MUSIC PRODUCTION, ARTIST BRANDING AND REVENUE

GENERATION: THE IMPACT OF DIGITAL TECHNOLOGY IN NIGERIA

BY

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BEING A PROJECT SUBMITTED TO THE DEPARTMENT OF MUSIC,

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DECLARATION

I ADIGUN, Oluwasegun Abolaji hereby declare that I am responsible for the work submitted in this thesis. The original work is mine except as specified in the acknowledgments and references. The project has not been submitted to this university or any other institution for the award of a degree.

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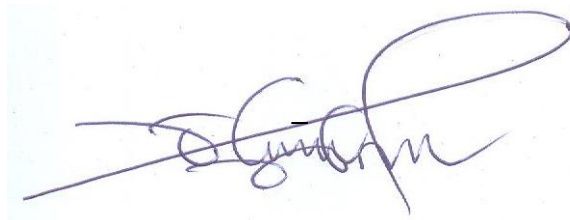
CERTIFICATION

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DEDICATION

To God almighty for his divine guidance and also to my loving parents Mr & Mrs

Segun and Modupe Adigun for their financial support and encouragement.

Afolalu and Emmanuel Orukpe. I want to express my sincere gratitude to each and every one of you for supporting me. You all must go above and beyond the call of duty. I would like to extend my gratitude and best wishes to everyone who helped to complete this effort. God bless you all.

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ABSTRACT

This research investigates the impact of digital technology in the music industry in Nigeria. It examines the extent to which digital technology has influenced the traditional process and structure of the music industry. The study gathers its primary data utilizing both organized and unstructured interview procedures, using an ethnographic approach and the qualitative research methodology. Findings reveal a positive and negative impact of digital innovation on the music industry. It recommends a review of the existing policies regarding protection of intellectual property in order to maximize the potential afforded by the technology of the digital age in the industry. It also recommends that independent artists familiarize themselves with the current digital tools at their disposal and stay updated on the with the technological advancement of the era.

Keywords: Digital technology, Music industry, Structured, Qualitative, Ethnomusicological

CHAPTER ONE

INTRODUCTION

1.1 Background to the study

Music is one of the earliest forms of human artistic creativity. A form of expression that is ancient and pan-cultural, given the spontaneous emergence of song in children, virtually universal (Davies, 2012). Technology has always played a vital role in the creation and sharing of music, however, arguably has any technological advancement have had as much significant contribution to the production and distribution of music as much as the digital technology. According to Ariniello (2010), at no time since the invention of the printing press in the late fifteenth century has technologically played such a vital role in digital experience in relation to music.

The digital revolution of the 20th century which led to the introduction of digital technologies has had a huge impact on cultures and industries all over the world. The revolution shifted technology's format from analog to digital. The turning point of the revolution was the change from analogue to digitally recorded music. During the 1980s the digital format of optical compact discs gradually replaced analog formats, such as vinyl records and cassette tapes, as the popular medium of choice until the internet age where everything changed (Calamassi, 2020).

Digital technology was the foundation upon which the internet was built. In the 1960s, the Internet was created as a means for government researchers to communicate information but in 1989, the World Wide Web was created by Tim Berners-Lee and is

a worldwide information medium that users may access via computers linked to the Internet. The term "World Wide Web" is sometimes referred to as the Internet, however the Web is a service that functions over the Internet, much like email and social media networks. Usage of the World Wide Web has skyrocketed in the 21st century with the rise of social media platforms, music streaming websites, online digital stores for purchasing music, blogs, electronic press kits, digital advertising. According to DataReportal, 4.95 billion people around the world use the internet in January 2022 – equivalent to 62.5 percent of the world's total population and in Nigeria there were 109.2 million internet users in January 2022. Labels and independent artists now make use of the Web in marketing music aptly referred to as digital marketing, music promotion, music distribution, audience engagement, artist branding and even monitoring regions where their music is receiving the most engagement so they can diverge more resources to the said regions.

Digital technology which is synonymous with the adoption and proliferation of digital computers, has transformed the ways in which music is produced, distributed and consumed. The music industry has been shook and pushed aside like never before by the convergence of music production, development, distribution, exhibition, and presentation made possible by modern communications technologies. (Sen, 2010). The invention of the Musical Instruments Digital Interface (MIDI) gave rise to new possibilities in the exploration and manipulation of sound. During the summer of 1982, the initiative passed largely to the Japanese…including the final choice of an acronym, the Musical Instrument Digital Interface, or MIDI. In an essay written by Robert Moog and published in the October issue of the journal *Keyboard*, this invention was eventually made public (Manning, 2013).

Music production in the 21st century heavily employs the use of digital technology and it's products. Some examples of such products that make use of digital technology for the purpose of music production are audio interfaces and Digital Audio Workstations (D.A.W). An audio interface is a piece of audio equipment that houses AD/DA converters among other things which are technological components that convert analog signals to digital signals and vice versa. A Digital Audio Workstation is a computer software that is used to record, mix and master audio and midi recordings. In a typical scenario, a Digital Audio Workstation would receive the converted digital signals from the audio interface, manipulate the received audio information based on the user's instruction and then pass the result back to the interface which will then convert the resultant digital signal back to analog format.

The digitalization of the music industry in Nigeria has opened up new possibilities for both the record labels and independent artists in the areas of music production, artist branding and revenue generation. However, there is no extensive information on the impact 21st century digital technology has had on the Nigerian music industry. This forms the basis for this research.

1.2 Statement of the research problem

The Nigerian music industry is facing a lack of proper business structure, government regulation, and investors' interest in the sector. In contrast to the structure that helped to develop many of famous Nigerian international artists like Fela Anikulapo Kuti in the 1970s to 1990s, the Nigerian music industry today is saturated with musicians and artistes who relates independently with the digital technology, are able to create and distribute music entirely on their own. This leads to an issue of proliferation of

mediocrity, as most musicians desire to do the kind of music that is now popular, regardless of their aptitude or competence. However, this music-making system, in which an artist performs the tasks of all the components that make up the music industry, is not as efficient as it appears. While this do-it-yourself approach may work for up-and-coming acts majorly interested in getting their music heard, the structure provided by record labels is still very much necessary if any Nigerian artist intends to achieve recognition on a global level.

