

CLASS OF 2022 YEAR BOOK

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Class of 2022 Year Book



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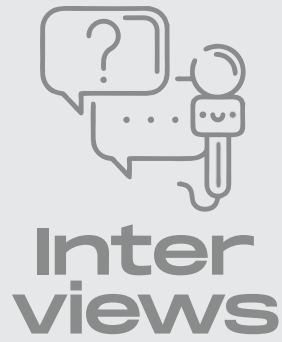
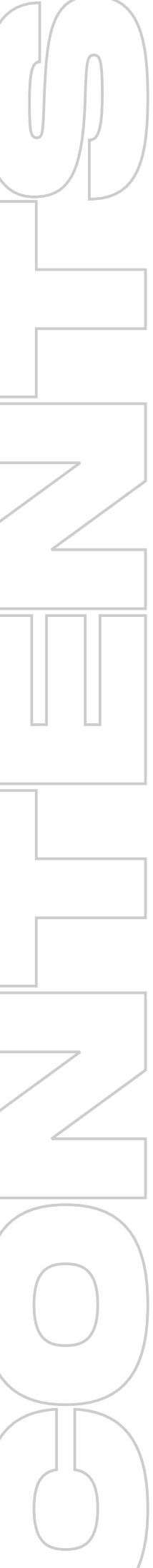


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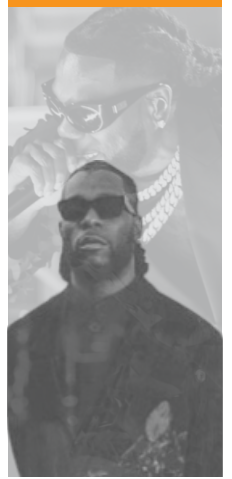


Tour





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Welcome to the World of
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Introduction

In the music industry, there is a large and diverse range of professions, with diverse disciplines and business models. The music industry is a network of several music professionals. From creatives, who work to create different forms of sound and imagery; to executives who promote and manage the business.

As music professionals, the students of the MBA program were taught the history of the African Music industry, how to learn from current trends, and creatively push the boundaries of arts and sound, which is precisely what the 2022 edition of the Music Business Academy for Africa provided for its over 290+ participants.

With eight modules and numerous faculty guests, each student has a story to tell about the plethora of activities that were involved; from hybrid classes to peer to peer learning and the establishment of a company.

The MBA for Africa 2022 existed as a company dedicated to developing and empowering a workforce of highly equipped musicians, talent and marketing managers, record producers, label executives, and industry professionals in Africa through education.

The company served as a platform to educate, develop, and up skill young musical talents across the African continent, preparing them to be exceptional and bridging the chasm of unawareness in the music industry.

The 2022 edition provided its participants with necessary information, and created a practical platform to effectively maximize all acquired skills through the merger of the eight pre existing company groups into one functional company that embodies all music professionals and offers a wide range of services.

From lectures in businesses administration, finance, history, and entrepreneurship, and how they all tie into the music industry,

One would admit that during the 2022 edition, the talent and executives present had a once in a lifetime experience, and received priceless value that will come in very handy in their present and future journeys through local, regional and international music communities.

Welcome to MBA 2022.

F O R E W O R D

Over the past year, I have been privileged to be a part of MBA for Africa as its Program Director. I have always been a fan of Godwin and his coaching and mentorship work and always wish I had someone to show me the ropes as a young 21 year old entering the music industry. In 2021, when Godwin asked me to join the Advisory Board of MBA, I was blown away by how much work goes on behind the scenes so I dedicated more time to supporting and helping him. I didn't expect to be asked to undertake a functional role on the program but I am glad I accepted the challenge.

The impact and influence that MBA holds is immense. Its growth over the last 2 years is commendable and I am confident that this Academy is capable of educating and building a well informed music and creative industries workforce for Africa.

The Program is rigorous and practical, it gives the student first hand experience on what is required to build a successful career in the music industry. Students are given a solid knowledge of the industry whilst they discover and decide which niche is of interest to them.

The 2022 program was a lot more advanced as we introduced 2 new modules Music Production 101 and Monetising Music. The Talent Project was also scaled up as we partnered up with The Orchard to give the students a full music making, release and label experience. Through funding and support from our partners like YouTube Music and V Bank we've been able to amplify the entire program and increase women's participation to 37% of the entire program.

We've built a strong collective of over 300 resourceful students who are competent, innovative and equipped to enter the workforce and deliver nothing short of excellence. I am proud of the students, the executives, and the editorial team and what they have been able to achieve this year.

MBA for Africa is a proof that with the right information and education, young people in Africa are capable of using the music and creative industries to transform their lives, community and the continent.

Sincerely,

Elizabeth Sobowale

PROGRAM DIRECTOR



THE TEAM



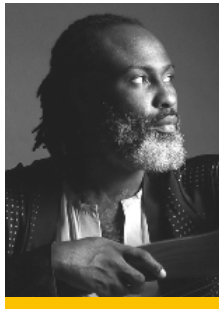
Godwin Tom

Founder,
MBA for
Africa



Elizabeth Sobowale

Programme
Director,
MBA for
Africa



Walter Spearheart

Programme
Manager/
Supervisor



Pokyes Jan

Head of
Admin



Kini-Abasi Edet

Head of
Operations



Chioma Okoro

Head of A&R

THE TEAM



Inter views

Featuring:

Excel Joab
Foza Fawehinmi
Blue Hamilton
Godwin Tom

The Recipients of the M.B.A Womans Fund
Mpumi Philips (For The Orchard)
Olumide Falegan (For Youtube Music)



Interview

with

Excel

Joab

In an industry like ours, in a country like Nigeria and in this modern, barely post pandemic, digital age, the chances of meeting anyone that does not wear many hats is extremely slim. Excel Joab is just like you and me, well, not unless you are also a talent manager, publicist, media executive, podcaster and a brand ambassador for Chivas Regal.

Who are some of the artists you work with?

Editorial

Excel Joab

I work with artists like MI (The Guy), AQ, KoldAF a new emerging female artiste, I also work with a young guy, Aisosa, a really dope kid.

I work with one of the best producers in the scene BigFootInYourFace and I almost forgot, but I work with TY Bello too.

As Excel continues to find his footing in the industry, his network has grown and so has the number of clients he now works with.

As a talent manager Excel says he selects artists to work with based on the quality of the music and the artists enthusiasm, he explained that he prefers to work with artists that make music priority regardless of the time or day, the circumstances of their lives or their environment, the path they chose is music because of their passion and love for it.

Those are the artists he is drawn to, as he believes they are more likely to give their all.

Editorial

As the brand ambassador for Chivas Regal how you select must be slightly different, can you tell us about that?

Excel Joab

From a brand perspective, Chivas has multiple passion points and a brand identity. For example, the brand is big on people that bring up their squad as they rise, which works well with our catchphrase, 'I Rise, We Rise'.

So we look at someone like Falz, who is a 'New Regal' (brand ambassador), if you see him out, you will always see him with his squad Femisoro, Aboki, Shody, he came up and he brought them up with him. The same thing applies for Zoro and BNXXN.

We also consider people taking unusual paths to success, that's a big deal for a brand like Chivas and these guys are doing just that. T Garbs left a tech role to become a DJ, Falz left law for music. It's an unusual place for people who grew up the mainstream way, the way your parents expected you to go, to be a lawyer or a doctor.

These are just a few things that align these people with our brand and what makes them work as 'New Regals'.

Editorial

One thing about Chivas that I have recognized from research and communicating with people in your team is the focus on the idea of reinvention. Your decision to pick BNXXN, T Garbs and such, these are people who have come up in a way that's very different, it's not usual and it's not what anyone would have expected.

So reinvention, is that a major part of your decision in bringing them into the Chivas family?

Does it have anything to do with whether you are mainstream or not?

Excel Joab

Reinvention. Yes. Well, you can reinvent yourself and still be mainstream. I think it's very hard to say someone like Falz or BNXXN is not mainstream, they are. I think that for us, working with people who are creative enough to say we are going to try out something different, put in their all and see if it works out, is reinvention for us.

It is very interesting, because once we see that, we see that passion, that skill in execution. We say to ourselves, this is the new definition of reform for the younger audience and we go for it.

What role should brands play in launching new music artists?

Excel Joab

That's a very heavy question, should brands play a role? Must they play a role? Yes, they should but they don't have to, but if you are going after a target audience made up of young people, these artists are going to influence culture and they are going to influence a huge number of people and those are the people that are your customers, it only makes sense to do business with them.

So I think what brands and creatives need to do is always bring value to the table for each other. From a brands perspective, brands should look at where their values align with the values and plans of the artist, and figure out how they play a role in what will make the artist successful. From a creatives perspective, I think that anytime creatives approach a brand, they should pitch to the specific campaign they want to be a part of, and consider what the value is to the brand and how the brand manager will pitch it to the higher-ups.

