

# **Assessing the Financial and Global Contributions of Nigeria's Music Industry**

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## **Abstract**

Like any other in the world, the Nigerian music industry attracts enormous economic capabilities and draws enormous global recognition. This is evidenced by the increasing record sales and performance of players in the industry, both contemporary and gospel which is recording high performance and breaking financial limitations, adding value to Nigeria's struggling economy. This paper examines the music business and the current trends in Nigeria. To effectively address these identified trends, it discusses these sub-topics; description of the Music industry; Contributing facets of the music industry in Nigeria; collaborations between Nigerian artists and international artists; assisting the music industry with their frame and scales; notable Nigerian artists that have propelled the growth of music industry; the diversity and genres of the Nigerian music industry; and the challenges facing the music industry. It was discovered that the music industry in Nigeria urgently needs a thorough engagement to drive and contribute to the development of the nation's economy, which is in dire need of resources to drive its development agenda. It recommends, among others, that to boost the music industry in the country, the government should formulate and enforce official policies about copyrights to deter the activities of pirates, which limits the enormous resources which should accrue to the artist and the country.

**Keywords:** Music, Music industry: Artists, Current trends.

## **Introduction**

The Nigerian music industry is unarguably one of the most diverse in the world. The level of diversity in the industry is not surprising as Nigeria itself is a very diverse Nation that houses more than 250 ethnic groups (Ojukwu, Obielozie & Esimone 2016). Apart from this, Nigeria has vibrant popular music of different genres, which is driving entertainment and reflecting the citizens' cultural wealth and strength, culminating over the years into giving the country international recognition through groundbreaking music products and the discovery of multitalented artists. With an estimated population of over 200 million, the nation makes available a market large enough to sustain and ensure the commercial success of most artists in the music industry, secular, traditional and contemporary.

In the last ten years, the Nigerian music industry has witnessed significant improvement with appreciable economic returns for both the artist and the industry's expansion. Its impact has been widely reported and acknowledged within the African continent and worldwide. According to the award-winning producer/artist ID Cabasa, "Our music is sounding better, and it is up to international standards; likewise, in lyrics and content, we are growing in terms of acceptance.....(and) in Africa, we are the best, (while) in terms of the music video we are growing....." (interview 2008). This paper, thus, attempts to analyze the music industry and its current trends in Nigeria, emphasizing its growth and impact on national development and global recognition.

### **Music Industry Defined**

An industry comprises various specialists who constitute and act as the driver of the sector, whether in production, agriculture, education and even music. The music industry has to do with producing, distributing and selling music in various forms and promoting live musical performances. The industry comprises several activities and organizations by different artists working towards the defined goal of showcasing individual talents and expanding the entertainment industry in Nigeria. As noted by Ojukwu et al. (2016), artists in the Nigerian entertainment industry have goals and ends. They are majorly united in the goal of processing and distributing musical products to consumers to make maximum profit. The Nigerian music industry is also seen as taking care of all aspects of the music business, having different organizations and outfits working together for a common goal and the stakeholders in the joint business include; artists, composers, managers/ talent developers, the media, live music promoters and distributors, among others.

Winston (2009) also sees the musical industry as consisting of the compares concerned with developing musical content and personalities, which can be communicated across multiple multimedia, while the industry strongly relies on the models of creativity, reproduction, distribution and consumption to function. Expanding the forgoing thoughts, industry" comes to bear where there is commercial exploitation of a product or an item which often goes through the essential connections of production, marketing, distribution and consumption (of the products) that can also have services. The music industry can be viewed as the apparatus coming together for the responsibility and bringing together music production, commercialization and consumption in various formats, physically, digitally, live or in any other multimedia forms.

Okafor (2009) noted that the music industry is an aggregation of several activities and organizations working together towards specific ends but united in the common goal of distributing music for profit. Thus, the consequences of this are that several beneficiaries of this profit exist, including the composers, the artists, the industrialists, the agents, the producers, the marketers and the users. The industry, therefore, offers opportunities to several disciplines, talents, organizations and persons.

