

# DIGITAL REVOLUTION AND ANALYSIS OF TECHNOLOGICAL INNOVATION IN NIGERIA MUSIC INDUSTRY

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## **Abstract**

Change is one thing that is constant nowadays. The changes that result from digital revolution are here to stay and the best way to find prosperity in Nigerian music industry is by looking to the future of technological innovation. Digital revolution and its resulting consequences on technological innovation in Nigeria music industry are the focus of this study. This explorative study is as much an exploration of evolution and revolution; the evolution of what music consumers value and a revolution of how an individual obtains music. The study demonstrates that digital revolution encompasses many facets of innovation and evolution for the Nigeria music industry. The technological innovation, which fueled the digital revolution, was heavily influenced by consumer's value of music. Technological innovation empowered both consumers and artists at the expense of the record labels. The increased loss of record label control, coupled with the vast new opportunities provided by technology, streamlined the Nigeria music industry into revolution. The transformation that took place in music technology ranging from the phonograph to the CD, helped lay the groundwork for this revolution. The study affirmed that introduction of internet changed people's lives and had an enormous impact in the music business. Internet allowed millions of users to obtain music digitally over the web and spawned numerous opportunities for artists to further promote and create their music. This study concluded that digital revolution has changed the business landscape within the Nigeria music industry, leaving it to seek out alternative business models to propel it into the future of a digitalized world.

**Keywords:** Digital revolution, Nigeria music industry, Technological innovation

## Introduction

Music is one of the most prevailing ancient and important things in human life. It is loved by mankind and has been one of the main sources of entertainment since ancient times. The formation and sharing of music is a common thing found in all cultures. In earlier times, when there was no television, internet connection, video games or any other way to entertain people, music serves as one of the only primal ancient way to help people deal with boredom and to communicate to one another. Only within the past centuries have humans recognized the technology to record music in a way that allowed them to hear it any time they wanted to. The music industry has been around for centuries and has seen many changes throughout its history. With the advent of technology and the internet, the industry has undergone a significant transformation in the past few years (Igbasi 2023).

In the early twentieth century, since the commencement of the recording music, one fact has remained regular that technological evolutions will always influence the way music is both created and heard. The introduction of two completely different advances in technology, Edison's phonograph and the Internet, has caused the most dramatic changes in the production of music (Ariniello, 2010). Prior to the phonograph, music experienced mainly as a live performance, requiring both the performer and listener. The phonograph is most important invention in the history of the music industry, as it literally gave birth to it. That simple piece of technology revolutionized the way people thought about and experienced music. Similarly, the Internet spearheaded a revolution as well, followed and accompanied by MP3s that shattered the standards of the music industry and entirely changed the business environment. Many dubbed this twenty-first

century transformation general refer to the digital revolution.

The digital revolution has changed the way people listen to music, purchase it, and even create it. Today, people can stream their favorite songs from anywhere in the world, connect with artists, and even produce their own music. The music industry has been forced to adapt to this new era of digital technology or be left behind. Digitalization in the music industry did not only change the concept of the music business but has basically reshaped its value-added network. Digital innovations are transforming the music industry with the entrepreneurial rush and increasing new projects attributed with extensive advancements in audience reach and online visibility measured through capitalization and media impacts (Hadida & Paris, 2014). Companies that had no prior links to the music industry suddenly became a hugely significant part of it. Using Apple's dominance in the music download market as an example, including other online retailers and social media networks like Amazon, Internet search engines, Google, Instagram, Facebook, Twitter and many others providing access to music (Wikström & DeFillippi, 2016).

In decades before the millennium, music was applicable for just the electronic media, games industry, film industry and advertising industry. Nowadays, companies from many industries use music to sell their products and services. These include car manufacturers who sell their latest models with car radios pre-programmed with popular music streaming services; airlines operate music download shops to offer bonuses on their portals, etc. (Wikström & DeFillippi, 2016). The revolutionizing effect of digital innovations on music industry is prevalent in advanced countries, especially regarding streaming (Wlömert & Papiés, 2016). Nevertheless, the challenge remains in determining whether such efficiency has

been attained in developing countries like Nigeria. Therefore, this study tries to fill the gap by examine digital revolution and its resulting consequences on technological innovation in Nigeria music industry.

### **Concepts of Digital Music**

The word digital and music are often used together. There is need to independently understanding their meaning. Digital is a recording or storing information as a series of the numbers 1 and 0, to show that a signal is presents. Digital systems are therefore used to record or transmit information in the form of thousands of very small signals. Whereas, music is the pattern of sounds produced by people singing or playing instruments. Music can also be describe as a pattern of sounds made by musical instruments, voices, or computers, or a combination of these, intended to give pleasure to people listening. Digital music, which is also known as digital audio, is a method of representing sound as numerical values (Harris, 2021). Digital music is normally the same with MP3 music since that's a common file format that digital music exists in. Usually, the term digital music is used only when differentiating it with analog media where the sound is stored in a physical form, like with magnetic tapes or vinyl records. In the case of cassette tapes, this information is stored magnetically (Harris, 2021).