Brands should also become more flexible because the world hasn't changed. The world is not as rigid as it used to be, young people are not as rigid as they used to be. There are all sorts of things in the past that brands will not consider doing in the past that they have now adjusted to. The rules of pop culture are constantly changing and brands must keep up.

Editorial

These days, it feels like absolutely every brand wants a piece of the Nigerian pie, but when brands come here, do they really showcase what a truly creative partnership with an artist looks like? Specifically in this market, are brands taking advantage of the reach some of these artists give them compared to their counterparts in international regions

Excel Joab

I mean, there's always a lot of factors to consider. Consider what countries these campaigns are happening, what they would do in SA, Kenya and Nigeria will not be the same, because spending power amongst other factors differ. Also consider the Nigerian market, our economy is very volatile. Let's be real, a lot of times when people want to have these meetings, and brands consider spending this much money, they must consider the economy and whether it is a viable course of action for the brand.

What if next year, it's \$1 is 2000 Naira, that's not good for any brand. So economics is a big issue with being as creative and as ambitious as some of the campaigns you may have seen abroad

“...What brands and creatives need to do is always bring value to the table for each other...”



Interview

with

Foza

Fawehinmi

Why You Need To Hire A Lawyer Before You Hire A Manager

Editorial

Hey Foza! For those that don't know who you are, please could you official introduce yourself to our readers?

Foza Fawehinmi

My name is Oyinkansola Fawehinmi better known as Foza Fawehinmi.

I am the CEO of Digital Music Commerce & Exchange Ltd, an intellectual property valuation, management and protection company.

I am also one of the founders of 'Technolawgical Partners', a law firm specializing in the entertainment and media industries in Nigeria.

Editorial

Did you know it was always going to be entertainment for you when you started out as a lawyer?

Foza Fawehinmi

It depends on how you want to see it. During my earliest days in the university, I used to write and perform my own rap songs. Soon I'd find myself managing other artists who were in my school at the time. When you look at this progression, it was only natural that I'd end up becoming an entertainment lawyer, even though there wasn't a lot of precedent in that field prior to my entry.

Editorial

What s your current client portfolio like? What has been your greatest success with them so far?

Foza Fawehinmi

My portfolio of artists is quite comprehensive. I work with both legacy and new generation artists and over the years, I have worked with them to recover around \$6m worth of intellectual property value.

Editorial

What has been one common issue you have found that many new artists make time and time again?

Foza Fawehinmi

Artists making U-turns on prior agreements with their labels or business partners. The issue is rampant. It's like that thing they say about your masquerade refusing to dance despite having made a prior promise.

Editorial

For musicians with no agent, manager or label, what are the most important things for them to try to take care of first in terms of career planning?

Foza Fawehinmi

They should get a manager first. They can work out compensation plans among other things

Editorial

As a new artist, when is the best time to hire a lawyer?

Foza Fawehinmi

Your first job is to make sure you understand the nitty-gritties of the industry you're going into. Most times, you'd find yourself needing to do things like negotiations and discussing offers and terms of agreement. You can't do that by yourself, therefore, you need an experienced lawyer who has worked in the industry to guide you through. This is why I believe a lawyer is one of the first people you should hire at the beginning of your career which is like one of the most sensitive phases of your career.

Editorial

What do you see as a music lawyer's role in developing an independent artist?

Foza Fawehinmi

This depends. For me, I like to get involved in the end-to-end management process of the artist. This means I not only watch over their catalogues but I also look for new ways to make money from their intellectual property and talent.

Editorial

You're a young upcoming artist with a 5 track EP ready to release and a budget of \$500 to work it. What would you recommend they spend it on?

Foza Fawehinmi

Marketing. Host a group of influential journalists to an EP listening soiree. Do a professional photoshoot, run ads on AudioMack and Spotify.

Editorial

How can young, interested lawyers get into this space?

Foza Fawehinmi

There are a lot of resources online about the entertainment law field these days. It's important for young lawyers who are interested in the field to get savvy about staying in touch with the trends and happenings in the industry. This is the first and most important step.



Interview

with

Blue

Hamilton

The MBA for Africa 2022 did not hold back when it came to the Talent Project album this year, Fuel & Flames.

The album is a product of hard work, passion and collaboration by hundreds of people behind the scenes.

One of such people is the man in charge of mastering the records on the album, Grammy nominated American music producer from Atlanta, **Brandon 'Blue' Hamilton.**

Can you recall the moment when you first started thinking about music in a way that went beyond simply listening to it?

Well, I have been singing since I can remember, I also learnt to play guitar, bass, piano quite early on in my life, so music has always been a part of me.

At age 8, I wanted to play an instrument in church, but they wouldn't let me, it really bothered me and I began thinking about why they wouldn't let me play.

We tend to discount kids when they express creativity, without acknowledging the virtuosos such as Mozart were world renowned professionals as young teens. I didn't realise it at that time but it is a part of music appreciation, kids should be taught that.

Editorial

Has your connection to music changed since you made it a job?

Blue Hamilton

Yes, for sure! As a musician there is a relationship you have with your instrument that is personal. For me, my guitar brings about a sense of relief from the pressures around me. It started off that way, so the transition to the guitar being a mode of sustenance was bizarre.

Editorial

So how did you deal with that?

Blue Hamilton

I didn't allow every aspect of music to become that. There are still songs I play that I will never record and I don't want to record them, I will keep that for myself and for those moments.

Editorial

As a music producer, is your creativity your own or does it only exist within the boundaries of someone else's ideas?

Blue Hamilton

Firstly, let me clarify, I believe there is a strong distinction between a beat-maker and a producer. A producer connects with artists & songs, and is able to make music emotive or inspire the artist to bring out their best. As a producer, it's my job to be as creative as the artist and I need to express that in my production, so we must compliment each other's boundaries.

Editorial

What do you think about the MBA talent programme and the talent project that produced the artists on the album you mastered?.

Blue Hamilton

I think this entire programme is awesome and I support GT completely. In my travels, I have noticed many songwriters and producers don't necessarily engage with artists during sessions, I have ended up many times in a room with other people doing solo activity, not because they lack talent or they are not capable, they simply don't know how to work together and that's due to a lack of education. The world needs more programmes like this one, and for this programme to continue to expand. There are so many people in the industry today that need to go back and learn, and there is no shame in that, this is an opportunity for them. I hope that the participants reading this know that they will look back on this time and see that they are better equipped than a lot of the peers in the industry.

Editorial

Thank you so much! Finally, what would you say to aspiring mastering engineers? Where should they start from?

Blue Hamilton

Begin by being a true music fan! It is easy to get overly technical as an engineer, but being a producer, songwriter, performer and engineer, I have gotten familiar with the process. I can hear all the different elements and flavours already present in the sound and can figure out how to improve the sound quality. You must genuinely care about the song and respect the work that everyone else has put into it before it gets into your hands.

An Interview with

How would you describe Godwin Tom?

I am simply the guy people think is a genius. But deep down, I am just the guy who asks a lot of questions and learns as much as I can and refuses to give up. Pretty much!

You said in an interview that your calling is nation-building, at what point in your life did you realize that?

A few years ago, someone I deeply respect told me I would die broke if I don't stop trying to do big things. It hurt me badly and I was angry with him and stopped talking to him for a long time. One day, I was having a conversation with a friend and that issue came

up and he asked "What if you misunderstood him? What if he was saying something important but just said it the wrong way?"

So I asked him and he explained that he realized that I always thought in legacies and that takes time and effort and patience and all he was saying to me was that I needed to also find low hanging fruits and make money to fund those dreams that will change people's lives. That was the first time someone truly explained that to me that way.

That's when it hit me. I have been intentional since!

You and your family just welcomed another child, Congratulations on the baby. What has that experience been like?

It lit a fire under my feet... All I think about is them. My wife is a 'G' for

doing the heavy lifting so I can do all the things I am doing. I do everything I can to be an example to my boys.

Congratulations on your new job, What does the future look like for music publishing in Nigeria?

Thank you! The future is bright but right now "bright" is just a destination. There is so much to do. Everyone needs to participate for things to truly change for good.

How are you balancing being a father of 2, husband, your new job with Sony, SDC, and still finding time to monitor messages from MBA students?

To be honest... I do not know. I just do it. These are all important things (some more than others) and if it has to be done. Just do it. Period!

Looking back to when you first ventured into the music business, what do you think has really changed positively and negatively?

Technology has changed so many things, sometimes as a blessing and sometimes as a curse. Artists are definitely making more money. What I see as a major development though is that more people on the business side are beginning to make good money and set up businesses. That for me is a major development. This is what MBA for Africa was set up for. I want to focus on the positives.

How are you able to open yourself up to people, reply to direct messages from students, email, etc.?