The music industry is an enterprise with multifaceted stakeholders and beneficiaries with the single aim of promoting economic gain. The stakeholders, as spelt out, include artists, composers, talents developers and promoters, while the beneficiaries include the consumers, producers, marketers, distributors and music commercial centres, amongst others.

It is crucial to establish that the music industry of any country is essential to the life of existence of the social life of any country. It is situated at the heart of the country's entertainment industry which forms the core of transportation of its cultural component to the outside world. The music and entertainment industry thus becomes a fertile ground for tapping and disturbing the talents and creativity of musicians. The music business is, therefore, the totality of the several groups involved in music production that work together towards a common objective of making money through music distribution.

### **Contributing Facts of the Music Industry in Nigeria**

Many issues contribute to the growth and performance of the music industry economically and otherwise in Nigeria. In order words, we have different aspects of the musical industry that enhance the performance of the industry. One such aspect is the increasing sales of records produced by our artists. Gronov and Sacinio in Emielu (2008) gave these statistical records of record sales: "In 1981, 4.5 million records were sold, in 1986, 5.5 million: in 1991, 8.5 million and in 1995, 12 million records were sold nationwide. "The World Bank estimated music sales worldwide to be 6 billion dollars annually. A quarter of this estimate (\$1.5 billion) comes from African music, prevalent music groups and globally recognized artists. As a result of the enormous potential of music in Africa, the World Bank had agreed in principle to divert a substantial part of its annual \$300 million allocation for the popular music business existing in the area of music sales, sales of records.

Another contributing aspect to the music industry is providing jobs and wealth to several people in the industry. The jobs are provided to people such as songwriters, music publishers,

composers, arrangers, producers, music recording and marketing companies, printing companies, cassette, CD, VCD, DVD manufacturers, wholesalers and retailers of musical recordings, dealers of musical instruments, studio and stage sound engineers, musicians, singers, dancers, promoters, talent scouts, entertainment centres, stage designers, lighting crew, structural engineers, advertising practitioners, media houses and any more professionals. Thus, according to Einielu (2008), income generation and distribution in the popular music industry is broad-based and far-reaching. Many monies go to the government from the taxes collected annually from these professionals.

Also, the music industry has the facet of making profits from Nigerian musical instrument sales. This could be done by setting up an industry for manufacturing musical instruments with factories in designated zones throughout Nigeria (Vidal, 2000). The industry will be charged with the taste of researching, developments for local consumption, as souvenirs for our tourist industry and as toys for children within and outside the country. Though this has not begun in Nigeria, if done as suggested by Vidal (2000), as in countries like America, it is another way of enriching the music industry.

Apart from these, other areas that could be exploited to assist the music industry, as in countries like America, is in Luman's development. Experiments and tests will be carried out continuously during the first few months of a child's life. These tests are to be in addition to those to be carried out on every child at birth to determine the presence or absence of human potentials necessary for human development in all the sense facilities of the human race (Vidal, 2000). This experience, as practised in America, is to develop human potential since every country can only develop with a productive human resource. National development equals human development.

Corroborating the above, Ogunrinde (2015) averred that Nigeria has the potential because of the abundance of human potential. Nigeria is developmentally poor today because its human potential has yet to develop fully. A nation's people can create and produce that constitute development; as the minds of humans develop, they can design and build bridges, motorized vehicles, aeroplanes, spaceships and space laboratories and other technological wonders. If this idea is brought to bear in the music industry, where human resources are developed to produce music of various types as well as musical instruments, the music industry of Nigeria would be more enriched and far-reaching.

## **Nigerian Artists on the Global Stage and the Growth of the Music Industry in Nigeria**

In Nigeria, the music stage and industry has witnessed a rapid increase and significant transformation in the number and influence of artists who have brokered deals through international collaboration within the last couple of years, ranging from studio to stage and a business alliance. Notable artists that have graced the Nigerian stage with home-grown artists in the past include; R.Kolly, Jot, Beyonce, Nas, 50 Cents, Missy Elliot, Jay-Z, Sean Paul, Akon, Fat Joe, Snoop Dogg, Wyclef Jean, Kirk Franklin, among others. These display musical vitality, overtly international presence and success, showing how Nigerian artists have become vast in their musical skills and fame, putting the country on the global stage.