Another problem digitalization of the music industry has caused is piracy. Adedeji (2016) posits that piracy exists everywhere there is a musical activity and commodification, though at different levels, but in Nigeria it is practiced with impunity and utter openness. Kabanda (2016) opines that the internet, as among the new technologies in the recording industry, on the negative side, has efficiently enabled piracy, which is shrinking the earnings of musicians and the music-related economy at large. This is the reality in the Nigerian music industry today. The piracy of music content has been largely aided by the internet to the point where artists cannot receive the proper remuneration for their works. As digital technologies have helped online music platforms replace physical sales of CDs, it has also helped piracy transition from physical domain to a digital one. While piracy of physical copies in the 1990s required the purchase of machines, blank CDs and for producing duplicates, digital piracy only requires a computer system, smartphone or digital device capable of creating digital copies. Such devices are relatively inexpensive and can be easily acquired.

The question now is what does the future hold for music creation, artist branding, and revenue generation in the Nigerian music business, now that the sector has gone digital?

1.3 Objectives of the study

The study's major objective is to look at the influence of digital technology on the Nigerian music industry.

Specific Objectives of the study

The specific objectives of the study are to:

i.   examine the usefulness of digital technology to musicians and artists in the Nigerian music industry (Are there advantages and/or disadvantages?);

ii.   identify the limitations imposed by digital technology on musicians and artists;

iii.   study the opportunities and challenges for Nigerian artists in the digital age;

iv.   affirm the digital technology necessary for the restructuring of the music business

1.4 Research Questions

In order to carry out and accomplish the purpose of this research, there is need for the following questions to be asked

i.   What is the usefulness of digital technology to musicians in the Nigerian music industry?

ii.   Why is it necessary to identify the limitations imposed by digital technology on musicians and artists in the Nigerian music industry?

iii.   What are the opportunities and challenges for Nigerian artists in the digital age?

iv.   How can digital technology be used to restructure the music business?

1.5 Significance of the study

The study has identified a streaming strategy that will sufficiently enhance remuneration of artists in the music industry while simultaneously reducing piracy. The study has brought to fore the need for a proper business structure that will enable independent artistes to align with the roles of the components (agencies) necessary for success in the music industry.

The study will aid the relevant government authorities in creating better policies for regulating the music industry which will provide better economic dividends, and in turn motivate investors' interest in the sector.

1.6 Scope of the study

This research is confined to the impact of digital technologies on Nigerian popular music genres. Specific genres whose styles and exponents will be discussed include Afro-Pop also known as Afrobeats and Contemporary Christian Music. Traditional music and Art music are purposefully excluded from the research.

1.7 Limitations of the study

Due to the busy schedules of the music executives interviewed, it was not feasible to hold physical meetings. Hence, virtual meetings were held and recorded through the video conferencing platforms, Zoom and Google Meet.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Introduction

In this chapter, a review of related literature on the study will be done. In doing this, the following issues will be discussed: digital technology, the western music industry, the Nigerian music industry, impact of digital technology on music production, impact of digital technology on artist branding, impact of digital technology on revenue generation, copyright law and piracy.

2.1 Digital Technology

The term "digital" is derived from the Latin word "digitus" which translates to finger and refers to one of the earliest counting instruments. According to the Cambridge Business English Dictionary, it is using a system that can be used by a computer and other electronic equipment, in which information is sent and received in electronic form as a series of the numbers 1 and 0. Digital refers to electronic technology that generates, stores, and processes data in two states: positive and negative. The number 1 expresses or represents the positive, and the number 0 the negative. As a result, information that is communicated or stored via digital technology is represented as a series of 0s and 1s.

Digital technology is a base two process. It allows massive volumes of data to be compressed into compact storage devices that can be readily kept and moved, reducing data transmission times. Words and pictures are represented in binary code, which is made up of combinations of the numbers 0 and 1, commonly known as bits.

There are numerous electronic tools today that make use of digital technology. Well known examples include smartphones, computers, social media over the internet, smart television sets etc.

2.2 The Western Music Industry

According to Hesmondhald (2002), cited by Alvarez (2017), there are 3 main sectors that make up the traditional music industry - the live music industry, the music publishing industry and the record industry. The live music industry can be traced back to the fourteenth century, when musicians were salaried professionals bound to noble courts, who would pay for their services to give performances reserved for a small audience. Court chapels, groups of salaried musicians and clerics who were associated with a ruler than a building sprang up all over Europe in the late fourteenth and early fifteenth centuries (Burkholder et al, 2014).

The music publishing industry began in the sixteenth century with the appearance of collections of printed scores intended for clients in the courts where professional musicians were engaged. The development of music printing in 1501 was a technological breakthrough that reduced the labor, and therefore the cost, of producing notated music in multiple copies (Burkholder et al, 2014). This brought about a change in the economics of music, enabling music to be sold as a commodity in printed form and simultaneously bringing about a wider dissemination of music.

The record industry is often implied to be synonymous with the music industry. According to Alvarez (2017), this is likely due to the fact that the record industry had a lot of power because the music industry as we knew it throughout the 20th century

mostly depended on the sale of copies of recorded music. According to Baskrville et al cited by Loko (2013), the recording industry is a part of the music industry solely responsible for the production and manufacturing of mass cultural musical products for the market via industrial processing of records, CDS, and cassettes. Implicitly the recording industry is central to the activities of the music industry such that it dominates the whole music industry.

The record industry is believed to have began when Thomas Edison invented the phonograph in 1877. It was a device capable of capturing sound, storing and replaying it, a possibility that was inconceivable at the time. As a result, music became a physical good, an intangible expression was now a material object awaiting consumption.

The music industry today is made up of several sub-industries dedicated to the creation and administration of music. The music industry is fundamentally responsible for all aspects of the music business, and it has various organizations and talents working together for a common goal. These organizations include the artists, composers, media, managers, live music promoters and distributors, etc. According to Wikström (2009) cted by Ofechebe (2020), the music industry consists of businesses concerned with creating musical identities and content that can be shared across numerous media. The sector is highly dependent on models of creativity, reproduction, distribution, and consumption to run well.

The music industry basically takes care of all aspects of the music business and has different organizations and outfits working together for a common goal which include

the artists, composers, managers/talent developers, the media, live music promoters and distributors among others. "Industry" occurs where there is commercial exploitation of a product or item which often go through the basic chain of production, marketing, distribution and consumption (of the product) that can also include services (Adedeji, 2016).

The rapid expansion of the Internet, as well as the merging of audio and computing technology, are causing substantial changes in the industry today. These changes have shifted the industry's course from a traditional approach to a modern one. According to Sen (2010), the traditional music industry structure had three major components:

1. Music and song creation concerned with the implementation of creativity by talents in making the music.

2. Music marketing which includes includes branding, information dissemination and community building

3. Music Distribution through portable medium such as CDs and audio cassettes, to store and distribute it.

Alvarez (2017) also states that it (the music industry) all begins with the songwriters/composers, who write the music, the artists who perform it and is followed by all the different stakeholders involved in the production and dissemination of music. The modern music industry incorporates all the components of the traditional music industry but with the application of digital technology.