MBA for Africa isn't just about the classes and

lectures. Some of the things we teach may be found online. MBA is about building a community of informed people. That community needs mentorship. It can be exhausting. So I worked out a process. Any young professional who wants access to me has to go through MBA for Africa. This way, I know I can focus my attention on people from the programme and the other things I am doing.

Over time, you start to create a process and routine and it all works out!

How would you describe the business of music in Nigeria right now, what it lacks and what it needs?

The best way to describe the business of music in Nigeria and Africa as well is to picture a car chasing a fast train. The music and talents are the train and the business is the car. African artists are becoming global phenomena and the business is struggling to catch up.

This is part of the reason artists are signing horrible deals. The industry lacks education and that reduces participation as people do not have the information to even again.



Godwin Tom

Can you share a time in your career when things didn't exactly look good for you, what kept you going and how did you bounce back?

Well, both times when I stopped working with MI and Wizkid respectively were some of the hardest times. But it forced me to understand that I needed to be valuable as Godwin Tom and not Wizkid's or Wande Coal's manager. I needed to be Godwin Tom and I needed to make sure I was bringing value to the artist and I worked on that until it became my reality. I am grateful for the difficulties and trials... It made me stronger and wiser.

Share an experience you had in dealing with a difficult person and how you handled the situation.

I once worked with an artist that many people said was a stubborn and difficult person... and he was. But after a few fights (lol), I decided to take my time to also understand him and I realised he was dealing with a lot of trauma. So I took some time to understand the person and his challenges more and I learnt so much. It helped me show a little more compassion regardless of how pissed off I was and today is one of my closest friends.

Sometimes, people are only difficult because we do not understand them.

What is the hardest lesson you learnt while building your career?

I learnt that people will treat you the way you allow them... In fact, you have to teach people how to treat you. This applies to both business and personal relationships.

What is the greatest lesson MBA has taught you so far?

Not sure I would say teach... More like confirmed a belief!

That if you give young people information and guidance and encouragement, they will do amazing things. Look at the MBA Album!





Interview *with* Recipients of The **MBA WOMEN'S FUND**



**Meet
Jessica
Ijeh**

In the MBA program and under the marketing division, Jessica is a member of the Tropikana music group. She was initially elated and felt honored to have been chosen when the VBank scholarship news arrived.

Her main female inspiration is Adele, and she applied for the program to help expose her to the complexities of the music industry.

Having joined much later, she found it difficult to keep up with the coursework, but the joy of learning a lot calmed her. The experience has thus far been illuminating, uplifting, and inspirational.



**Meet
Miracle
Udoh**

Miracle is the CIO of the A&R department at the Clay Music Group at the moment and is a part of the program to learn more. She is grateful to the Clay group members for helping her get on her feet during the difficult transition period after joining the program later than usual.

She lost all memory of applying and moved on to what the future held for her. The scholarship was a surprise to her, and so far, despite the fact that she doesn't think the experience has been what she expected, she finds it to be insightful.

Her major female inspiration in the music industry is Temi Adeniji.



**Meet
Adesewa
Ajibogere**

Adesewa's first reaction to the scholarship was pure ecstasy. She is under the Djembe Music Group and is in the marketing department. Her sole aim for applying for the MBA program was to learn and though the journey hasn't been easy, she finds the experience good nonetheless.

She admires Stephanie Adamu and would someday love to be in the same space as she.



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Interview

with

Mpumi

Phillips

Director of Distribution, The Orchard

What motivated The Orchard to become a sponsor of MBA For Africa Talent Project ?

Our position as one of the leading music distributors, and having offices on this creatively rich continent, means we are continually connecting with so many talented artists. This opportunity gives us a chance to help encourage the growth of the global music ecosystem, in which all creators can succeed.

Can you tell us more about the services that The Orchard offers to African artistes?

Aside from global distribution, The Orchard offers a comprehensive suite of services including sync and brand partnerships, rights management, video monetization, advertising, publishing administration and more.

How do you think The Orchard's services can help African artistes reach their goals in the music industry?

The Orchard has a team of local experts that guide our artist and label clients through the release process. Through our digital distribution capabilities we're able to introduce these artists to new global fanbases, and help African artists reach new fans.

What advice would you give to upcoming artistes on how they can use The Orchard's services to get their music out there?

The Orchard is an incubator and exists to superserve creatives, so that means we give you the tools to be in charge of your own career. My advice would be to utilize anything that helps grow your reach. The appetite for new music is rich, and fans are always looking for new ways to listen to and discover music

Fashion Deals, Sold-Out Records And Tours;

Burna Boy's PR Is One To Study

By Itty Okim



It's popular thought that music executives and professionals in entertainment spaces are usually lovers of the art that their talents make. They say that the job would be three times more difficult for a music executive who isn't really a fan of (that kind of) music.

I agree. Because through my scores of months doing music PR, I have come to realize that I find it easier to work on projects that I am first a fan of. When the love that I have for the music meets with my incredibly intelligent mind, only celestial strategies are born; the kinds that are never-before-seen.

And so I imagine the level of love that the music executives who work with Burna Boy must have for his music and general image that makes them do the quality of work that they do. Mind-blowing!

The point of view is you are one of the executives at Spaceship Collectives, Burna's record label. And you are backstage at his Madison Square Garden show, watching him get the crowd of majorly colourless people hyped up about African music from Nigeria. He is saying all the sweet words your team had rehearsed with him some hours back and he is doing it so fluidly.

And then he makes the big announcement that you had been nervous about. He announces his coming album, 'Love, Damini'

set to drop on July 2nd, his birthday, and you are hoping that the screams from the crowd equates the number of pre-orders that come in even while at MSG.

Then, you feel pride. You are grateful to be working with such a genius team and happy that everything is working just fine.





Beyond the music, you and the others have been able to secure Burna a place in the fashion scene, strategically making him appear at important places (including the global board room called

Instagram) looking like a snack wrapped in expensive designer packages.

You also think about when the music probably becomes a regular thing and the fame looks like it would fade away. Burna might not be a trending name then, but the history books will have his name written in so many rows.

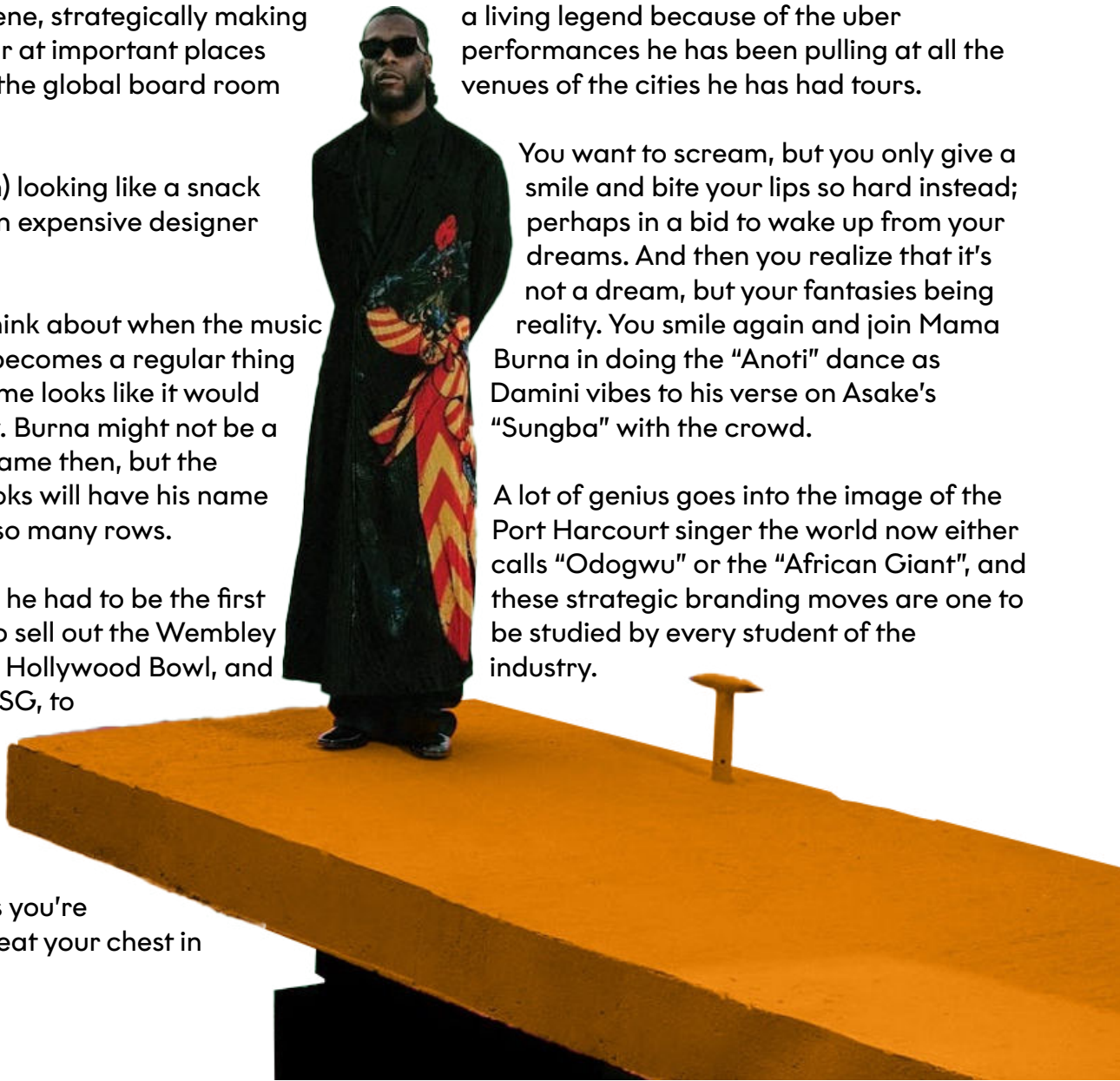
This is why he had to be the first Nigerian to sell out the Wembley Arena, the Hollywood Bowl, and now the MSG, to mention only a few. Genius!