One of the most well-known physical sources of digital music is the compact disc. The basic principle of how this works is that a laser reads the surface of a CD which contains pits and lands. The information on the CD changes the reflected power of the laser beam which is measured and decoded as binary data (1 or 0). On the other hand, digital audio files are non-physical sources of digital audio that use various encoding formats to store audio information. They are created by converting analog data into digital data. An example of a digital audio file is an MP3 that

can be downloaded from the internet and listen to on computer or mobile device. When we talk about digital music or other digital audio files like audiobooks, we normally refer to this type of digital audio storage. Some other examples of digital audio file formats include AAC, WMA, OGG, WAV etc. These file formats are readily available for playback in numerous programs like VLC media player but are also supported by a number of free file converter programs that can convert one digital music file format to another. Playback for digital music files is also supported by various hardware products in addition to computers, like TVs, smartphones, etc. Bluetooth devices utilize digital music codes too, to enable the streaming and playback of various sound file formats. Amazon is one of the most popular places to download digital music, and streaming services like YouTube and Pandora are well known for providing free digital music streaming services.

### **Digital Music Revolution**

The digital music revolution is altering human sense of expression far more than computer code or computer language. By now it is hard to remember a time when people only owned an album if they could hold the physical copy. The advent of digital music did more than reinvent the music industry, it forced music fans and collectors to forget everything they knew about music ownership – where their collection lives, what form it takes and how to access it. Even in the 90s, the idea of fitting every album people owned in a pocket-sized portable device was straight out of the Jetsons (Milano 2022). Though the MP3 was in the works as early as 1995, the two most game-changing events in digital music took place at the turn of the millennium. Apple launched iTunes and its portable device, the iPod, in 2001, marking the moment when digital music truly entered the marketplace.

But, of course, digital music entered the black market first, through a downloadable file-sharing app that hit the web in June 1999.

The rise of digital music has completely revolutionized the music industry. Gone are the days where people would have to purchase a physical copy of an album or single to listen to their favorite music. Now, with the click of a button, people can stream or download their favorite songs to their devices instantly. The introduction of digital music has also opened up a whole new world of opportunities for musicians. With platforms such as Spotify, Apple Music, and Amazon Music, musicians are able to distribute their music to a wider audience without the need for a record label. This has led to an increase in independent artists and a shift in power from record labels to the artists themselves (Harris, 2021). Moreover, digital music has also changed the way music is consumed. With the rise of music streaming services, people are no longer limited to listening to music on their personal devices. They can access their music library from any device with an internet connection, making it easier to discover new artists and genres. Additionally, music streaming services have also given rise to personalized playlists and recommendations, making it easier for users to find music that suits their tastes. On a final note, the rise of digital music has completely transformed the music industry, from the way music is distributed, to the way it is consumed. As technology continues to advance, people can expect to see further changes in the music industry, and it will be interesting to see how it continues to evolve.

### **Revolution in the Nigeria Music Industry**

This rapid transformation of the music industry is a classic example of how an innovation is able to disrupt an entire industry and make existing industry competencies obsolete. The power and influence of the pre-Internet music industry was largely based on the ability. In order to understand the

dynamics of the music industry, it is first of all necessary to recognize that the music industry is not one, but a number of different industries that are all closely related but which at the same time are based on different logics and structures. The overall music industry is based on the creation and exploitation of music-based intellectual properties (Wikström, 2013). Composers and songwriters create songs, lyrics, and arrangements that are performed live on stage; recorded and distributed to consumers; or licensed for some other kind of use, for instance sheet music or as background music for other media (advertising, television, etc.). Wikström (2013) state that this basic structure has given rise to three core music industries: the recorded music industry (which focused on recording and distribution of music to consumers); the music licensing industry – primarily licensing compositions and arrangements to businesses; and live music industry (which focused on producing and promoting live entertainment, such as concerts, tours, etc). There are other companies that sometimes are recognized as members of the music industrial family, such as makers of music instruments, software, stage equipment, music merchandise, etc. However, while these are important industry sectors they are traditionally not considered to be integral parts of the industry's core.

In the pre-Internet music industry, recorded music was the biggest of the three and the one that generated the most revenues (Wikström, 2013). Most aspiring artists and bands in the traditional music industry dreamed about being able to sign a contract with a record label. A contract meant that the record label bankrolled a professional studio recording and allowed the artist entry into the record labels' international distribution system, something which otherwise was beyond reach of most unsigned bands.

The second music industry sector—music licensing—was much smaller and more mundane than the recorded music industry sector. Music publishers, who were operating in this business, were largely a business-to-business industry without any direct interaction with the audience. Their main responsibility was to ensure that license fees were collected when a song was used in whatever context and that these fees subsequently were fairly distributed among the composers and lyricists. The third music industry sector—live music—generated its revenues from sales of concert tickets. Although live music has a long and proud history, it came to play second fiddle to the recording industry during the twentieth century (Baym, 2012). Record sales was undoubtedly the most important revenue stream and record labels generally considered concert tours as a way to promote a studio album, and were not really concerned whether the tour was profitable or not. Sometimes the record label even paid tour support, which would enable bands to go on tour and promote the album even though the actual tour was running with a loss.