At the top of the traditional music industry food chain is the record label. The record label is a company made up of sub units but as a whole, it is tasked with finding new

talents and signing a deal with them to create music (typically albums) whilst providing them with the resources necessary to create the music. The label will also grant the signed artists an advance to cover certain expenses that may be incurred in the production of the album or single. This advance will be recovered from the first royalty payments when the artist's music has been sold to consumers. Lastly, the record label also provides distribution, marketing, sales and promotion of the album. Record labels will also have a unit for handling artist branding and shaping the public perception of the artist so as to effectively maximize sales of the artist's music. In essence, a record company now serves as an all-in-one place for the complete recording process. While record labels handle the financing, arrangements, marketing, production, and distribution, artists provide the creative talent.

Although there have been numerous record labels over the years (e.g EMI, Polygram), these businesses eventually amalgamated to form The Big Three of the music industry. The Big Three include Warner Music Group, Universal Music Group, and Sony Music Entertainment. An artist signed to one of these record labels is either signed to the main label or a branch of that label. These record labels are made up of numerous smaller subsidiary record companies that conduct business together. As an illustration, major label Sony Music Entertainment includes Columbia Records, RCA Records, Arista. Universal Music Group includes Interscope Records, Capital Records, Def Jam. The Big 3 also referred to as the "major labels" and are responsible for majority of the world's music market.

In addition to the major labels, independent labels (indie labels) also exist in the music industry. Simply put, an independent record label is a record label that runs

without the support of big record labels or access to their distribution networks. Such a label is unaffiliated with the big three major labels and is independently sponsored. However, independent labels often lack the financial resources that major labels do to promote their music meaning it can be difficult for them to get their music recognized.

According to Statista, the recorded music market share for Universal, Warner and Sony in 2020 were 32.1%, 15.6% and 20.6% respectively bringing the total market share of the major labels to 68.3%. The remaining 31.4% is owned by independent labels.

2.3 The Nigerian Music Industry

There is very little information available on the history of recorded music in the Nigerian music industry. However, according to Adekogbe (2010), the Nigerian music recording industry was dated back to the early 1930s, but then there were outfits from South Africa, Johannesburg to be precise, which used to come to Nigeria to record artists on Opika records of the early 1950s. The researcher also asserts that the recording industry in Nigeria was dominated by Western oriented record companies. Then, all the record companies were in actual fact, puppet studios of big mother companies somewhere in Europe or America. The first record to be waxed in Nigeria was Juju music around 1933, though the artist was not known but history revealed that was the first record to be waxed in the Nigeria music recording industry. According to King Sunny Ade, a renowned Juju artist who visited Obafemi Awolowo University, Ile- Ife recently has this to say:

> *"It was unclear and very uncertain whether the recording of the said music was done in Nigeria or not"*

However, according to Servant (2003), the first star was Babatunde King, who recorded the mythical song "Eko Akete" in 1936 on the Parlophone label.

In the last decade, the music industry in Nigeria has experienced a propulsion and as a result, has received recognition on an international level. According to Servant (2003), based on her musical and cultural output, Nigeria has been described as 'the musical heartbeat of Africa' while being perceived as a stronghold for African popular music. This has been seen to be accurate as Nigerian artists such as Burna Boy, Wizkid and Davido among others have been able to cross international borders with their music with Burna Boy and Wizkid recently becoming winners of the prestigious Grammy award in different categories.

The music industry has also seen a surge in international collaborations ranging from studio to stage, as well as economic partnerships. Noteworthy foreign artists that have performed on the Nigerian stage include Chris Brown, Rick Ross, Cardi B, to name a few, while foreign artists that have collaborated with Nigerian artists include Ed Sheeran, Justin Bieber, Ella Mai, H.E.R among others. The contemporary christian music scene in Nigeria has also seen it's fair share of international acclaim. A notable example is The Experience, a yearly gospel music concert hosted at the Tafawa Balewa Square, Lagos, Nigeria. Numerous foreign Christian artistes such as Don Moen, Tasha Cobbs, Travis Greene, Donnie McClurkin as well as local acts such as Nathaniel Bassey, Eben, Sinach are invited to perform and share the same stage.

The exportation and acceptance of Nigerian music to and by other countries has been made possible largely through the implementation of digital technologies. These technological changes, most of which includes the use of internet, advanced

computers, streaming platforms, file sharing and peer to peer etc have revolutionized the way music is created, produced, marketed, distributed and consumed today (Alvarez, 2017). Exportation has been made possible through the use of music videos, streaming platforms, online stores for purchase purposes while acceptance has been achieved through marketing via social media and digital advertising among others.

However, in spite of this relatively large amount of success, some scholars and music professionals are of the position that the growth of the Nigerian music industry has been stunted by the lack of a proper industry structure and inadequate government policies. According to Adedeji (2016), the main issue the industry is currently facing is a lack of proper business structures, government regulations, and public interest in the industry as is present in countries like the United Kingdom and America, where an artist can be properly mentored through the expertise of a record label that uses all other industry workers to mainstream their act. In his article "The Nigerian Music Industry In Chains", Akapo posits that the government of Nigeria has 0% stake in the music industry; and no matter the volume of individual private investments in the industry, it can never attain its full potential without government's infrastructural and policy equity.

According to an interview with Tony Okoroji cited by Adedeji (2016), "the Nigerian recording industry was… dominated by three Lagos based multi national recording companies in the 70s… These companies were Philips, which later became Phonogram, and then Polygram… EMI… and Decca". Artists such as Fela Anikulapo-Kuti, Onyeka Onwenu (EMI), I. K. Dairo and Ebenezer Obey (under

Decca Records) were among those who benefited from the structure these record labels provided.

Adedeji (2016) alludes the collapse of the Nigerian Music industry to the exit of the multi-national record labels in the late 80s. The exit of Polygram Records from Lagos in 1989 marked the end of the major labels operations in Nigeria. According to Femi Kuti who was once signed to the label "*they sold Polygram to Premier. And immediately they left music went down right to the end*" (quoted in Servant, 2003). Also, the system of governance/policy in Nigeria coupled with the economic situation contributed in no small measure to the exit of major labels and the incapacitation of indigenous but functioning ones in the 1990s. In spite of this setback, a number of independent labels have risen from the ashes of the industry's collapse and have succeeded in making their mark on a global scale. A few of the independent labels in Nigeria today include Mavin Records, Chocolate City, YBNL, Five Star Music, PentHauze Muzik. Mavin Records is home to artists such as Johnny Drille, Ladipoe, Ayrra Star, Rema.