And just as you're about to beat your chest in

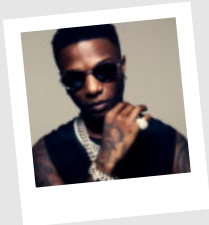
total self-flattery, you remember that everybody back home considers your client a living legend because of the uber performances he has been pulling at all the venues of the cities he has had tours.

You want to scream, but you only give a smile and bite your lips so hard instead; perhaps in a bid to wake up from your dreams. And then you realize that it's not a dream, but your fantasies being reality. You smile again and join Mama Burna in doing the "Anoti" dance as Damini vibes to his verse on Asake's "Sungba" with the crowd.

A lot of genius goes into the image of the Port Harcourt singer the world now either calls "Odogwu" or the "African Giant", and these strategic branding moves are one to be studied by every student of the industry.



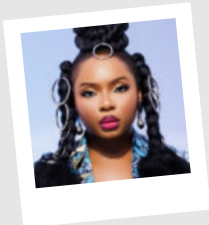
DID YOU KNOW?



Wizkid is the first Afro pop star to appear in the Guinness book of world records?



Masterkraft was Davidos piano lesson teacher when he was a kid?



Yemi Alade is the first Nigerian Female act to be nominated for Best African act at the MTV Europe Music Awards?



V-Bank funded 50 intelligent women to be part of this years MBA for Africa Cohort?



King Sunny Ade was the first Nigerian musician to be nominated at the Grammy? This was as far back as 1984.



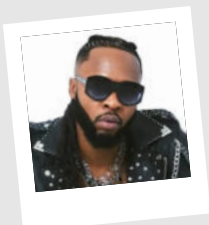
Hitmaker Davidos Nwa Baby was sampled from superstar Akons 2003 hit, Locked up?



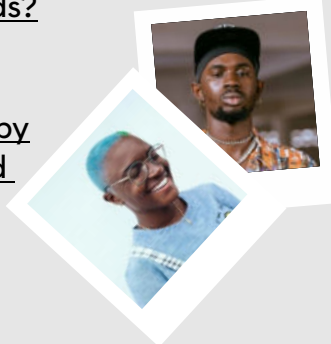
Tiwa Savage, real name Tiwatope Savage created history in 2018 by being the first woman to win the Best African Act award at the MTV Europe Music Awards?



Wizkid has a US National holiday in his honour In Minnesota state? This holiday Wizkid Day falls on the 6th of October.



Flavor Nwabianas Nwa baby was sampled and inspired from Nigerian Highlife legend Cardinal Rex Lawson?



"Sad boys don't fold" and "Sad gurlz luv money" crooner Black Sherif and Amarae are the only Ghanaian acts to chart on the Billboard world albums this decade?



Femi Kuti has the highest Grammy nominations in Nigerian music history? He currently has a total of 5 nominations.



MBA founder Godwin Tom has worked with over 30 number of talents? Some of which include MI, Wande Coal, Waje, Wizkid, Davido, Beverly Naya and many more superstars.



Free Game

The music business is a very rewarding space and an essential part of the success that comes with being an artist, creative or executive. Although a rewarding space, it can also be tricky, wild, and an unforgiving turf for creatives and everyone associated with creatives in the space. There are numerous positions in the space one can assume. From being an artist, writer, A&R, producer, lawyer, event organizer, etc. There is a space for almost anyone that wants to venture into the space. If you are one of such people that wants to take up a role in any of these positions, it would be important to arm yourself with the needed knowledge, tools, and skills that would ease your path in the music space. If you need such skills and knowledge then these few points are all the free game you will need to kick start a good career in the music space.

Have An Identity.

Anyone that wants to jump into the music business must first know what they want to do and where they fit in the industry. You must identify what you are good at and which space within the music business you have the most interest in and are well equipped for. You may have a lot of interests, passions, and likes but you should be able to tell which one's tilt more toward your strengths and away from your weakness. The music industry is constantly changing and what you like may not necessarily be what is currently available in the market. Sometimes the thing you are most passionate about isn't the same as what you do best. What you like may not be the best fit in the music business space yet. Identifying what works, the strengths, and the weakness provides you with the needed foundation on which you can kick-start your career in the business. In identifying what you can do, ensure that you have a grip on one thing before you add another. Tricking yourself into believing that you can take on an unlimited number of projects can sometimes deliver great results. However, there is a high risk of anxiety, stress, and delivering work that is not up to par.

Have a team.

As the saying goes, if you want to go fast go alone but if you want to go far, go as a team. In the music business space, having a team and a good one at that gives you an edge over a lot of things and people. Family and friends are a great place to start but they are often too biased to give proper guidance and advice when it comes to your music. You need the right people around you, surround yourself with talented and highly motivated people that believe in you and bring resources to the table. Remember, it is the team that creates the success, not the individual. Again, putting together a team is not about just having people on board, you need to have the right people that understand you as a person, and the vision and are ready to commit to putting in the work to achieve the goal. As an artist, you can start your career with an A&R, Manager and possibly a publicist and producer.

Have a stable financial source.

Working, moving, and advancing in the music space does not come cheap. The money they say makes the world go round. Money makes puts provides you with the best tools and gives you access to the right resources to propel your career. Finding a stable financial source is rarely easy, but options are available if you know where to look for them. You can pitch to investors, families, and institutions through proposals. You have to present your ideas and the monetary cost involved which you can present to potential investors. To maximize your chances of success, try raising funds from several sources of finance rather than just one. If you run a business that can fund your exploits, you have to run your books properly to ensure you know what goes where and the results that come with it. Having stable and multiple sources of finances provides you with the cushion you need to do more.

Have a binding contract in all your dealings.

We have all heard the stories of music contracts gone wrong. We have heard about how relationships have been ruined because one party took advantage of the other party and that is how contracts come in. Contracts make up an essential part of the music industry dealings, although largely unspoken about. Contracts are meant to protect not just the relationships, but the interests of all parties involved. Whether you're a musician, recording artist, composer, producer, manager, or a record label, music industry contracts are integral to your career. The contract spells out clearly what is required of the parties involved, what they stand to gain, and measures in places that safeguard their interests. Some contracts creatives can start with are the artiste and artiste manager contracts, record label contracts, and performance contracts among other things. To ensure you understand what you are getting into, make sure you run the contracts by experts preferably lawyers who would break down the terms in the contract for you.

Build good networks and community.

The power of community is key to success in the music game. Just like having a team, having a strong community makes your work a lot easier. As the saying goes, your network is your net worth. To build a good network, you have to be willing to give more than you take. That means acknowledging that building community, and building relationships will take time, and it is a process. Remember, the community only works if you're willing to help others, and in turn, trust that they have your back, so go to those music industry events, join platforms on social media, and don't be scared to shoot your friendship shot. Belonging to a good community gives you access to resources, platforms, and people you may not able to afford or get on your own.

Constantly read, learn/study about the business.

Growing up, we have constantly been told education is the key. That statement is still valid even within the music business. In an industry that is constantly changing, it is only those that are constantly learning the ropes on the jobs. Those who read get ahead. To plan your moves and make good decisions while avoiding disastrous ones, you need knowledge. To acquire this knowledge, you might want to consider doing some studying. There are a lot of books, articles, videos, workshops, and institutions which provide the needed education about the business. One such institution is the MBA program which is educating and building the next generation of creatives and executives that will shape the African music space.