Also, the music industry has recently witnessed a crop of artists that present cases of vitality in which they use their talents, creativity and entrepreneurial exuberance to rise above their challenges. They can forge musical ties in Africa and beyond, engage in artistic collaborations, and attract international affiliations. Among recent attestations are Kanye West's G.O.O.D. music singing on D'Banj as well as Alcon's Convict Records singing on Wizkid through E.M.E. in Lagos while also billing 2 Face Idibia and P-square on Convict/citrum African four. Through the present generation of artists, the Nigerian urban sound new, dubbed "Afro hip hop", has been able to invade the international space with positive reviews and accolades, signifying what these artists are able to achieve through resilience (Wale, 2016).

The vibrancy of the nation's artists' talents is also reflected in the recognition of works through laurels won by Nigerian artists on the international scene. Femi Kuti won the "African Artists of the Year" at KORA Music Award in 1999 and has since received three Grammy Award nominations to date. The fact at KORA was repeated by the duo of P Square, who won the African Artist of the Year at the 2010 edition in Ouagadougou; 2-face Idibia has been a multiple award winner from MOBO Awards to MTV (MAMA) Awards, capping it with Best Selling African Artist at the World Music Awards in 2008 and Best African artist of the Year in 2011(with D'Banj). The 2014 MTV(MAMA) Awards also witnessed much recognition for Nigerian acts. Davido capped Artist of the Year as the best male artist and Tiwa Savage as the best female artist among other Nigerian awardees.

The Nigerian artists' efforts have yielded much fruit as they have contributed in no small measure to enriching the music industry and making its fame grow nationwide and internationally.

### **Some Notable Nigerian Artists that have assisted the Growth of the Music Industry**

Ojukwu, Obielozie & Esimone (2016) opined that a few Nigerian artists are worthy of note, as some have pioneered a whole genre of Nigerian music and others because they have popularized and, in some cases, internationalized Nigerian music, contributing positively towards Nigerian Cultural revival, bringing it closer to Nigerians and the world at large, consequently enriching the music industry.

One of these artists is Innocent Idibia (with the stages name: Tubaba/Tu-Face). He began his professional career with the Plantation Boiz, a trio bond that consisted of him and two other artists, Face and Blackface. The band released two successful albums in 2000 and 2003 before disbanding in 2004. Tubaba released two more albums before releasing his all-time single. 'African queen'. He is usually credited with attracting a new generation of millennials to Nigerian music. He has quite an impressive collection of local, national and international awards to his credit.

Another notable Nigerian artist is Peter and Paul Okoye (Psquare). They are a Nigerian R&B duo composed of identical twin brothers. They drew their inspiration from their musical idol, Michael Jackson. Their artistic talents are precise dance routines, which made them household names in Jos, Plateau State, where they grew up and later became even more popular. When they released their second album in 2005, they released and sold several albums creditably.

In addition, the industry parades the famous Mavins Record. *Mavin Records* is a revamped Nigerian-based record label founded by recording artists and producer Don Jazzy on May 8, 2012. The label is home to recording artists such as Tiwa Savage, Dr S.I.D., D'Prince, Di'Ja, Reekado Banks and Korede Bello. On May 1, 2014, they collectively released "Dorobucci", a globally acclaimed art masterpiece. They have also released other singles like Adebisi, Looku-Looku, Godwin and Arise. Mavin Records was nominated for Best Record Label of the Year at the 2013 City People Entertainment Awards. The label won the Best Reward Label of the Year in 2014.

Finally, another artist worthy of mention is Wizkid, Ayodeji Ibrahim Balogun. He is a Nigerian recording artist, songwriter and performer. 2009 he signed a lucrative deal with Banky W's imprint Empire Mates Entertainment. He rose to prominence 2010 by releasing the song "Holla at Your Boy" from his debut Studio album, superstar, in 2011. His work and contribution to the Nigerian music industry have earned him several achievements, including a B.E.T. (Blade

Entertain Television) award and a MOBO (Music of Black Origin) award three times. The headiest awards were two time Channel O Music Video awards, four times Nigeria entertainment awards, a Ghana music awards, two times Dynamix All Youths awards, two times City People entertainment awards, and future awards.