This music industry structure, including the relationships between the three industries, was developed during the mid-twentieth century and was deeply cemented when the Internet emerged to challenge the entire system (Adriana, Pereira & Kibby 2009; Wikström, 2013). The short-term impact of the Internet on the music industries primarily concerned the distribution of recorded music to consumers. This means that while the recorded music industry was severely affected by the loss of distribution control and rampant online piracy, the other two music industry sectors were initially left more or less unaffected. One of the primary reasons is simply that as one revenue stream is diminishing, the music industry is required to reevaluate its other businesses and try to compensate for the lost revenues from

recorded music by increasing revenues from music licensing and live music.

Nigeria has a huge energetic popular music scene which has emerged to reflect her cultural richness, and over the years has developed and transformed into international recognition. Having a population of over 190 million people, the country offers a large market to sustain and guarantee the commercial success of most artistic endeavours (Adedeji, 2016). Thus, based on her musical and cultural output, Nigeria is widely recognized, and most times been described as “the musical heartbeat of Africa” and also perceived as a stronghold for African popular music (Servant, 2003). According to Franknel (2006), “in terms of cultural output, Nigeria is unrivalled in Africa, with hundreds of studios, thousands of performance venues of all sizes and countless artists and performing groups throughout the country” (p. 288). Nigerian modern popular music has strong roots from existing traditional practices and culture, including its development and modernization occurring through the needs, foreign influence, religion, economy, governance system and urbanization etc. These mixtures reflect the vibrant nature of culture coupled with a combination of newer ideas, values and lifestyle from the west (Adedeji, 2016).

The Nigerian music industry has witnessed a huge momentum over the last decades, and its vibrancy has been reported within the African continent and worldwide. According to an award-winning Nigerian producer/artist ID Cabasa cited in Adedeji (2016), “our music is sounding better, and it is up to international standard, likewise in lyrics and content, we are growing in terms of acceptance (and) in Africa we are the best, (while) in the music video we are growing” (p. 262). This vibrancy is also reflected through the acknowledgement of numerous Nigerian award-winning artists on the international scene.

These include Femi Kuti who won the 'African Artiste of the Year' at KORA (All African Music Awards) in 1999 with other three Grammy nominations till date. Same KORA award was repeated by P-Square who won the African Artiste of the year in 2010. 2Face Idibia won multiple awards from MOBO (music of black origin) to MTV (Video Music Award). He topped it with Best Selling African Artist at the World Music Awards in 2008 and BET African Artist of the Year in 2011 with D'Banj (Adedeji, 2016). Award-winning artists on the global scene witnessed the recognition of other Nigerian acts like Davido who won Best International Act in 2014 and 2018 at BET awards and Best African Act at MOBO awards. Wizkid became dominant after he became the only African and first Nigerian to win the Best International Act at MOBO Awards 2017 beating the likes of Jay-Z, Drake, Travis Scott and Kendrick Lamar.

The Nigerian music scene has also seen a huge increase of international collaborations over the decades ranging from studio to stage performances as well as the business coalition. Famous artists like R Kelly, Beyoncé, Missy Elliot, Jay-Z, Sean Paul, Akon, 50 Cent, Joe, Snoop Dogg, Kirk Franklin, and many others have graced the Nigerian stage. Vibrant Nigeria's music industry has had a huge economic impact. According to PwC's Global Entertainment and Media Outlook 2017-2021 forecasts, the revenues from the music sector will hit US\$73m by 2021 (Iweka, 2018). Thus, most of the music income comes from musical consumption which has boosted the music market significantly and opened opportunities for more local artists to explore. Digital music consumption and income took over the music revenue in Nigeria around 2013 with its growth increasing progressively. The music supply chains underwent a major shift in Nigeria and worldwide as an impact of digital

innovations. Before the digital era, channels to the music market in Nigeria were usually physical retailers, public performances, films and TV, analogue radio etc. Hence, nowadays, the delivery channels have expanded to include digital downloads, online streaming and digital radios (Iweka, 2018). However, scholars like Adedeji (2016) asserts that despite these displays of musical vitality and explicitly of international presence and success, there still exists an underpinning argument whether there is a music industry in Nigeria that caters for the multitudes of its talents, musicians and economy.

Digital innovations have democratized the Nigerian music industry by reducing record labels control and the needs for the overpowering records deals that mainly enrich the labels more than the artists. Most popular record labels in Nigeria are Mavin Records, Empire Mates Entertainment, Chocolate City amongst others. However, superstar artists like Wizkid, Davido, Burna Boy, Tiwa Savage, Phyno, Zlatan, Olamide, among others, are now as big as the labels by standing to own their own and coordinating their group and events with massive followers across the globe. Most famous Nigerian artists are now able to earn income directly from their live performances, endorsement deals, merchandising and digital album sales through platforms like Spotify, Spinlet, iTunes, Tidal and social media etc. Also, Nigeria's mobile network giants like MTN, Globacom and Airtel have launched Music Plus platform that allows artists to offer their content for sale to its network subscribers (Iweka, 2018). On this notion, this study presumes that there are economic potentials of digital innovations in the Nigerian music industry.