The internet is immensely important to the music industry and the people who work within it. Some of the most popular platforms for musicians include Instagram, Twitter, and TikTok, but there are countless other platforms where you can show off your talents and past work experience. As you learn and study about the business, make sure you share your wins and show off your work through social media platforms. If you fail to showcase your work, it would be very difficult for people to locate you and work with you. Aside from social media being a place for showcasing your work, it is arguably the easiest place to connect with potential partners, investors, and other valuable opportunities. These social platforms are means of documenting your journey and give people an insight into what you do, have done, and doing.

Have A Mentor.

There are very few things that are new in today's world. Even the ones we think are new are just adaptations to already existing things. As such, whatever you find yourself doing, there is someone or people out there who have done it longer and have more experience in them which brings us to having mentors in the space. A great mentor for one person may be a poor mentor for another. Liking someone's style of music is a good start, but you'll need to look out for much deeper traits than that when it comes to finding an effective mentor that works well for you. One of the best ways to seek out and meet possible mentors is by attending industry events, conferences, and workshops where music industry professionals will be. Having a music mentor that understands you, believes in you, and inspires you to consistently grow and improve is one of the best things you can do for your musical potential.

Build Experiences

Today, anyone who wants a career working in the music business with a label of some kind, or is looking into producing, engineering, or working in one of the many music-oriented jobs in the recording industry has many choices when it comes to educating themselves about the business. One way is by getting yourself an internship. Interns may rank low on the ladder, but those that impress with their positive approach and commitment to their work will reap rewards. There are numerous institutions and companies picking interns far and near. You can only get better if you are practicing what you read or study. It is why internships are important to relatively new people in the space. You should apply to these companies and get to work under some of the brightest minds in the business.

Information they say is expensive, but not everyone can afford it. That is why, we are offering these nuggets as free game to any and all that wants to jump into the music space.



MUSIC BUSINESS ACADEMY

FOR AFRICA

2022

was powered by:

 **YouTube Music**



Interview

with

Olumide

Falegan

EMEA Music Partnership Solutions Manager,
Google

What inspired Youtube to become a sponsor of Music Business Academy For Africa?

The mission of the Music Business Academy For Africa is well aligned with our commitment to support the next generation of talent and enable careers in the music industry. Programs like MBA For Africa matter to the industry and we recognize this.

How does YouTube support the music industry in Africa?

YouTube has played an essential role in the discovery and development of African music & culture and exporting it to audiences and listeners worldwide, enabling collaborations both locally and globally. We have a long-standing commitment to African artists, creators and professionals - from initiatives like Artist on the Rise in November 2018 and the Artist Spotlight Stories series in February 2019 to YouTube Music's international artist development program. In 2020 we announced the YouTube Black Voices program, with a focus on amplifying Black voices and perspectives on YouTube.

We also respond to local challenges in the music ecosystem across different markets. For example, we all recognize the skills gap problem in the music industry in Africa, in addressing this, YouTube builds direct partnerships with educational and cultural institutions to jointly invest in emerging talent (artists and music professionals), using technology as an essential building block for their success, just like we have done with the MBA For Africa programme in 2022 and 2023. This involves empowering emerging talent to take advantage of YouTube to build a digital presence, engage audiences, increase visibility and reach broader, new audiences.

What advice would you give to African musicians who want to use YouTube to build their brand?

There are lots of tools available on YouTube that artists and their management teams can and should take advantage of. These tools can help them build and engage with their community and fans on the platform. Talents and management teams should understand the tools available on YouTube and use them to their advantage.

Are there any ways Youtube is working to make it easier for African musicians to use the platform?

We carry out a number of training and workshops where we teach creators and artists on how to best utilize the platform.

Interview

with

Olumide

Falegan

Does YouTube offer any resources specifically tailored to help African musicians succeed on the platform?

The platform is designed to provide a scaled set of solutions to help artists share their content effectively. There are obvious nuances that vary by market and to that end, we ensure that we have dedicated in-market teams who are well versed in the cultural implications of the market in question. The YouTube Music Africa team strives to educate and collaborate with artists and their partner teams to ensure the use of the platform is impactful and enhances the culture.

What tips do you have for African musicians to create a successful YouTube channel?

Leverage the formats that are available. There is a range of ways that users can engage with music and creators on the platform.

It is important to recognize that the way to fully connect with your audience and drive scale is to be consistent and authentic with your content, and that it is delivered across multi-formats.

It is also encouraged that you utilize your channel analytics to really understand how and where users are engaging with your music.

How can African musicians use YouTube to get their music heard by a larger audience?

We have a range of different formats that will enable African musicians to scale their music outside of their native country and even the continent. Thinking strategically on how the formats are deployed for a new project release will be beneficial in ensuring a high volume of users access your music. The use of analytics will provide important guidance on how to sustain the life span of the project beyond the initial release.

What role do you think YouTube can play in the future of the African music industry?

YouTube is the one DSP that offers the full end-to-end music experience. With over 80 million music videos and tracks, YouTube is globally the largest artist-to-fan platform. This presents a huge opportunity for artists in Africa to share their music across the continent and the wider globe.

The team is committed to evolving the role we play within the culture; ranging from increased presence at on-the-ground events to connecting momentous live performances and key moments to the world through streaming. African music is beginning to have real influence on the global music agenda and it is YouTube's mission to accelerate, collaborate and support on



THE MBA EXPERIENCE



Oreoluwa Peters graduated from the MBA program in 2019. He chose to participate in the program to gain more insight into navigating the Nigerian music scene and to get ready for the world wide entertainment industry. His MBA experience has helped him recognize that there are more opportunities to make an impact and contribute to leaving a legacy over the years. It has aided him in appreciating the worth of his creativity more.

His favorite memory from the event was going to Universal Music Group Nigeria. He says: "while we learnt a lot of stuff from other staff members, there were was this lady who said she was a creative director and I had never heard the role in music before and she described her roles in the label and it was pretty much what I was doing and in connection with where I wanted to go. That day created an eureka moment in my life as I knew I was on the right path and I just discovered something that was going to change my life".

What It TOOK

Editorial

Hello! What's your name?

Nwawukwu Victor

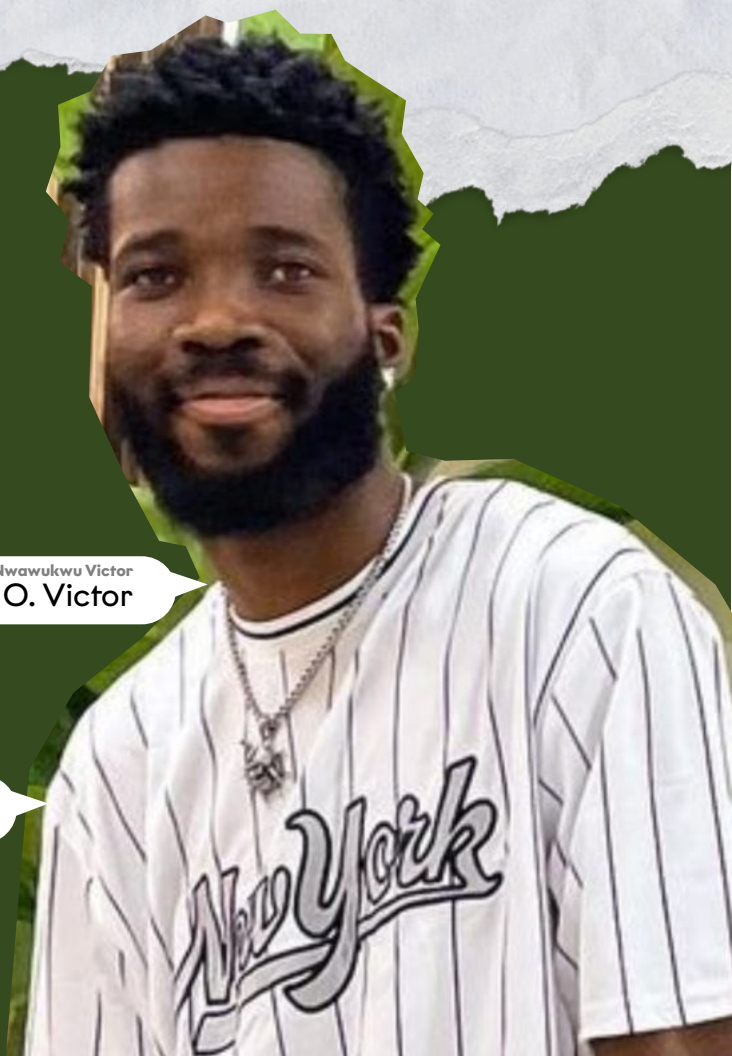
Hey guys, my name is Nwawukwu O. Victor

Editorial

What year did you participate in the MBA program?

Nwawukwu Victor

I joined as part of the 2022 cohort.



Editorial

All members of the cohort were assigned to a company they have become dedicated to, what company do you represent?

Nwawukwu Victor
Tropikana Music Group

Editorial

The program entrusts a lot of responsibility on its students to actively learn on-the-job, what role did you play in the company?