### **The Diversity of Nigerian Current Pop Music Industry**

Nigeria has an estimated population of 200 million citizens and comprises many 3 major ethnic groups. The country is broadly perceived in three major regions in connection with the major ethnic groups in the North (Hausa, Fulani & Kanuri): in the Southwest, the Yoruba and their various sub-groups, and the Southeast, the Igbo people. This audience helps to sustain most artistic endeavours, and most artists direct their music to domestic audiences. Nigeria's cultural heritage is an excellent source of pride, and this serves as a good background or graze for our artists to strive (Ojukwu et al., 2016).

The Nigerian popular music industry is one of the most diverse in the world. Nigerian artists can hardly be classified as falling under a particular genre as most migrate spontaneously from one genre to another as the tides of an ever-changing music culture sweep through the country. The artists continued to apply creative ideas in order to enhance their lives and explore their environment to add meaning to their lives and the world at large in order not to be put off the market since their propelling force is the financial gain and popularity it commands, but within all these lies the message it portrays.

Nigerian contemporary pop music has moved from one stage to another to conform to the current trend. The industry is so dynamic that it is known worldwide. The world's music is only complete with Nigerian pop music, which is why different foreign artists come to sing or perform in Nigeria. Nigerian contemporary pop music covers so many folk songs which have their origins from the various ethnic groups in the country and popular songs with roots from other foreign cultures, especially from the West. However, each song genre is so distinctive, each having its own techniques, instruments and language. Every performance has a targeted audience, and almost all contemporary music targets youth.

### **The Challenges Facing the Music Industry**

Wale (2016) gave some challenges that face the music industry. He grouped these into copyright issues and the informed music marketing system, lack of official government policy



and enforcement, and lack of proper understanding of the music industry by artists. These will be discussed briefly in the following paragraphs;

### **Copyright issue and the informed music marketing system**

Piracy is one of the challenges facing the music industry. Stobart (2010) sees piracy as the insidious animal activity threatening musicians' livelihoods, creativity, and production. Piracy excites everywhere there is musical activity though at different levels, but in Nigeria, it is practised with impunity and utter openness. Omorogbe(2009) agreed too that piracy is the major problem the music industry is facing. Tony Okroji (2009), in his case, traces the roots of piracy in the Nigerian music industry, which he termed a "cancer", to the 1980s with the introduction of cassette technology.

It was agreed that the proliferation of piracy and abuses of intellectual property rights had roots in the void created by the exit of major labels that used to have accredited agents and networks for music distribution. "Music marketers" came to being today to fill the void of what should be a proper distribution channel for records works and new have their business concern situated within the famous "Alaba international market," Okoo, Lagos. Indeed, this is the heart of piracy operations in Nigeria.

Thus, the issues of piracy, copyright, and intellectual property abuse are all intertwined bands deeply rooted in the present distribution system that favours Alaba Market while the artists and all associated with the entertainment/ music industry keep losing money/wealth. The way artists lose money from physical piracy is the same

the way they lose revenue from media houses, telecom compares and public places that use music in Nigeria without proper licensing.

### **Lack of official government policy and enforcement**

The Nigerian government is yet to have any official policy or proper way of enforcing policies to protect the intellectual rights of artists. This might be because the government has yet to see the music and entertainment industry's viability as a sustainable revenue generation sector. The I.I.P.A. (2007) observed that "there is little enforcement activity in Nigeria, and cooperation between government agencies to implement and enforce the law, including law enforcement, needs to be more active and consistent. Even though we have the Nigerian Copyright Council (N.C.C.), the sale of pirated CDs, DVDs and VCDs is still unabated while the market remains untouchable.