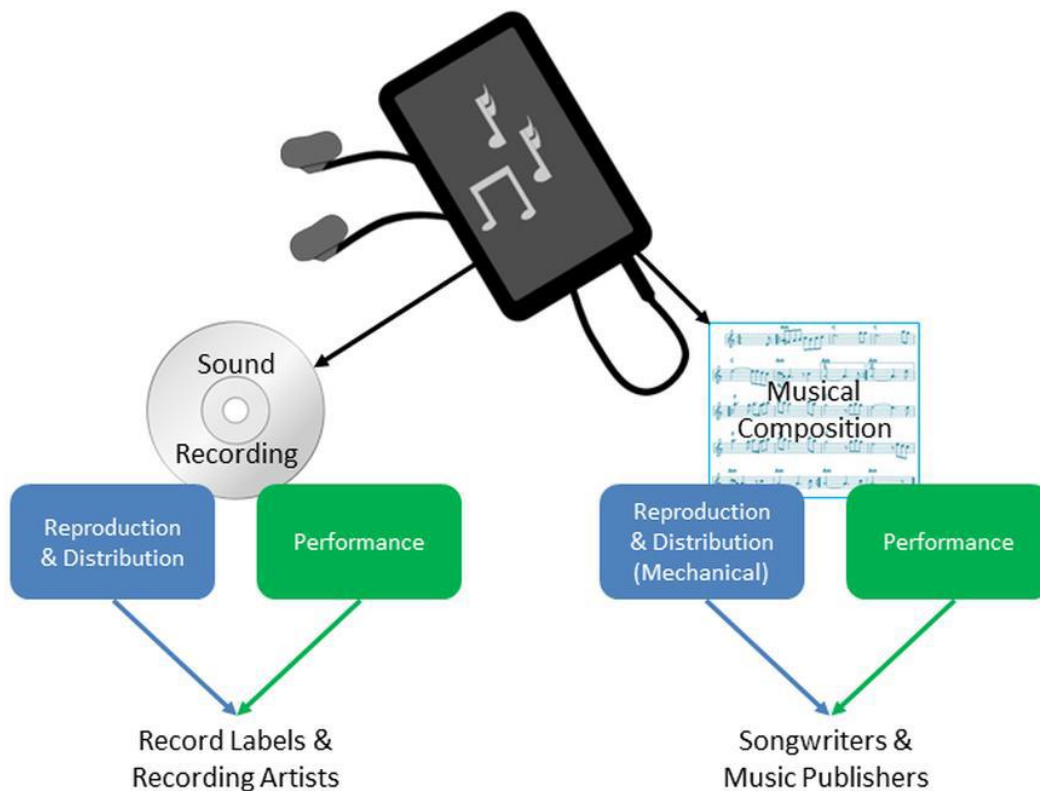
Therefore, the motivation is to investigate the impacts of digital innovations on the Nigerian music industry and economic development, including job creation for people and opportunities for artists in the digital age.

### **Digital Music and Content Right Protection in Nigeria**

In Nigeria, music is also regarded as a way of people's life and a basis of income and wealth for many people particularly the digital content creators and musical artists nowadays. Copyright owners have the right to control the reproduction of their work, receive payment through monetization and may grant those rights to other publishing or recording companies. Copyright as a legal concept enacted by most governments, gives the creator exclusive right to his/her original work usually over a while, including the rights to be credited for the work (Ahmadu-Suka, 2011). Copyright is a legal instrument that grants the creator of a literary, artistic or other creative work the right to publish and trade that work. Recently, the President of Federal Republic of Nigeria, President Muhammadu Buhari has just signed the Copyright Bill 2022 into law to ensuring that the right of the digital content creators or creative artists is respected and that they are rightly rewarded for their creativity (Akpan 2023). In a statement signed by Nasiru Baballe Ila, the Senior Special Adviser to President on National Assembly matters (House of Representatives), affirmed that the president signed the Copyright Bill 2022 into law on 17th March 2023. The Copyright Act 2022, which repeals the Act of 2004, provides effective administration, regulation, enforcement and protection of copyright in the digital environment. According to Akpan (2023), the principal objectives of the new law as outlined in section one are to:

“protect the rights of authors and ensure just rewards and recognition for their intellectual efforts, provide appropriate limitations and exceptions to guarantee access to creative works, facilitate Nigeria's compliance with obligations arising from relevant international copyright treaties and conventions, as well as enhance the capacity of the Nigerian Copyright Commission for effective regulation, administration, and enforcement”.

The Act provides a broad explanation of copyright, ranging from literary, musical, artistic, audiovisual, sound recordings, and broadcast works. The legislation expands the rights of authors, raises the sanctions for criminal infringements and addresses the challenges posed by the digital and online use of copyrighted works. The law provides explicit protection for audio-visual works in digital content, which means online content including pictures, videos, sound recordings, and other productions cannot be used without the consent of the creators. Section 20 of the Act, however, lists the exemptions to which a creator can sue for copyright (Akpan 2023). Before digitalization, music creators are paid royalties through industry convention, private deals or ad-hoc laws, many of which are old fashioned. The music industry has struggled to adopt and adapt to these structures as music has transitioned to digital innovation. To understand these laws, the diagram below shows the fundamentals of a few facts on how the music industry royalty flows;



*Fig. 1: Basic rights and royalty flows from the use of digital music tracks in the music industry (Rosenblatt, 2018).*

### **Theoretical Review: Disruptive Innovation Theory**

The most widespread and frequently applied model used to explain the impact of digital changes in the music industry is to refer to theories of disruptive technology or disruptive innovation in which technological progress leads to innovation and market alterations (Moreau, 2013; Nordgård, 2016). The more a firm grows and improves its competitiveness in the value network by meeting the needs of its consumers, the less it is capable of achieving the needs of other segments in the market. This, however, will lead to weakness in its capacity and desire to develop new applications (Moreau, 2013).