Despite the fact that the government has not really given the sector the necessary attention and support by passing regulations and carrying them out to keep it in excellent shape, many international investors have continued to show a lot of interest in the sector. On July 18, 2018, Universal Music Group (UMG), one of these investors, stated on their website that they would be expanding their activities in Western Africa with the opening of Universal Music Nigeria. Additionally, as reported by Music Business Worldwide on August 12, 2019, Sony Music Entertainment opened a location in Nigeria to act as the new center of its ground

operations in West Africa. Also, on March 28, 2019, Warner Music Group (WMG) announced a pioneering partnership with Chocolate City. According to their press release, "the partnership will dramatically grow the reach of African artists around the world, and will create new opportunities for global superstars in the region….under the terms of the proposed deal, music from these artists will join Warner Music's repertoire, and they will receive the support of the company's wide-ranging global expertise, including distribution and artist services via ADA - WMG's independent label services division". In addition, as reported by The Guardian on February 2, 2019, Mavin Records secured a multi-million dollar equity investment global strategic partnership deal with Kupanda Holdings, an investment and advisory firm, which is aimed at creating better opportunities for African music.

2.4 Copyright and Piracy in the Nigerian music industry

The thoughts of the human mind is basically what constitutes intellectual property. The World Intellectual Property Organization (WIPO) defines intellectual property as creations of the mind, such as inventions; literary and artistic works; designs; and symbols, names and images used in commerce. Intellectual property law is the body of legislation or regulatory framework that acknowledges such works of art and grants them rights and protection. Copyright, patents, and trademarks are a few of the several forms of protection that allow authors to not only receive credit for their work but also to profit from it. The two main categories of intellectual property that are most important to musicians, record companies, and other industry participants are copyright and trademarks.

According to Black's Law Dictionary (9th edition), copyright is the right granted to the author or creator of certain literary or artistic productions, whereby the creator is granted the sole and exclusive privilege of multiplying copies of the literary or artistic works and publishing or selling them for a limited period of time. It preserves a creative work as long as said work has been put in a tangible format. The purpose of copyright is to protect artistic creations that are physical manifestations of ideas, not the ideas themselves. Copyright protection helps to ensure that creators' rights are upheld and that they are fairly compensated for their works. Enhancing and promoting the development of artistic, literary, and scientific works is the major function of copyright protection.

According to Ayikpo (2019), the Copyright Act in Nigeria originally has its root from England, as do a number of other laws. The first proper legislation for copyright in England was passed in 1710. It was also called the statute of Anne, and provided for the first time that authors, not publishers, would have exclusive rights to the distribution of their works. This law eventually evolved into the Copyright Act of 1911 which was what was finally introduced into the South-Western part of Nigeria by the colonialists (Ayikpo, 2019). The 1911 Act made provisions for the protection and enforcement of copyright in musical works, then in 1961, protection of sound recordings was included in the Act (Ouma, 2005).

In the music industry, copyright law is the main legal instrument for the protection of the rights of the authors, composers, producers of sound recordings and performers (Ouma, 2005). The Copyright Act in Nigeria, which defines musical works as eligible

for protection, provides copyright protection. A provision under section 1(2) that reads as follows applies to musical works and other works protected by this section:

"A literary, musical or artistic work shall not be eligible for copyright unless-

(a) Sufficient effort has been expended on making that work to give it an original character

(b) The work has been fixed in any definite medium of expression now known or later to be developed, from which it can be perceived, reproduced or otherwise communicated either directly or with the aid of any machine or device."

Copyright gives record companies and artists exclusive rights to do specific things in respect to protected works. According to the Section 6 of the Act, in the case of a musical work, whoever owns the copyright has the right to:

(i) reproduce the work in any material form;

(ii) publish the work;

(iii) perform the work in public;

(iv) produce, reproduce, perform or publish any translation of the work;

(v) make any cinematographic film or a record in respect of the work;

(vi) distribute to the public, for commercial purposes, copies of the work, by way of rental, lease, hire, loan or similar arrangement;

(vii) broadcast or communicate the work to the public by a loudspeaker or any other similar device;

(viii) make any adaptation of the work;

(ix) do in relation to a translation or an adaptation of the work, any of the acts specified in relation to the work in sub-paragraphs (i) to (vii) of this paragraph;

Section 14 of the Copyright Act, 2004 states that Copyright is infringed by any person who without the license or authorization of the owner of the copyright—

a) does, or causes any other person to do an act, the doing of which is controlled by copyright;

(b) imports or causes to be imported into Nigeria any copy of a work which if it had been made in Nigeria would be an infringing copy under this section of this Act;

(c) exhibits in public any article in respect of which copyright is infringed under paragraph (a) of this subsection;

(d) distributes by way of trade, offers for sale, hire or otherwise or for any purpose prejudicial to the owner of the copyright, any article in respect of which copyright is infringed under paragraph (a) of this subsection;

(e) makes or has in his possession, plates, master tapes, machines, equipment or contrivances used for the purpose of making infringed copies of the work;

(f) permits a place of public entertainment or of business to be used for a performance in the public of the work, where the performance constitutes an infringement of the copyright in the work, unless the person permitting the place to be so used was not aware, and had no reasonable ground for suspecting that the performance would be an infringement of the copyright;

(g) performs or causes to be performed for the purposes of trade or business or as supporting facility to a trade or business, any work in which copyright subsists.

The infringement of an author's copyright is regarded as piracy. Adedeji (2016) posits that piracy exists everywhere there is a musical activity and commodification, though at different levels, but in Nigeria it is practiced with impunity and utter openness. The issues of piracy and poor copyright enforcement have deeply rooted in the present

distribution system in Nigeria. It favors Nigeria's largest music market (Alaba market, Lagos), but the artists and other shareholders within the Nigerian music industry are losing lots of income (Ofechebe, 2020). In Nigeria, poor copyright enforcement and related rights have persisted as a significant issue despite prior civil remedies and criminal penalties made available by several legislation such as the copyright act.

2.5 Digital Technology and Music Production

According to Berklee (Online School of Music), music production is the process by which music is created, captured, manipulated, and preserved so that it can be distributed and consumed. It is the process of developing, creating and refining recorded music for public presentation. Music production fuses the composition, arrangement, orchestration, interpretation, improvisations, timbral qualities, and performance or performances into an immutable sonic whole (Burgess, 2014). In the record industry, the production of music is the first step in the chain of events that culminates into the consumption of the music by the consumer.