Nwawukwu Victor
I was the Managing Director of Tropikana Music Group

Editorial

There's a lot of information coming your way whilst being a part of the MBA program, did your courses change your perspective on anything in particular?

Nwawukwu Victor
Before joining the MBA program, I was unaware of the importance of each individual department working together as a system to ensure the success of a deal or project

Editorial

As we approach the last few weeks of the session, what would you miss the most?

Nwawukwu Victor
I am definitely going to miss the sense of community the cohort has been able to foster, and also GT's Good Morning' voice notes addressed to the entire cohort, they are always so inspiring and motivating

Editorial

Was this experience new to you? What was it like working with the Artists?

Nwawukwu Victor
I have brothers that are upcoming artists, so working with artists is not new to me. However, working with a new artist I have no connection with broadened my purview on understanding what an artist wants and meeting at a middle ground for the overall success of what we pursue.

Editorial

This program is not for the weak, what was something you had to pause or give up in order to make this program a priority.

Nwawukwu Victor
It is mostly my time. I am a very organized person, I tend to work with a schedule, sometimes some work comes in and due to the speed of turnover things get hectic, but it was absolutely overly worth it even right from the first week.

What It TOOK

Editorial

Hello! What's your name?

Ebele Alaka

My name is Ebele Alaka.

Editorial

What year did you participate in the MBA program?

Ebele Alaka

I joined as part of the 2022 cohort.

Editorial

What company/label did you work with?

Ebele Alaka

I worked with Clay Music Group

Editorial

What role did you play during the MBA program?

Ebele Alaka

I was the Chief Executive Officer for Clay Music Group.

Editorial

How did you find out about MBA?

Ebele Alaka

My daughter is an aspiring musician, she submitted an entry for the MBA Talent Program and I decided to look into it some more.

Editorial

Evidently, the MBA runs a very tight schedule, with intense projects and assignments. What would you say has been your most challenging moment during the entire period?

Ebele Alaka

The most challenging part of the MBA program, in my opinion, has been dealing with communication and activity within my company where there are people in different parts of the world and people with different availability. After the election of the cohort executives, we were thrown right into it, it was fast-paced and chaotic for me. However, there are a lot of amazing people I have met in my company regardless of the start.

Editorial

What skill sets do you think you have acquired since joining the MBA?

Ebele Alaka

When I joined the program, I was a complete novice in the music world. I have picked up the skills to manage an artist and also to coordinate a music company.

Editorial

Why did you join the program? Was there something that prompted you to join?

Ebele Alaka

Yes, a couple of things pushed me to join. I'm an HR and Corporate Events Consultant. I actually joined the MBA program because I need to understand the music business system a lot more in order to support my daughter who is an upcoming career musician - knowledge way above my days as a soloist in church in the choir.

The second push I got was Godwin Tom's encouragement, enthusiasm and sponsorship. Currently, my interest has grown tremendously, and I'm seriously working towards being an artist manager, starting with my daughter and soon, more talent waiting to be discovered.



What It TOOK

Editorial

Hey! Please tell us your name

Bernard Franklyn

Hey, I'm Franklyn Ocheze Bernard.

Editorial

What year were you in the MBA 2022 program?

Bernard Franklyn

In the year 2022

Editorial

What company/label did you work with?

Bernard Franklyn

Started with New Century Inc, moved to Stellar Republic, then The Executive Team and now Group Head Assistant.

Editorial

What role did you occupy during the MBA program?

Bernard Franklyn

I was CEO of New Century Inc then became Head of A&R for Stellar Republic and then CEO of The MBA Company to currently an Assistant A&R for The MBA Company.

Editorial

What has been your most defining moment ever since joining the MBA?

Bernard Franklyn

The very moment I was added to the Cohort telegram group. That excitement is still what drives me till date.

Editorial

So with the level of knowledge imparted and intense training with the cohort, where do you see yourself as a music business executive in the next 5 years?

Bernard Franklyn

A renowned voice to reckon with in the A&R side of the music business in Africa.

Editorial

There's been a lot of negative narratives out there about record labels. After working with one yourself, do you think these narratives are valid?

Bernard Franklyn

They're not necessarily bad people seeking to cancel out talents, they're business people seeking to make profit and you the Artist or management need to understand this and know how to engage them when they come knocking at your doors so whatever contracts you're signing also favors you in the long term.

Editorial

Curveballs have been essentially a major part of the program, filled with surprises and unforeseen events that depict the real lifemusic industry. Which ones have been interesting and shocking to you the most?

Bernard Franklyn

Life is full of it to be honest and however it comes we take it and move on. Curveballs are not exclusive to MBA, it's life and we deal with it everyday so I'm honestly indiferent about them. All have been interesting to me and I'm usually always fixated on what's next after this and how do I maximize every moment.



MEET THE
TOP 35
STUDENTS FROM THE
MBA^fA 2022
P R O G R A M M E

MBA 2022 TOP 10 STUDENTS

01



**Jane
Efagwu**

Core Skills:
Writing, Public speaking, Marketing and Promotions, Project Management,

02



**Bem
Abubakar**

Core Skills:
Digital Marketing, Graphics Designing, Project Management

03



**Oluwatunmida
Agunbiade**

Core Skills:
Making music

04



**Nissi
Utho**

Core Skills:
Management, Communication, Excellent Team Participation and Organization

05



**Kimberly
Kaunda**

Core Skills: Creativity & attention to detail; planning & administrative work; time management management & reliability

06



**Akita
James**

Core Skills:
Organization and Management

07



**Jacqueline
Wanjau**

Core Skills:
Organization skills

08



**Trust
Gberesuu**

Core Skills:
Voiceover, Presentation, scriptwriting, event production

09



**Somto
Agbapu**

Core Skills: Brand Strategy & Design, Planning, Artist Development and Music Writing.

10



**Boluwatife
Adebayo**

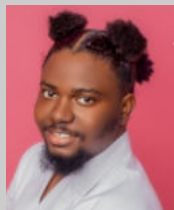
Core Skills: I'm very good at being a creative director. In other words, A&R and Management are my core skills

11 to 35



**Perelade
Dimanche**

Core Skills:
Talent development, Leadership, Project management and Creative Thinking



**Samson
Kugbakin**

Core Skills:
Talent/People Management



**Ebele
Alaka**

Core Skills:
Human Capital and Talent Management



**Zainab
Olawoyin**

Core Skills:
Ability to work with people



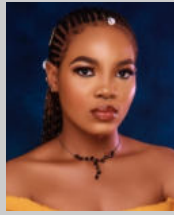
**Jonathan
Grand**

Core Skills:
Creative direction, Branding and Marketing, Song Writing



**Akinwunmi
Popoola**

Core Skills:
Creative direction
and Visual design



**Chinomso B.
Nwankwo**

Core Skills:
Active listening,
Team Work



**Paul
Azumah-Ayitey**

Core Skills:
Public Relations
Management



**Winifred
Mbonu**

Core Skills:
Lawyer, Harvard
CopyrightX Certified,
Publishing/
Partnerships and
Client Relations



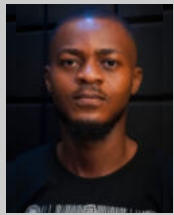
**Rejoice
Ukpe**

Core Skills:
Music Production,
Creative
development



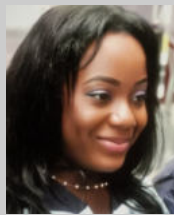
**Rudo
Nyoni**

Core Skills:
Interpersonal and
marketing skills



**Solabomi
Olumide**

Core Skills:
Music production,
project execution,
crisis management



**Adaeze
Uwakwe**

Core Skills:
Songwriting



**Ikpemosi
Aliu-Momoh**

Core Skills:
Creative directing,
A&R, marketing and
branding



**Olamilekan
Dauda**

Core Skills:
Content Writing,
Promotions & A&R



**Benedict
Onyemachalu**

Core Skills:
Digital Marketing,
Graphics Designing,
Project Management



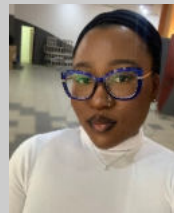
**Franklyn
Bernard**

Core Skills: Singing,
Songwriting, Vocal
Production and
Music Directing



**Azuh
Emmanuel**

Core Skills:
Talent management



**Sharon
Whyte**

Core Skills: Digital
Marketing, Graphics
Designing, Project
Management



**Graham
Harry**

Core Skills:
Creativity/innovation



**Jephther
Lawrence**

Core Skills:
Singing



**Ife
Adediran**

Core Skills:
Talent Management
and Communications



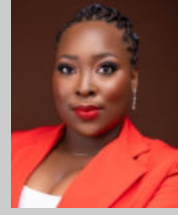
**Tomison
Akinwunmi**

Core Skills:
Organizing
everything down to
the dot on my I's



**Victor
Basey**

Core Skills:
Djing and
Broadcasting



**Teniola
Akanni**

Core Skills:
Legal Representation
within the music
industry



MBA^f A 2022
TOP 36-75
STUDENTS



Marion Ray

Core Skills: Management, HR, training / coaching, networking, ability to comprehend multiple environments & audiences.



