferation of such collaboration will get children and youths to be cultural advocates and the need to decry imbalance in cultural appreciation will likely diminish. In essence this study not only brings the services of people like Frankstrings up for appreciation, it also explores the possible relationship that can exist between social entrepreneurs and ethnomusicologists or those who are interested in applied ethnomusicology or ethno musicological pedagogy, to advance the course of human and social development.

Suggestions for Further Research

There are other music groups like Arch Bishop Valerian Okeke Music Academy (AVOMA), Vocomotion Chorale, led by Alvan-Ikoku Nwamara, SAMVIC Violin Tutorials, and the many of them rising within Anambra State, Nigeria, offering classical music and contemporary music training to children and the youth. Such groups should be given more coverage in the media and research papers, to bare the proceeds they bring forth to humanity. Such developments more than ever should be appreciated in form of patronage by investors, governments, as well as private individuals. In a case where these supports are not forth coming, the groups should endeavor to continue to strive – employing minimalist tools – knowing that they will at least produce children and youths who will grow to become important in the society and put creative arts in its proper place; a place where it will be alive, in the heart of the society. What these social entrepreneurial ventures offer the society in terms of security should be appreciated such that some funds budgeted for security (purchase of guns and bullets, construction of prisons, etc) can go into the development of the human mind and the promotion of cultural values as daily practices (music training sessions and performances) and not just carnivals and festivals that may happen once in a while. It suffices to say that the absence of such musical realities around our societies does not compliment proper education; a situation where self development dwindles.

More contents in African music should also be included in the development of these groups. Ethnomusicologist may need to play pedagogical roles here, supplying the trainers of such schools ideas from traditional African music which will broaden their view and enrich their repertoire. There is need also to provide materials as proceeds of ethno musicological research for the teaching and learning of traditional African instruments from traditional African performance perspectives to modern approaches. This is because, these groups often express the desire to engage in traditional music but they often have the learning resources for Western music almost at the click of a button on the internet, but the materials for learning traditional Igbo musical instruments for instance are not sufficient yet. It will be good if these

young persons who have committed to music develop not just with Western musical instruments, but also with instruments of their immediate environment and that of other cultures other than the predominant Western musical instruments. This is where (African) ethnomusicologists may play a vital role, advancing the knowledge they have gathered from fieldwork into new use. In view of this, Nzewi (2019) makes the following points:

To what advantage therefore, is esoteric documentation of indigenous African music as mere academic fancy in classrooms and ghetto publications? For what purpose is fossilizing indigenous African music in dormant archival locations? The perturbations query the sense of indulging exotic documentation and archiving geniuses as fashionable modes of silencing the profound humanning lore. Rather, persuasive advocacy is imperative for researching, restoring, revitalizing and propagating the grounded integrity of the knowledge domain. This mission entails reinstating, advancing and applying its humanity relevance in contemporary cultural, national and international existential sites: to sober inhumane mental overdrives; oversee public morality; engineer inter-cultural amity; instill humanity conscience; stimulate mass mind wellness; and administer stress-less living, learning, and laboring. Persevering to achieve these essentialities without prejudice to accommodation modern literacy imperative, is essential human archiving.

Conclusion

Music and social entrepreneurship can enable people to gather for positive ends, exchanging ideas that can enable society to flourish. Moreover, it seems that the kind of social engineering that gave rise to Muson Center and Highlife music in Nigeria during the time of less internet presence is rising at this time that the youths are believed to have lost the substance of real life experience because of distractions. Maybe, people are getting tired of spending the whole day on their phones chatting with friends. It is hoped therefore that music as felt in the activities of Frankstrings School of Creative Arts, and other groups that offer related services, are very handy to engage the mind of people and this will in turn enhance craftsmanship; a situation where human development approximates social development. The combination of music and social entrepreneurship is auspicious then. In this age of more sophisticated electronic music making, people are – more than before – beginning to learn the guitar, violin, cello, trombone, tuba, to mention but a few and these persons are not necessarily music students. Also, a renewed world of music making where people are fulfilled for performing for an audience of 10, 20 or amongst friends is fast setting up and this is a crucial alternative that arrests the seeming popular inclination to become a hip-hop star as the ultimate way to be relevantly musical. Not many saw the hip-hop revelation when Obi Asika and Kennis Music where investing time, energy, and money in the new business that became Nigerian hip-hop today. The times are clearly stating that more practical and humanizing musicianship, and also a new music industry are underway.

References

- Bornstein, D & Davis, S. (2010). *Social entrepreneurship: What everyone needs to know*. New York: Oxford University Press, Inc.
- Brennan, I. (2016). *How music lives or dies: Field recording and the battle for democracy*. New York: Allworth Press.
- Newport, C. (2016). *Deep work: Rules for focused success in a distracted world*. New York: Grand Central Publishing.
- Nonyelu, A. U. (2014). Letter of Commendation by the Dean of Faculty of Social Sciences of Unizik, Prof A. U. Nonyelu on 20th March, 2014.
- Odimegwu, I. (2008). *Integrative personhood: A communalist metaphysical anthropology*. Piscataway: Transaction Publishers.
- Ivey, B. (2009). Ethnomusicology and the twenty-first century music scene. *Society for Ethnomusicology (SEM)*, 53 (1), 18-31. Retrieved January 20, 2020, from the JSTOR database.
- Nzewi, M. (2019). *Interacted or dormant critical knowledge – which generates enduring humaning benefits*: Book of Abstract, 17th Annual Conference of Association of Nigerian Musicologist.
- Titon, J. T. (Ed.). (2005). The music culture as a world of music. *World of music: an Introduction to the Music of the World's Peoples* (pp. 73-121). USA: Clark Baxter.