According to Fink (1989) and Coleman (2003) cited by Arinello (2010), analog tape recorders worked by making magnetic patterns that are analogous to the patterns of sound waves picked up by a microphone as opposed to digital recording that converts sound into a pulsating electric current that can be expressed by a binary code made up of zeros and ones

Prior to the introduction of digital technology, there was a procedure for music production after the recording contract had been signed by an artist. While the artist offered the raw creativity, the record label gave creative space and access to facilities

to stimulate the creative process, fostering the production and development of ideas that can be transformed into marketable commodities. Such facilities typically include:

1. Recording studio: This is the location where an artist's work is recorded. It is also a recording studio environment manned by experienced specialized workers whose job it is to assist in the realization of ideas via the use of recording equipment and technology. Some the personnel that can be found in top recording studios include

i. Recording engineers

ii. Mix engineers

iii. Mastering engineers

iv. Producer: In charge of bringing the creative product into tangible form. This involves helping and guiding the artist to maximize the potential of his or her ideas.

2. Audio equipment: various extra pieces of equipment such as computers systems, AD/DA converters, preamps, mixing consoles, outboard processors, microphones, are needed to allow the realization of the vision of the artist and producer.

3. Session musicians: To play the necessary instruments, top-notch session musicians will be hired.

Image 1. An analog recording studio. *(Source: www.airstudios.com)*

The process of writing and recording music is typically time-consuming and labor-intensive, taking place mostly in a recording studio. Various stages of recording, mixing, and post-production are required to create a final product—a complete set of master recordings.

Until the advent of digital technology, music production was a costly endeavour. The technology for recording music has been expensive and therefore owned by record companies or recording studios (Dobie, 2001). As a result, access to the means of production was restricted by a lack of access to capital that only record labels could provide. The pre-digital technology reinforcement for the separation between professional artist and the audience. A successful artist needed not only creativity and skill but also access to the tools of production – studios, cameras, mixers etc. – and channels for mass distribution (Sen, 2010).

With the decrease in price and increase in performance of computer technology, digital technology brought about a disruption to this model. Today, musicians and artists create music using only their computers. Vazquez in 2017 posits that the number of artists that have access to a recording equipment and global distribution channels has significantly increased, because they only need a personal computer and internet connection to be able to record, promote and distribute their music by themselves from their home studios, without the funding and structure that a label provides.

However, scholars like Adedeji (2016) argue that while the young generation of artists that came in with hip hop culture in the 1990s could be credited for revitalizing the music scene with their resilience and do it yourself attitude, it looks as if the existing formula cannot cope and catch up with the trend of music on a global level, which is now a technological and digital driven entertainment industry.

With the aid of digital technology, musicians on the 21st century are able to create music in relatively small spaces such as bedrooms. Nigerian music producer Kel-P mentioned in an interview that his writing and production sessions with most artists takes place in hotel rooms. When compared to the analog recording studio, the facilities needed are relatively smaller. They include a computer system, digital Audio Workstation (D.A.W), MIDI controller, audio interface, microphone, headphones, studio monitors.

Image 2. A typical bedroom studio. *(Source: www.hyperbits.com)*

For genres like Contemporary Christian Music who make music both in the studio on on stage in what is called live recording, digital technology has also being useful through digital audio equipment such as digital mixers that enable the mix engineer record all the elements of the live performance to individual tracks simultaneously and later take them to a post production studio for proper mixing, mastering and sync to the video coverage for the performance. Other equipment that make use of digital technology for such live purposes are wireless in ear monitoring, digital signal processing, live streaming of the performances, stage lights.

2.6 Digital Technology and Artist Branding

A brand is a name, term, design, symbol or any other feature that identifies one seller's goods or service as distinct from those of other sellers (American Marketing Association, 2022). According to Feldwick cited by Hackley (2015), branding means consciously creating distinction, recognition and trust for and in the offer so that the target market will seek it out, thus creating a quasi-monopoly that can command what

economists call 'extra-normal profit'. Marion (2022) in an article for The Branding Journal defines branding as the process of giving a meaning to specific organization, company, products or services by creating and shaping a brand in consumers' minds. It is a strategy designed by organizations to help people to quickly identify and experience their brand, and give them a reason to choose their products over the competition's, by clarifying what this particular brand is and is not.

Branding is fundamental to the commercial success of any artist because it helps to differentiate one artist from the multitude of artists in the industry. Making sure an artist has the perfect brand is crucial because it will add to the audience's first impression of the musician (Achacoso, 2014).The principal purpose of branding is to distinguish the goods or services of one producer-provider from the goods or services of all the others in the same class, category or sector (Brown, 2019). The brand will aid the artist in standing out and being remembered. The branding of an artist includes variables such as brand name, logo, colors, slogans, catchphrases, wardrobe and design. Artist branding is essential because it shapes how the audience sees the artist.

According to Landa (2006) cited by Achacoso (2014), in the twentieth century, graphic design, advertising, and marketing stimulated 'consumer' economy. This means traditional media (broadcast media and print media) was the primary tool for branding an artist. Music videos, radio interviews, newpaper interviews, billboard advertisements, live performances, books, magazines were some of the avenues used by artists and their management agencies to create awareness for themselves. Through social media, the digital communications revolution has effected how brands are changing with regards to artist branding (Achacoso, 2014).

Social media is a means of interaction among people in which they create, share and exchange information and ideas in virtual communities and networks. Today, artist branding is majorly carried out through traditional media as well as the new media borne out of the impact of digital technology. Social media, artist websites, online magazines, blogs, web articles are major avenues used by artists and the management outfits for branding. Through social media platforms like Instagram, Twitter, Facebook, YouTube, WhatsApp, Snapchat, TikTok, content and information from artists is instantly delivered to their fan base without the need for traditional media. In fact, it is possible for artist to completely bypass traditional media and still connect with their fanbase through social media platforms.

2.7 Digital Technology and Revenue Generation

According to Arinello (2010), traditionally, sales were made through the distribution of physical goods for the record industry. Approximately one billion physical records were sold worldwide in 1974, and by the end of the century, the number of records sold was more than three times as high (Wikstrom, 2014). After the music had been produced and put in a tangible format - CDs - it would be sent through a network of distributors. According to Wikström & DeFillippi, (2016), cited by Ofechebe (2020), before digitalization, the artists depended on music publishers and record labels to distribute their works and the artists granting them licenses of their musical works

Technology has had an enormous impact on the music industry, disrupting many traditional income revenue streams (Kamara, 2018). Digital technology has enabled artist bypass the record labels with regards to distribution. Digital music streaming services have replaced the need for physical formats of music such as CDs. PCMag

defines streaming services as an online provider of entertainment (music, movies, etc.) that delivers the content via an Internet connection to the subscriber's computer, TV or mobile device. Streaming services today include Spotify, Apple Music, Deezer, Tidal, YouTube Music, Amazon Music, BoomPlay.