Scholars define disruptive innovation as the introduction of a product or service in the

industry which performs better and at a reduced cost than the existing product by shifting the market or product leaders in that particular market space and transforming the industry (Rouse, Pratt & Peterson, 2019). In the music industry, Vazquez (2017) describe disruptive innovation as advancements that establish new markets either by finding new customers or transforming the existing market by introducing simplicity, convenience, accessibility and affordability. Technological advancement and digitalization have been part of the recorded music industry for ages before the introduction of Napster and streaming platforms like Spotify, YouTube. They exist with important technologies like the introduction of the CD and DAT tapes in the middle 80s, followed by CD burners, Mp3 files and Mini-Discs (Nordgård, 2016).



### **Empirical Review**

A study carried out by Kenechukwu (2020) which examined the impact of music industry digital innovations on economic development using Nigeria as case study found that social media now plays a vital role in the marketing and sales of music and providing users with methods to share music and enhancing record companies with platforms for online streaming services. Hesmondhalgh (2013) reveals that spread of technological innovations like personal computers and the internet in the cultural industries had a major impact on the recording industry. Digitalization makes the copying of information easy and occupies less disk space and bandwidth than other non-print media experienced through computers without much distress (Hesmondhalgh 2013).

Leurdijk and Nieuwenhuis (2012) argue that sharing music over the internet enables artists to get broader reputations and more opportunities to increase record sales, live performances and promotion which sometimes can be achieved without the help of music companies. The authors submitted that the music industry faced substantial revenue loss due to piracy of illegally shared downloaded music from P2P networks mentioned as the main reasons. Forde (2017) argue that while custom playlists can bring unknown artists to millions, it is also destroying the music albums. Researchers like Nordgård (2017) and Marshall (2015) argue that on-demand based streaming has grown massively and dominated over the recorded music economy. For this reason, music streaming has benefitted the music industry by helping to eliminate piracy by offering cheap labour and user-friendly access to music and also helped record companies in combating illegal digital offers in legal behaviours. Kenechukwu (2020) state that digital technology and social media have not only influenced the way music is consumed on personal devices but has also

influenced the live shows and festival circuits, respectively. Digital innovations have made artists less dependent on the traditional players in the music industry as many bands, and single musicians now distribute their music directly on the internet. Nordgård (2016), digital change has reshaped the music industries value chains and structures, including the role of the artists. Tschmuck (2016) points out that the digitized music industry has gone from a 'label-centred model' to an 'artistic-centred model'. However, there are considerable doubts whether digital developments generate greater artist control and participation, or if it weakens the power of industrial, professional and institutional cultural production. The effect of digitalization has made the artists have more control/responsibilities of building up a music career with an increasing share of the channel functions.

### **Methodology**

This study adopted qualitative research methods and obtained secondary data of Nigeria market insights on digital music streaming services. This study was limited to digital music streaming services, e.g. Spotify, Deezer or Apple Music, offer unlimited access to their content libraries for a monthly subscription fee (without any advertising). Music can be streamed to various connected devices. But ad-supported services, with forced commercial breaks between the tracks, internet radio or video streams (e.g. YouTube) were not included in the study. The data encompasses B2C enterprises. Figures are based on the Digital Music segment. Digital music was operationalized as audio content distributed to the end-user over the internet. This includes paid digital downloads of professionally produced single tracks or albums/compilations as well as subscription-based on-demand streaming services. All monetary figures refer to consumer spending on digital goods or subscriptions in the respective segment.

The segment size was determined through a bottom-up approach. This study therefore used annual financial reports of the market-leading companies and industry associations, third-party studies and reports, survey results from the Statista Global Consumer Survey for the period of 2017 to 2023 to analyze the Nigeria digital music streaming services. The analysis of the data was done using descriptive statistics and presented through table, bar-charts, pie-chart and histogram.

### **Results and Findings**

As technological innovation began to advance, the Nigeria music industry is a prime catalyst and benefactor of its fruits. This study presents the results and major findings on the major consequence of digital revolution on digital music streaming in Nigeria music industry. Just as cassettes found their niche, the actual music recording process has taken a turn from analog to digital. When comparing the music consumption patterns of nowadays and those of only one decade ago, it is astonishing how deeply technological progress has influenced the digital music market. The disruptive impact of Music Streaming services like Spotify or Apple Music not only won the battle against illegal distribution, but also broke down all frontiers and made access to all kinds of music as easy as ever. However, in order to stand out, many services are now starting to reverse this trend by investing in exclusivity – like pre-releasing new music or

offering unique content such as concerts or podcasts.