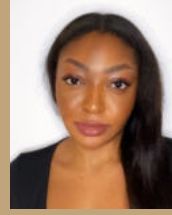
Rishama Madaki

Core Skills: Writing/Music Journalism, A&R



Faizal Ibrahim

Core Skills: Leadership, A&R, Talent management.



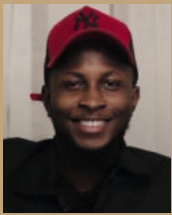
Zali Oshafi

Core Skills: Finance Management, Music Management, Writing, Singing, Mentoring and Coaching



Winifred Aminone

Core Skills: Quick problem solving. Ability to adapt easily. Fast learner.



Ojo Daniel

Core Skills: Mr Get it done/fixed regardless of the situation.



Nimota Salaudeen

Core Skills: Media and Entertainment law(contract drafting and review, negotiations)



Jonathan Sotonwa

Core Skills: Photography, Marketing, Computer Analyst.



Opeyemi Afolabi

Core Skills: Communication, Collaboration, Imagination and creativity



Nzubechukwu Robert

Core Skills: Negotiation, Analytical and Communication Skills



Akinyele Fafunso

Core Skills: Interpersonal skills



Belema Iyo

Core Skills: Public Relations & Digital Marketing



Victor Akajiofor-Jones

Core Skills: Marketing, songwriting & content creation



Nnabuo Vincent

Core Skills: Brain Storming and Communications



Paul Agudozie

Core Skills: Dj / Music PR



Opeyemi Toyinbo

Core Skills: Contract Negotiation and Legal Representation



King Uchendu

Core Skills: Talent Management



Inumimo Idowu

Core Skills: Discovering musical talents and coming up with marketing plans



Olayinka Silas

Core Skills: Photography and business management



Offiong Ekpo Ebeiyamba

Core Skills: Management (Roadie),



**Inyang
Otu**

Core Skills:
Management



**David
Iortyer**

Core Skills:
Singing,
Songwriting



**Ayomide
Oloruntade**

Core Skills:
Critical thinking
and Problem
Solving



**Nkemjika
Uduku**

Core Skills:
Talent Management
& Music Marketing



**Seun
Orenuga**

Core Skills:
Listener/thinker
and problem
solver.



**Annamary
Ishengoma**

Core Skills:
Digital Marketing,
Graphic
Designing, Project
Management



**Antonie
Otakpor**

Core Skills: Rap



**Annika
Craine**

Core Skills:
Artist Relations,
Business
Development,
Events, Marketing



**Idara
Idemeko**

Core Skills:
Digital Marketing,
Graphics
Designing, Project
Management



**Adetunji O.
Emmanuel**

Core Skills:
Artiste & Repertoire



**Uzoma
Anasieze**

Core Skills:
Digital Marketing,
Graphics Designing,
Project Management



**Anthony
Ejembi**

Core Skills:
Making Music,
Writing songs



**Michael
Ofori Sefa**

Core Skills:
Music Marketing



**Opeyemi
Toyinbo**

Core Skills:
Contract Negotiation
and Legal
Representation

Oluwatosin Ogunsua

Komilla Karim

Adesewa Ajibogere

Sixtus Nnamani

Daniel Gbemileke

Jeremiah Okorisa

Graduation Highlight *Pictures*



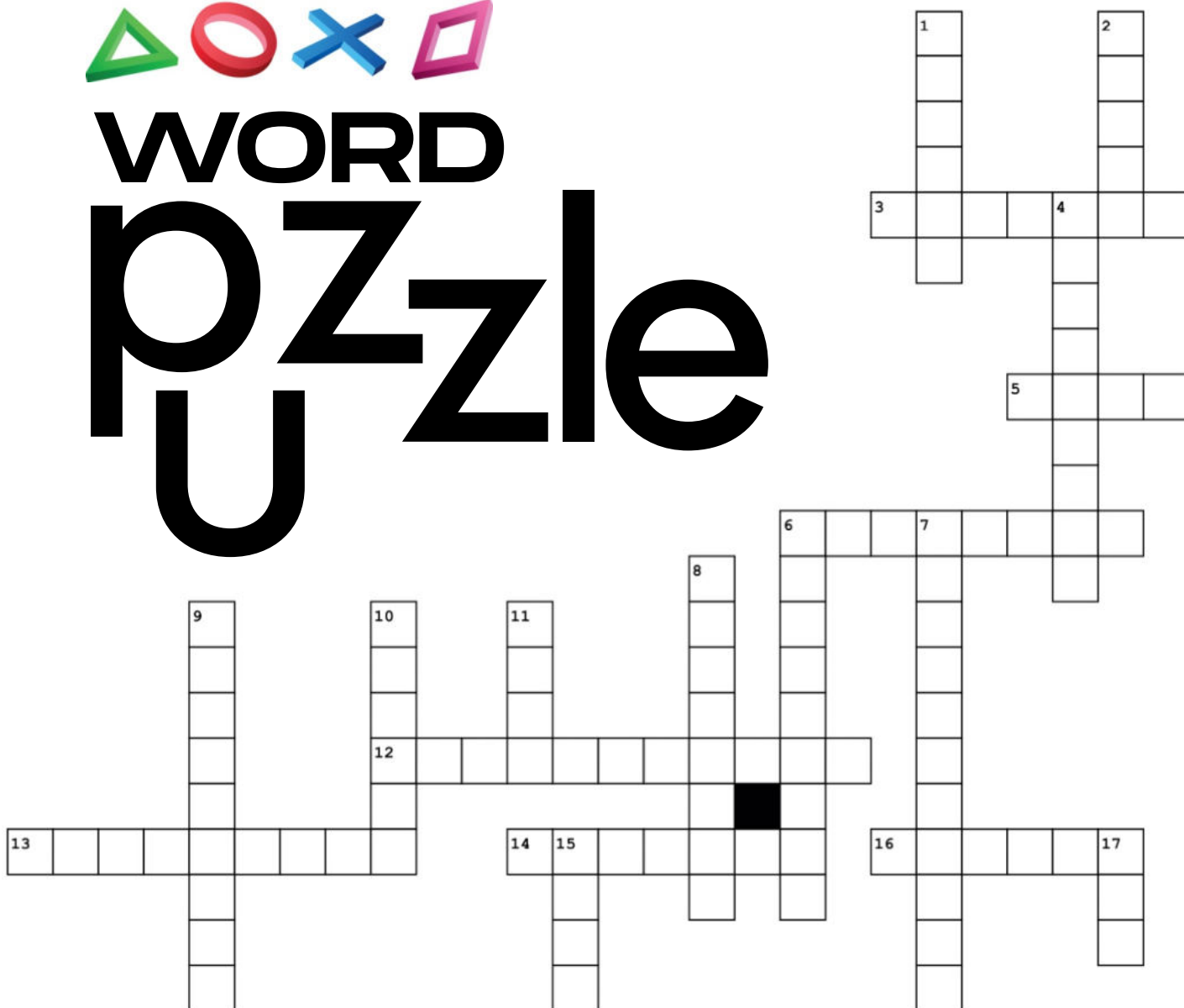
Graduation Highlight *Pictures*





WORD

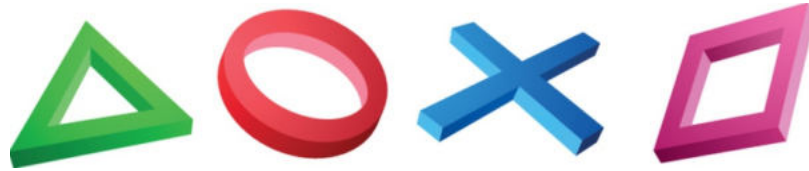
puzzle



Across

Down

3. For the right to use music it must be _____
5. Refers to a young creative movement in Nigeria that covers music, fashion and style
6. In charge of the recording process in the recording studio
12. A blanket term for Artist-Related goods other than music
13. A legal right that creators can claim of their original material
14. A pre-payment given to an artist
16. Pre-recorded sound that can be used in a new music sound production
1. A short musical piece normally used to advertise
2. From the lowest to the highest note of a singer's voice
4. Fees paid to rights owners for using their work
6. Who deals with the copyright when music is distributed
7. A collection of works over time by one creator(s)
8. Taking the music and image and creating something unique and sellable
9. The process of preparing the final mix of a song or album for duplication
10. The medium for delivery of music
11. What you need to use as a copyrighted piece of music in a film, game, or advert
15. Showcases the best work of artists
17. Another term for music portfolio or musical CV