According to Sinclar & Tinson (2017) cited by Kamara (2018), the growth in music streaming subscription services is on the rise, in contrast to an 8% global decline in digital downloads and an 8.1% decline in physical product sales as of 2014. According to Gotting (2022), global music streaming revenue increased by 24.3 percent worldwide in 2021, and now accounts for 24.3 percent of total global recorded music revenue. The monetization channels for music are now expanded and multi-platform, meaning revenue is no longer limited to CD sales, shows and endorsements alone, but can also be derived from hundreds of local and international digital music sales platforms (Israel-Ayide, 2018).

Access to digital streaming platforms has been made possible through the emergence of music distribution services such as Tunecore, Distrokid, Ditto Music, CDBaby, OneRPM, Routenote. These distribution services act as a middleman between the artist and the digital streaming platforms. The artist signs up with one distributor, pays a fee depending on the distributor's pricing model and uploads his music to his account. The distributor then sends the artist's music to digital stores and streaming platforms. The music distributor is also responsible for collecting royalties based on the number of streams the artist garners.

CHAPTER 3

METHODOLOGY

3.0 Introduction

The methods utilized to carry out the study are described in this chapter. This section outlines the research technique, which covers the research design, study population, study region, data collecting tools, data processing equipment, data sources, and data analysis. Additionally, it describes the major and secondary data sources used in the data as well as how they were obtained.

3.1 Research Design

In this work, qualitative research technique was employed. Under this techniques, the study focuses specifically on ethnographic research and the case research. The research was primarily qualitative since I was more interested in examining the effects of digital advances on the music industry, including difficulties and potential, from the viewpoints of Nigerian music professionals. Using a qualitative approach, I made careful to learn as much as I could about the opinions of Nigerian music industry professionals through research questions and formal interviews in order to further my understanding of the issues.

3.1.1 Ethnographic Research Method

Interview was used as a tool for data collection in this study. The first interview was with Akinade Ibuoye also known as Gaise Baba, a Christian Afro-Pop artist. With a career spanning over 10 years in the industry, Akinade who started out under the label Coded Tunez is now an independent artist who has managed to build a team to

replicate the functional system that a record label provides. I reached out to him via the social media platform Instagram and he responded promptly. The interview took place on July 5, 2022 at Rockanation Studios after his studio session.

The second interview was with Lolu Olumideko, a marketing/business strategist, music producer and music industry executive with over three years of experience within the Nigerian music industry. He currently works with Sony Music Entertainment West Africa as an A&R representative. I reached out to him via LinkedIn, a social media platform for business professionals from various industries. The interview took place on the July 7, 2022 via the cloud based video conferencing platform, Zoom.

My third respondent was Godwin Tom, entertainment business executive, a talent manager, an author, a public speaker and a teacher. He is presently the Chief Executive Officer of the talent and events management business iManage Africa. Godwin Tom has collaborated or managed numerous artists, including M.I, Wizkid, Waje, Davido, Rooftop MCs, and many more. The interview took place on the July 7, 2022 via the cloud based video conferencing platform, Google Meet.

The fourth interview was with Boluwatife Awakan, a brand designer and strategist. She is currently the Creative director at Bergh Expressions a design agency based in Lagos, Nigeria. The interview took place on July 8, 2022 via Zoom.

The fifth interview was with Emmanuel Akapo, a Nigerian creative entrepreneur, record producer, writer and music educator. He founded Tenstrings Music Institute, a

music school with several locations in Nigeria. He has worked with notable Nigerian musicians such as Sound Sultan, Eva Alordiah, Bez, and Brymo. With myself being an alumni of Tenstrings Music Institute and having interacted with Mr Akapo during the course of my study there, I was sure he would provide a wealth of information and so I did not hesitate to reach out to him for an interview. The interview took place on the July 8, 2022.

3.1.2 Case Study Method

Case study design was used in this study. The impact of the music industry digital innovations on economic development has been under discussion in the Nigeria music industry and Africa as a whole (Ofechebe, 2020). Nigeria was deemed a viable instance to examine the research topic and aims because of this context.

3.2 Population of the Study

The population of the research consist of the various professionals who are involved in the music business administration which include music producers, artist managers, music artists, brand strategists and music business executives. Nigeria being a case study, sample respondents were selected from a myriad of music industry professionals over their experience with the phenomenon of the study.

3.3 Method of Data Collection

Primary and secondary data collecting methods will be used. The major method of gathering data will be through in-person interviews with music producers, artist managers, musicians, brand strategists, and music industry executives. Secondary methods of gathering data will include reading periodicals, journals, and books, both

published and unpublished. The questions for the music professionals were basically the research questions but were slightly altered so as to accommodate their various positions in the music industry.

3.4 Instrument for Data Collection

This research would requires current and historical data. Face-to-face interviews will be held with a few managers and artists to get their opinions on how digital technology has affected music so far.

3.5 Method of Data Analysis

The collected data is presented and explained in a meaningful way and qualitative data analysis will be used.

CHAPTER FOUR

ANALYSIS AND DISCUSSION OF FINDINGS

4.1 Analysis and discussion of findings

This chapter presents findings of the study and its analysis. Based on my analysis, the findings from each interviewee will be presented in line with the research questions. The responses from the interviewees have been restructured to make them coherent and presentable in a research project. The responses have not been altered in any way.

4.1 Usefulness of digital technology to musicians in the Nigerian music industry

On the usefulness of digital technology to musicians in the industry, Akinade Ibuoye had this to say:

"Digital technology has helped in the area of music production both in the studio and for live performances. The production software producers use today are streamlined and have intuitive user interfaces that help me make music faster and easier whilst enjoying the creative process. For live recordings, I make use of digital mixers and this lets my team and I record individual instruments during live performances and work on post production after the live gig is done. Even during performance, we could have an engineer mix for the audience using an android tablet wirelessly connected to the digital mixer."

"Also, the branding and design aspect is largely digital for me and my team. We use digital software to create a lot of the graphic designs we use and the videos are distributed through social media platforms like Instagram and YouTube. Actually, we

still make use of traditional media but there are artists who build their career on social media and traditional media has to catch up to that."

However, for Akinade, the major usefulness of digital technology to his career as a musician is in the area of revenue generation. He had this to say regarding this aspect: "Years ago, we generated revenue majorly through CD sales but now streams from digital streaming platforms like Spotify are converted into money. So, the more your song is streamed, the more you earn from the digital streaming platforms. Although CDs aren't extinct, the primary way of generating revenue directly from the music is through streaming platforms."