This study revealed that, the process of releasing music on CDs, vinyl, or cassettes initially used to be the only way to distribute music in the past. While this still in practice, the traditional method of physical music distribution has become less relevant, less applicable and applied. The study confirmed that, the most popular and easy way to distribute music in Nigeria today is through digital distribution. This involves releasing music on streaming services or download platforms. More artists and creators have begun to switch to digital platforms due to technological innovation to get music onto Digital Service Providers (DSPs) companies. The top DSPs Companies Revenues (as shown in Table 1) shows the consolidated revenues of the selected companies. Consolidated revenues are the gross revenues of a company and its subsidiaries as shown in the most recent audited consolidated financial statements of each year. All data on stock-listed companies comes from "Data from Quandl and WVB". Data on private companies worldwide comes from BoldData while information on private companies in Europe is provided by North Data. The study used the average exchange rate of each year to convert from one currency to another. The source of the historical data is Statista, based on the IMF and other sources.

**Table 1:** Annual Revenues per Digital Service Providers (2017-2021)

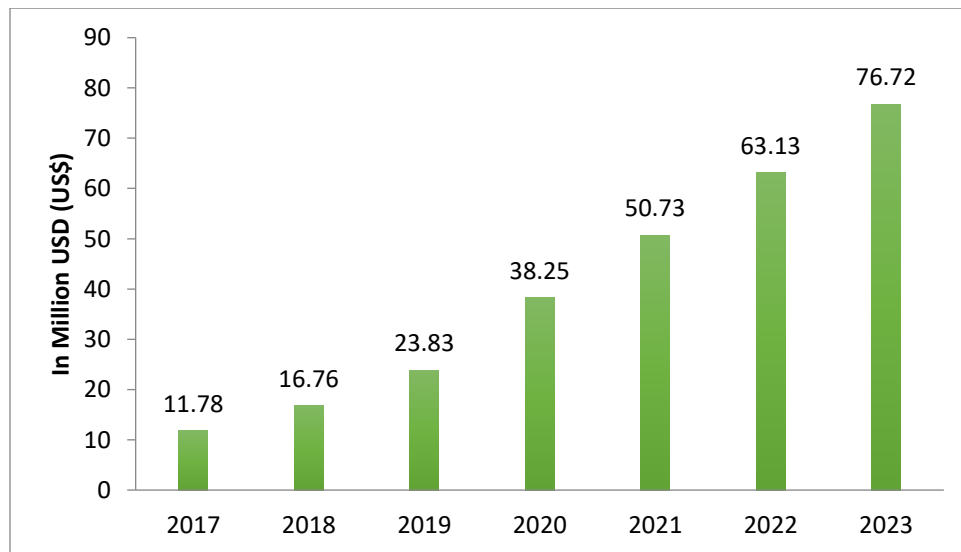
S/No.	DSPs	Annual Revenues per DSPs (in million USD)				
		2017	2018	2019	2020	2021
1	Alphabet Inc.	110.90	136.80	161.90	182.50	257.60
2	Amazon.com Inc.	177.90	232.90	280.50	386.10	469.80
3	Apple Inc.	229.20	265.60	260.20	274.50	365.80
4	Deezer	-	0.20	0.24	0.33	-
5	Reliance Industries Ltd	61.55	81.44	84.48	63.01	-
6	Sirius XM Holding Inc	5.42	5.77	7.79	8.04	8.70
7	SoundCloud Ltd	0.02	0.05	0.11	0.16	-
8	Spotify Technology SA	4.62	6.21	7.57	8.99	11.55

Source: Statista Company Insight (June 2022)

The major DSPs and key players include Spotify, Apple Music, Deezer, Sirius, SoudCloud, Boomplay, Tidal and Amazon Music. Study also revealed that, User Generated Content sites like Instagram, Facebook, YouTube, and TikTok are target

platforms. Kenechukwu (2020) supports those streaming platforms like YouTube, Apple Music and Spotify has enabled thousands of Nigerian artists to market their new songs and videos.