The N.C.C. launched the STRAP (Strategy Against Piracy) in 2005, which is supposed to be an effective anti-piracy campaign organ of the commission. One of the components of STRAP is enforcement which the agency hopes to realize under the commission's powers under the Copyright Act through Anti-piracy raids. Destruction and seizure of pirated works should be done. Arrests and persecution of offenders should be made. However, despite this agenda, it was noticed that piracy is in full gear, and the Alaba market, where business is booming as unusual, still displays pirated products in the open.

Thus, the above trends of events and the increasing growth in piracy and the plant where these discs are being produced without proper licensing reveal the fact that the efforts of government agencies are inadequate and that classic measures are needed to curb and prosecute perpetrators of these acts under the law.

### **Poor Understanding of the Music Industry by Artists.**

It is a dangerous trend that occurs when music practitioners do not understand the intricacies of the music business. This is likely to hinder the industry's growth and even destroy any structure the stakeholders are trying to build. Inadequate awareness of issues leads to a display of unprofessionalism which sometimes makes some artists even engage pirates as avenues of publicity and marketing. Lack of awareness about copyright and intellectual property has led many artists to commit blunders they regret. Such ignorant to commit blunders they end up regretting. Such ignorant trends of events in this area are seen in some artists selling their master tapes to marketers out rightly at Alaba for an agreed fixed sum and ending up regretting after they discover their work made huge sales (Wale, 2016).

### **Conclusion**

From all that has been discussed thus far, it is gloving that the Nigerian music industry has come to stay. It has come a long way as artists, through their products, have popularized themselves, their country, Nigeria, and Africa. Nigerian artists have forged musical ties in Africa and beyond, engaging in artistic collaboration and attracting international affiliations. This is a positive trend seeing Nigerian artists earning money internationally through music. It must also be noted that the group of artists discussed represent just an infinitesimal group compared to the rest of the galaxy of artists in the country that has yet to be mentioned and who do not have the opportunities. This, therefore, should move our government to make it imperative to have a policy and an atmosphere that will make the home-grown music industry

sustainable. In this dispensation that the government of Nigeria is harnessing its potential towards achieving the Millennium Development Goal (M.D.G.s) geared towards a sustainable economy, the government needs to think in words and rethink the music industry. If it is adequately managed and regulated through financial intervention, investment and enforcement of copyright law, the industry has the potential to generate massive revenue for the country. To support this view, Kargbo (2006) opined that the authorities must realize that music is a multi-billion dollars business. Apart from oil and perhaps the movie industry, this is the only industry or sector with the potential of earning easier but well-earned money for this country than the music industry.

### **Recommendations:**

Every industry can survive with funding; the music industry is no exception. The government should intervene in financial institutions in Nigeria by investing in the music industry to boost it, as some weak banks were saved through the central bank's intervention in Nigeria.

It is recommended that official government policy about copyrights and strict policy enforcement should be carried out to deter privates. This will be associated with proper training being given to the law enforcement sector to grasp the intricacies and interpretation of copyright law.

Creating awareness and ensuring public education about piracy and copyright issues is essential. This can be done through seminars and workshops and, most importantly, by incorporating it with the school curriculum in tertiary institutions for courses like computer science, law, mass communication and all creative arts courses.

Distribution is a crucial aspect of any viable industry; where this is lacking, the industry's survival could inevitably be better. A proper distribution network is crucial in the Nigerian entertainment/ music industry, whereby all labels/artists are required by proper regulation to subscribe to accreditation of distributions through regulations and policy.

For the country to be taken seriously within the global music economy, it is necessary to have a music database/chart system through music distributors and media partners. This will assist in opening international markets for artists whereby an artist's worth in terms of record sales can be accessed and assessed officially, avoiding estimation, assumption or projection.

Nigerian artists should create a pressure-like union that will help preserve their interest and harness the potential of the musicians towards artists' development by collaborating with music experts to give training/seminars to artists from time to time.

There is a need to explore and develop digital music distribution in time with the global trend. This is imperative as the music industry is becoming digital, and for Nigeria to comply with the digital age, there is a need to explore the possibility of this avenue in the Nigerian music industry.

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