On the usefulness of digital technology to musicians in the industry, Lolu Olumideko had this to say:
"Before the introduction digital technology, the music production process required a producer, composer, session musician, arranger, recording engineer and the artist. What technology has done is that it has streamlined that process in that one person with a Digital Audio Workstation can now be the producer, arranger, composer, recording engineer, session musician and sometimes still be the artist delivering vocals on the track."

"Digital media has helped in getting information on what the consumers/audience would like to see. It helps brand strategists use their resources to shape the perception of the audience. Digital media also helps in pushing back the brand/product back to the same consumers who consciously on unconsciously provided information on what they want."

Regarding the usefulness of digital technology to revenue generation, Lolu had this to say:

"Digital technology has helped to streamline revenue generation. Before digitalization and the digital streaming platforms, CD sales were the major source of revenue but the Alaba Market ripped artist off by pirating their music through duplication. Also, for artists who had their distribution handled by the Alaba Market, revenue accountability was an issue on the part of the Alaba Market. With digital streaming platforms, revenue accountability is not an issue. Data like how much of your music is being sold, location of your listeners and number of listeners is sent directly from the streaming platforms to your distributor who has to share it with you."

On the usefulness of digital technology to musicians in the industry, Godwin Tom had this to say:

" I think the best way it has helped is in reach. Digital tech has helped to scale our activity as an industry. When we were coming up in the industry, it usually took about a month for a song from Nigeria to get into the UK and sometimes about a year to get into the US. Technology now helps us just get through immediately. I can release my music today and people in America and the UK can get it immediately."

"Also, it's given us direct access to the audience. Initially, distribution was the sole right of big record labels who could afford to distribute. However, now I could record music myself and send to a distributor/aggregator who uploads it to digital streaming and sales platforms, effectively eliminating the middleman (record labels)."

"In addition, access to information is now more available than ever before. A lot of tools that we needed for a long time have been unavailable or very difficult to reach. Technology is scaling all the different things we're trying to get access to."

"With regards to branding, the process is still the same as it has always been. When I managed M.I, we had to talk to agencies, event organizers, take his songs to radio stations. So all that is still necessary but technology has increased the options and sped up the process on reaching people. Even now, we have a small percentage of Nigerians on social media so social media isn't really a better option. However, social media helps our artists push their music to consumers of other regions whose streaming rates payout are significantly higher than that of Nigeria."

On the usefulness of digital technology to musicians in the industry, Boluwatife Awakan had this to say:

"Majority of the tools I use for branding artists are software based. The software I use are periodically updated and with each new update comes easier functionality. Digital technology also make it easy to collaborate with other designers and musicians making the sharing of ideas faster and effective."

"It is very possible to change the perceived image of an artist and brand them to have a different perceived personality rather than who they truly are. Social media platforms have also bridged the gap between artists and fans. Examples are clubhouse and twitter spaces which give artist and fans an opportunity to be in the same virtual space and interact."

On the usefulness of digital technology to musicians in the industry, Emmanuel Akapo had this to say:

"If you look at the Nigerian music industry 30 years ago, the production was analog inclined meaning, to record an album, an artist would have to take a full band to a studio and pay for a session. This process would cost an arm and a leg as it was very expensive. At that point, it was very difficult for someone who wasn't signed to a label or have a management agency with adequate funding behind them to make music. It wasn't uncommon for musicians to save up to record a sample of what they sound like, what is referred to as a demo tape, also expensive but not as much as recording an actual song. The advent of digital technology has crashed the traditional process of music production. You can now record, mix and master music digitally all by yourself using a computer. Owning a computer system means one has 50% of the tools needed to make music."

"Digital technology has been of immense help in reaching out to the clients and customers I serve. Before now, publicity was majorly through adverts, newspapers, radio and television which required a lot of money. And even through this means, it wasn't niche marketing meaning artists couldn't target a specific demographic as they had to pay for national coverage. Digital technology through platforms like Facebook Ads and Google Ads enables us to carry out targeted marketing to reach our intended audience down to location, gender and interests. It is possible to circumvent traditional media for marketing purposes as long as one has a viable product."

"The major source of revenue for artists used to be physical sales of CDs and albums followed by income from tours. However today, the number one source of income for

most artists today is from streaming. Digital technology has given birth to an era of digital assets, a digital economy. A physical asset would have to be reproduced in order to make more sales but a digital product such as a song can be produced once and sold as many times as possible, generating revenue called royalties across different streaming platforms and digital stores."

4.2 Opportunities, Challenges and Limitations for Nigerian artists in the digital age.

On the opportunities, challenges and limitations for Nigerian artists in the digital age, Akinade Ibuoye had this to say:

"Regarding opportunities, digital technology has made it easier for independents artists such as myself to reach a wider audience even without the backing of a record label. It is also possible to monitor regions where artists have high consumers."

"Regarding challenges, due to the Nigerian economy reducing the purchasing power of consumers, the streaming payouts for digital streaming platforms differ per country. This affects our revenue generation because streams from developed countries generate a higher payout value than when compared to streams from Nigeria."

On the opportunities, challenges and limitations for Nigerian artists in the digital age, Lolu Olumideko had this to say:

"It is very possible to be artist with a limited following of dedicated fans and generate revenue to be able to continue making music while living a comfortable life. The chances of blowing up as an artist and making money from music are very high and simultaneously very low because of the availability of the digital tools necessary to

make, market and distribute music. The industry is now over saturated with up-and-coming artists who all have access to the same opportunities and merits that digital technology affords them."

On the opportunities, challenges and limitations for Nigerian artists in the digital age, Godwin Tom had this to say:

"The opportunity is that you can build a local business and still connect globally without leaving your village. You can now make music, upload it and share it with people across the globe. The chances of a song garnering a lot of interest commonly known as going viral is high because the decision making of which song goes viral is shared among the users of the platforms."

"The challenge is that the bar to entry is low which means that there will be saturation meaning the quality of content is going to struggle because anyone can be a musician now due to the help of digital technology. Also, the ear of the audience will be diluted because of the amount of music lacking quality being put out."

"The saturation isn't just from the creative side, but also the business side of the music. Due to the availability of digital technology, anyone can become a record label owner without going through the training process for such an endeavour which will in turn reduce the quality of the output of such a label."

On the opportunities, challenges and limitations for Nigerian artists in the digital age, Boluwatife Awakan had this to say:

"With Nigeria being the center of entertainment in Africa, digital technology gives Nigerian musicians an advantage in the area of collaboration. It gives us that leverage to scale globally."

"Due to the vast amount of information available to everyone because of digital technology, artists who work with a do-it-yourself approach are reluctant to accept advice from seasoned professionals in the industry. Some artists I have worked with have wanted to tailor their artist branding to that of an already established musician without seeing the groundwork that was made to bring up the established artist."