**Fig. 1:** Nigeria Market Digital Music Streaming Revenue (in Million USD)

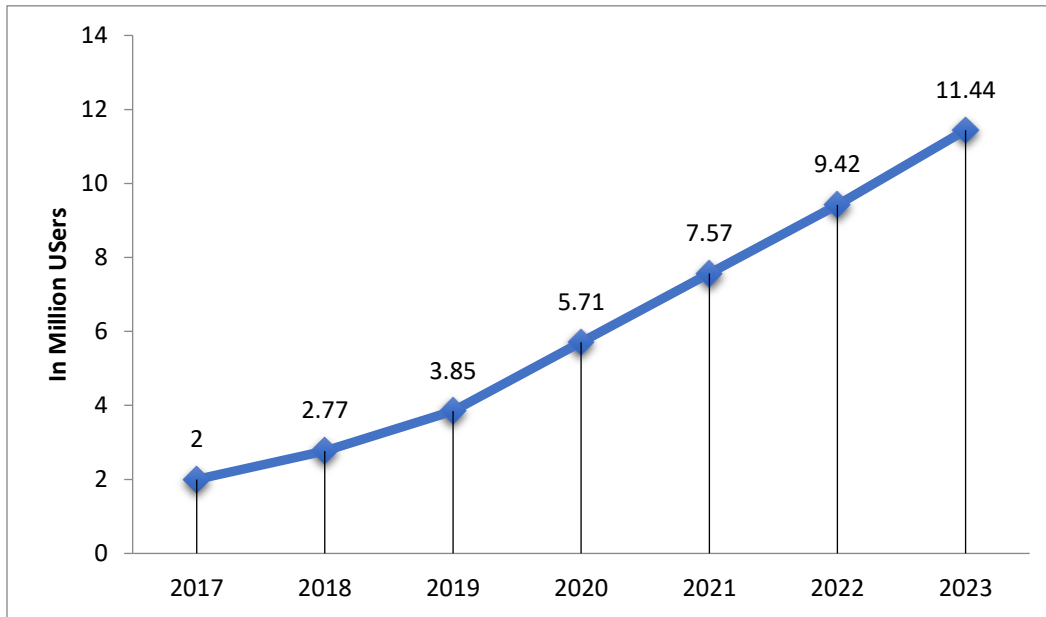


Source: Statista (2023)

The figure 1 shows the revenue development of Nigeria digital music streaming for each year. The result implies that digital innovation has positively impacts on Nigerian digital music streaming market. This is in agreement with the study of

Kenechukwu (2020) who found that digital innovation has greatly helped Nigerian artists achieve a level of prominence and income success.

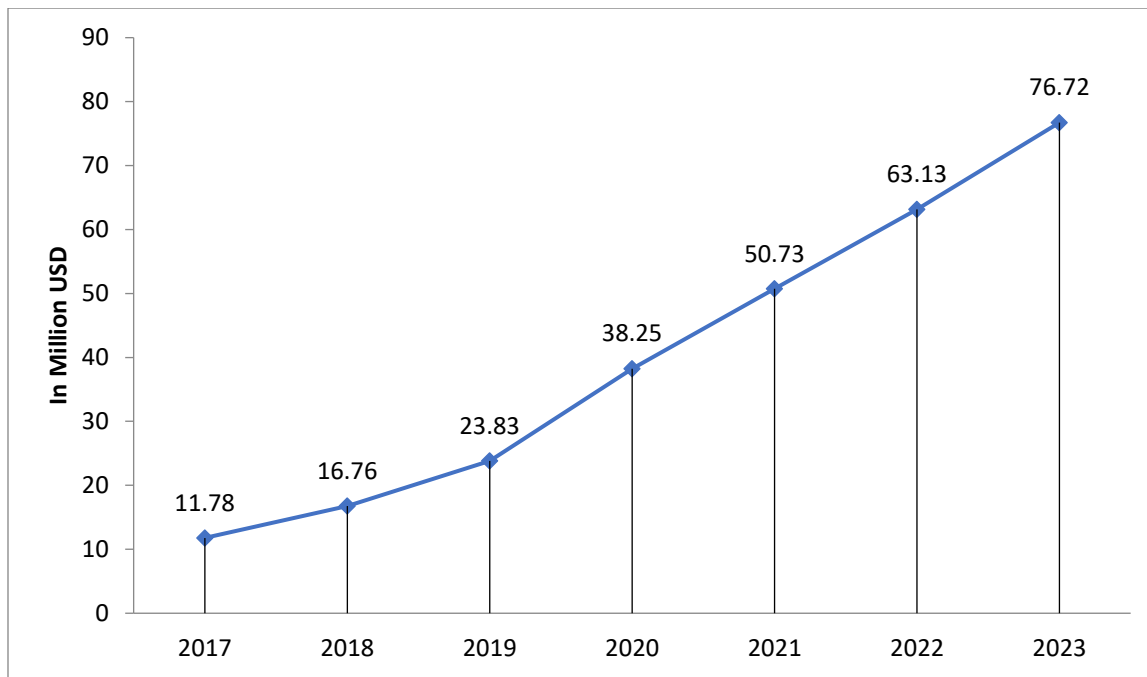
**Fig. 2:** Active Paying Users of Digital Music Streaming in Nigeria



Furthermore, the Nigerian music industry is witnessing a revolution regarding technological advancement, and it seems it is affecting the Nigerian users of digital music streaming, artists and consumers favourably. Finding of the number of active paying users

and average revenue per users of the selected market presented in Figure 2 and 3 affirms that digital innovations have a positive influence on users of digital music streaming market in Nigeria.