A K L A U M R E C O U P M E N T W R A Q L J Q J G
Q S P C U X A E N G M K A D V A N C E O Y N A J E
I I O U V J U P O F T L S R A P C O D F B K W Y R
E J L A B A Q Z H R L D A S S P V K T F P T D J T
Y G R V F L Y T H X D Z E F L U W L F E H Q Y T R
J Y B O C R I K D H X N U T L N T X Y G R H E S A
N J O I Y O O S N C Q D P J S D B I I S P E H L G
D Q H Z G A L C H M E T A D A T A R E A H W R A W
P B G W E T L L H E H V H R S C Y K R S K P Q V P
J L E M G T H T A E R R U H W P C G T X O T U R Q
O H A U S A O R I B L K Y O O D O I M K E U R Z L
O K N L S R Q U E E O L X C D C L T Y E B K H C S
V B U S T I D K R E S R A F S P G X H I W M A M J
E M P Y R E N E N I J L A I S Q P S O R T Q A F H
J A S N C S H C M N N Z D T X R E B O S Q X T U V
S N E C V W Y F U O S G N C I N R N P D M A X U C
V A S G M R W P H L W S C Y O O U T N D N K U B D
H G A T K O C L D Q T H W Z N W N F I R Z F Z R E
W E M I N T E L L E C T U A L P R O P E R T Y A Y
T R P Y A P Q U O O J N K B R E C O R D I N G N V
U D L F Y F I D S Z F D I S T R I B U T I O N D U
Y U E X G B A Q W A K M A T S Z U H S X A T E I M
A L Z D P R E S A V E L I N K X J P J T Y E T N C
R Y I Q M W L C M A S T E R I N G S N C C O R G I
E X T E N D E D P L A Y A E H A S I A R T I S T G

Advance
Afrochella
Alte
Artist
Big Three
Branding
Collaboration
Copyright
Demo
Discography

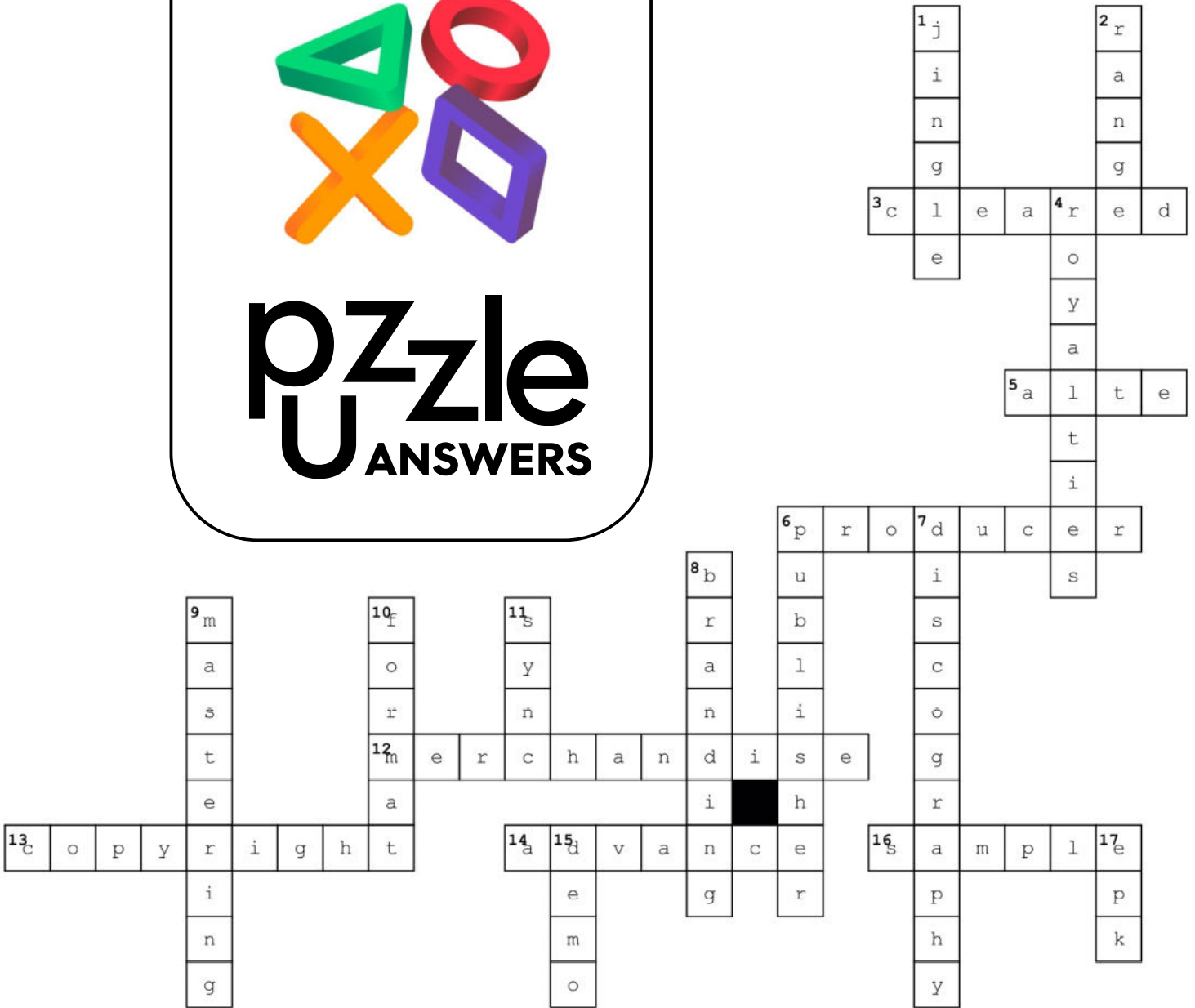
Distribution
EPK
Extended Play
Intellectual Property
Manager
Mastering
Metadata
One Sheet
Pre Save Link

Publisher
Rap
Recording
Recoupment
Royalties
Sample
Split Sheet
Sync
Touring



puzzle

ANSWERS



Across

3. For the right to use music it must be cleared
5. Refers to a young creative movement in Nigeria that covers music, fashion and style
6. In charge of the recording process in the recording studio
12. A blanket term for Artist-Related goods other than music
13. A legal right that creators can claim of their original material
14. A pre-payment given to an artist
16. Pre-recorded sound that can be used in a new music sound production

Down

1. A short musical piece normally used to advertise
2. From the lowest to the highest note of a singer's voice
4. Fees paid to rights owners for using their work
6. Who deals with the copyright when music is distributed
7. A collection of works over time by one creator(s)
8. Taking the music and image and creating something unique and sellable
9. The process of preparing the final mix of a song or album for duplication
10. The medium for delivery of music
11. What you need to use as a copyrighted piece of music in a film, game, or advert
15. Showcases the best work of artists
17. Another term for music portfolio or musical CV



A K L A U M **R** E C O U P M E N T W R A Q L J Q J G
Q S **P** C U X A E N G M K **A** D V A N C E O Y N A J E
I I O **U** V J U P O F T L S **R** A P C O D F B **K** W Y R
E J L **A** B A Q Z H R L D A S S P V K T F P T D J T
Y G **R** V E L Y T H X D Z E F L U W L F **E** H Q Y T R
J Y **B** Q **C** R I K D H X N U T L N T X Y **G** R H E S A
N J O I Y Q Q S N C Q D P J S D B I I S P E H L G
D Q H Z **G** A L C H **M** E T A D A T A R E A H W R A W
P B G W E T L L H E H V H R S C Y K R S K P Q V P
J L E M G **T** H T A E R R U H W P C **G** T X O T U R Q
O H **A** U S A Q R I B L K Y O Q D Q I M K E U R Z L
O K N L S R Q U E E Q L X **C** D C L T Y E B K H C S
V B U **S** T I **D** K R E S R A F S P G X H I W M A M J
E **M** P Y R E N E N I J L A I **S** Q P S O R T Q A F H
J A S N C S H C M N N Z **D** T X R E B O S Q X T U V
S N E C V W Y F U Q S G N C I N R N P D M A X U C
V A **S** G M R W P H L W S C Y **Q** Q U T N D N K U **B** D
H **G** A T K O C L D Q T H W Z N W N F I R Z F Z **R** E
W E M **I** N T E L L E C T U A L P R O P E R T Y A Y
T R P Y A P Q U O O J N K B **R** E C O R D I N G N V
U D L F Y F I D S Z F **D** I S T R I B U T I O N D U
Y U E X G B A Q W A K M A T S Z U H S X A T E I M
A L Z D **P** R E S A V E L I N K X J P J T Y E T N C
R Y I Q M W L C **M** A S T E R I N G S N C C O R G I
E X T E N D E D P L A Y A E H A S I **A** R T I S T G

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