"In the area of branding through digital technology, because of the possibilities available in the area of image perception, it is possible to alter the perception of an artist to the public. However, sometimes this backfires. One way it backfires is in the artist personally losing their identity and another way it backfires is in the artist not sticking to the script and going out of character."

On the opportunities, challenges and limitations for Nigerian artists in the digital age, Emmanuel Akapo had this to say:

"I strongly believe that the Nigerian government has not embraced the full potential of the digital age. As I mentioned before, music is a digital asset, a digital property - intellectual property. So the biggest challenge right now is what level of policy or protection do we have for intellectual property? Does the Nigerian legal system fully understand the intricacies, potency and prospect of intellectual property? Not in the affirmative, I suppose.

"There is also a lack of proper market structure. We lack the right amount of investments to properly maximize the potentials that digital technology gives us as musicians. Also, with regards to market structure, royalty calculation from the CMOs is not transparent enough even with the vast digital tools available"

"Nigerian artists in the popular music scene who do not make music in the Afrobeats (Afro-Pop) genre face the risk of being sidelined because of the extent to which Afro-Pop has been touted as the only musical export of Nigeria."

"Another challenge is in the area of distribution. The framework of music promotion, marketing and distribution is owned by foreign corporations. Seeing as majority of the digital streaming platforms are founded and have their base of operations in other countries, I don't think they would place Nigerian artist' content over the content of one theirs. We do not have the mechanism in Nigeria to launder, launch and promote our own content even in this digital age. This introduces a bias that affects how far our local content goes globally."

"In addition, because these distribution platforms are not owned by Nigerian investors, a big chunk of the revenue generated by the industry goes outside the country. This stifles the economy of Nigeria which will in turn affect musicians in the long run."

4.3 Restructuring the Nigerian music industry with digital technology

On restructuring the Nigerian music industry with digital technology, Akinade Ibuoye had this to say:

"I am not a tech person but I believe the Nigerian government should liase with organizations in the financial technology industry in order to fully understand the potential available in the music industry."

On restructuring the Nigerian music industry with digital technology, Lolu Olumideko had this to say:

"The recording side of the music business is more structured than it has ever been. We just need to figure out the publishing and royalty collection side of the business. Collective Management Agencies should leverage the use of digital tools in monitoring and tracking the music of artists signed to them so they can properly collect royalties and improve the revenue generation of the industry."

On restructuring the Nigerian music industry with digital technology, Godwin Tom had this to say:

"Internal policies determine external communication. There is a need for the music industry to seek the aid of professionals well versed in the usage of digital technology in the areas of business management, accounting, economics and human resources. Digital technology can be used to compel music professionals to engage with one another in a structured manner by standardizing processes such as artist booking and making the information available through numerous digital means."

On restructuring the Nigerian music industry with digital technology, Emmanuel Akapo had this to say:

"In my opinion, the major issues hindering the growth of our industry are not related to digital technology, rather, they are policy related. The government needs to make policies that preserve and nurture the music industry. With better policies, it will be easier to attract investor's interest in the sector."

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATION

5.1 Summary of findings

The analysis of the impact of digital technology on the Nigerian music industry is presented in this study. The findings show that technology innovation benefits musicians and music industry executives. Additionally, the fact that digital technology fosters a multi-directional relationship between artists and their followers illustrates the beneficial influence that it has had on Nigeria. The findings also showed that the structure of the Nigerian music industry in terms of production, distribution, and consumption has been favorably altered by digital technology. However, although it appears favorable on the surface, it is unfavorable in other respects since effective policies to safeguard musicians' intellectual property are lacking..

According to the factual examination of the study's findings, the Nigerian music industry has been impacted by digital technology in both positively and negatively. According to responses from the conducted interviews, new technologies have had a beneficial influence on Nigerian artists in terms of how they produce, advertise, distribute, and earn income. For instance, compared to what was previously possible, digital innovation has made music creation simpler. Musicians can now create musical compositions at home for less money than they would pay in a recording studio. It also indicates that while modern digital technology enable Nigerian musicians to create songs independently of record labels, they are also helping them to build networks. or instance, social media sites like Instagram, Facebook, and YouTube have made it possible for artists to amass a following that has an

unwavering interest in them. In this way, digital technology is bridging the gap between the artists and the consumers.

The branding process for artists has been significantly enhanced by digital technologies. The interviewees' perception that digital technology is advantageous for Nigerian musicians is due to the innovation that led to music streaming, a less expensive strategy.

On the downside, the ubiquity of digital tools has led to an over-saturation of musicians who are all performing the same type of music in the music industry. Because of the significant rush of new artists into the market, it is more difficult for an artist to find popularity. Even in this digital era, the business has struggled to thrive due to inadequate rules and a lack of knowledge of the complex legal issues surrounding intellectual property.

5.2 Conclusion

The study to some extent has determined the degree to which digital technologies have affected the Nigerian economy in light of the claims that they are revolutionizing the music industry. The study's conclusions demonstrate how digital innovation has a positive impact on Nigerian musicians and artists in terms of affordability of music creation tools, consumption of music through streaming platforms, and dissemination through digital distributors. Despite the positive impact, research reveals that there is also a negative impact in the aspect of piracy, the absence of effective policies to fully utilize digital technology, the over-saturation of the music industry with new artists and the spread of subpar musical content. The study also shows that although

the management of the music industry is less than adequate, digital technology has a socioeconomic effect in Nigeria.

5.3 Recommendation

The study asserts the following recommendations, they are as listed.

1. For artists and musicians in the music industry, my recommendation is for them to familiarize themselves more with the available digital tools and remain updated with regards to the technological advancements that of this digital age. A thorough understanding of the facilities digital technology provides will help them maximize the monetary resources available to them.

2. There should be a focus on the area of artist branding because this helps make the artists product more appealing and desirable to the consumers. Due to the over-saturation of the industry worth artists all doing the same thing, it is necessary for independent artists to build a team to replicates the structure a record label gives signed artists.

3. The Nigerian government also has a huge role to play in amplifying the music industry's revenue generation. Improving the nation's economy will help Nigerians have a higher purchasing power which will in turn affect the streaming payout for artists. The government should also make and enforce policies for the protection of intellectual property in this digital age. The government should also see the value that the music industry can provide economically and culturally and create opportunities to foster the development of indigenous streaming platforms that can rival foreign

platforms. This is impossible to achieve unless the government takes an interest in the music industry.

4. As digital technology continues to advance, it is expedient for music scholars to carry out more research in the area of music business so as to add to the database of the already existing but limited knowledge on the subject.

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