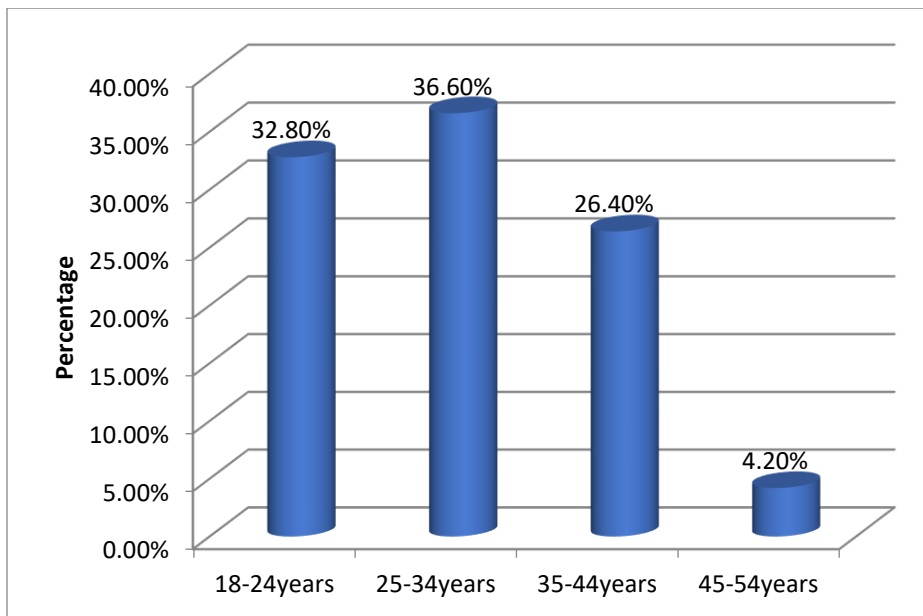
**Fig. 3:** Average Revenue per User of Digital Music Streaming



In addition, digital technologies have been bringing the artists closer to their fans such that digital streaming platforms have become social community. In light of this, artists have been trying to give their close relationships with their fans. The illustration in Figure 4, 5 and 6 showed the demographic distribution of Nigerian digital music streaming users by age and gender indicating that significant number of Nigerians by gender in respective of their age are now using digital music platform. The consumer drives any business,

so it comes as no surprise that the advent of the internet and technology empowered young Nigerians to send a meaningful message to the music industry. Young adults, in particular, have had ready access and time to spend on the Internet. Fed up with the continually rotating Top 40 songs heard on local radio stations they used the Internet to explore alternative and fresh styles of music.

**Fig. 4:** Digital Music Stream Users by Age



**Fig. 5:** Digital Music Streaming Users by Gender



Furthermore, young Nigerian artists have found the most substantial freedom and advantages from the digital revolution. The Internet has provided a lot of artists with the tools to take control of their own destinies. The online world has helped artists promote their music in ways unheard of back in the early nineties. Artists can now easily stay connected with fans through websites, social networking sites, and the occasional chat

room. Further, music may now be distributed directly to the fans instead of having a major label package it and push the promotion campaign.

From the tremendous advantages and few dismal drawbacks the technological innovation offers artists, it is plain to see why so many of young Nigerian artists have rejoiced at the technological advancement.

The entire music landscape has morphed into a playdough that gives innovative minds the power to shape and mold the ideas of tomorrow. The Internet has been the most transformative technology in the history of Nigeria music industry, from connecting directly with fans and crowding the music market, to sparking the passion of live music, promotional innovativeness, and new music all together. The technology has opened additional avenues of opportunity for the young Nigerians in the world of digital music because a musician does not have to be a recording artist or a performer to thrive in today's digital music industry. They could be a songwriter, lyricist, performer, band member, entertainer, promoter, entrepreneur, fashion designer, producer, teacher, or small business manager.

### **Conclusions and Recommendations**

The technological innovations of the internet and MP3 has revolutionized the Nigerian digital music market and transformed how people interact with music. The findings of the study demonstrate that digital innovation positively influence Nigerian digital music streaming users, artists and consumers. This digital revolution has tremendously changed the landscape of the Nigeria music industry. The hunt for a general, reliable and profitable business model continues. The digital revolution could also be known as the consumer evolution, as it led to a change in how Nigerian users and consumers value music. The significance of affordability and convenience has increased the value of mobility. The appearance of P2P networks, such as Napster, led to the appreciation of variety and value of new music. From the LP record to the MP3, consumers helped to fuel and define the next technological advancement. Yet, not since the invention of the LP has technology so drastically altered the musical landscape. The technological

innovation has altered and simplified the music listening experience of Nigerians, while providing digital distribution platforms to feed the immense demand of music fans. Certain DSPs companies identified in this study are, Spotify, Apple Music, Deezer, Sirius, SoudCloud, Boomplay, Tidal and Amazon Music. These companies advance the music technology platform by creating the most popular personal music player to date (the iPod) and by initializing the first legitimate digital music retail store (iTunes). The blend of the two revolutionized the way music was distributed and set the norms for a technological society. A chain reaction started, as consumer's values fueled technological innovation, which in turn fueled the empowerment of the consumer and artist. The development of technology provided freedom to the Nigeria digital music consumers and that translated into empowerment. Nigeria young artists became empowered as well. Technology provided an alternative to the major record label by helping young artists explore new provocative promotional avenues and find new sources of revenue. Essentially, it gave Nigeria artists the option of controlling their own careers, music, and income. This is a step in the right direction for many critics of the corporate music world. The newfound freedom for Nigeria digital music users, consumers and artists unshackled them from the control of the record industry; however, this empowerment led to a profound restructuring of the Nigeria music industry. Finally, the study contributes to the body of knowledge by exploring digital revolution and its resulting consequences on technological innovation in Nigeria music industry. For this reason, the study presents insights that have suggestions for music managers and policy makers in the music industry.

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