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# **The Impact of Music Industry Digital Innovations on Economic Development – A case study of Nigeria**

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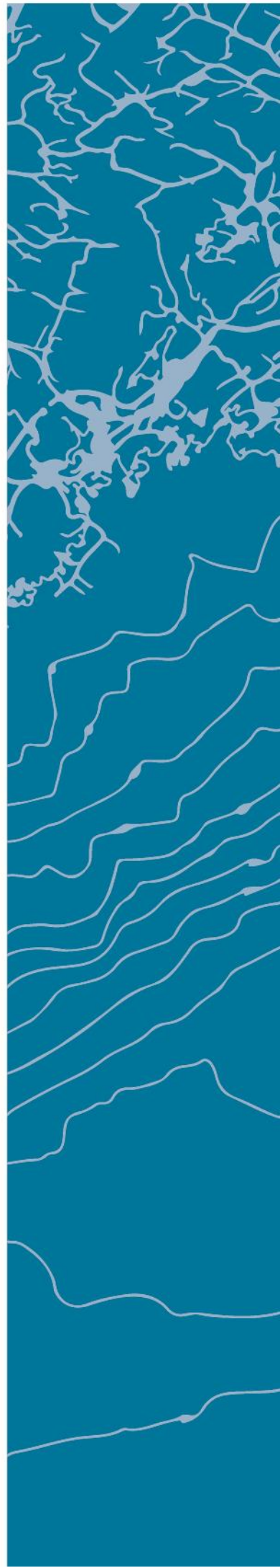
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## **ABSTRACT**

Building on the disruptive innovation theory and Do-It-Yourself concept, the study examines the impact of music industry digital innovations on the Nigerian economy. Based on the analysis of 10 interview participants (artists and music consumers), the study finds that digital innovations have positive effects on Nigerian artists and consumers regarding music production, distribution and consumption. Despite the favourable developments, the study also shows there is a negative effect regarding piracy. The research further reveals that digital innovation has a socio-economic impact in Nigeria, but the process of managing the music industry is deficient. It, therefore, suggests that overall, the impact of digital innovation on the Nigerian economy is inefficient. Hence, the study presents insights that have implications for both the managers of the music industry and policymakers.

***Keywords:*** *Digital innovations, artists, music industry, music consumers*

## **ACKNOWLEDGEMENT**

My sincere gratitude goes to Almighty God, for his grace, strength and favour throughout my education.

Also, expressing my gratitude to the Department of Popular Music (Music Business and Management) for the great lectures and support during the entire period of my master's studies in Music Business and Management and University of Agder, Norway for the opportunity to study this program. I am grateful to my supervisor, Professor Bendik Hofseth (PhD) for guiding me through and improving my work and for his constructive criticism and reliable encouragement throughout the course of my research.

To my parents, siblings and family members, thank you for the love and contribution throughout the course of my studies. I equally extend my appreciation to my friends and colleagues for their encouragement and support during the period of my program. In a unique way, I appreciate my interview respondents who brought out their time to respond to the interview guides as well as providing the information I needed to accomplish this study.

Kenechukwu Obinna Ofochebe,  
December 2020.

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# CHAPTER ONE: INTRODUCTION

## 1.1 Introductory Background

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, etc. (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).

Digital innovations in the music industry have opened new potentials for economic development that has to do more than the classical ways of distributing music. The music industry is previously dominated by the big record labels who control the market, the economy and the supply chains which has prevented artists from independently distributing musical works themselves. However, digital innovation has challenged and disrupted the traditional model, which relied mainly on the physical distribution of musical recording in CDs etc. These technological changes, most of which includes the use of internets, 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 Vazquez, 2017). Nevertheless, digital progressions in the cultural and creative industries have been an emphasis for debate, with arguments on the theories of disruptive technologies and innovation and issues of market transformations (Nordgård, 2017). A disruptive innovation theory has taken place by giving rise to new products, services, business models and music

markets. Thus, it is obvious that the music business, like any other business with strong online presence or which relies on digital technologies for its advancement, has become much more complex in recent years involving more stakeholders (Alvarez Vazquez, 2017).

The revolutionizing effect of digital innovations is prevalent in advanced countries, especially regarding streaming (Wlömert & Papies, 2016). Nevertheless, the challenge remains in determining whether such efficiency has been attained in developing economies, and therefore, this study tries to fill the gap. The purpose is to examine the impact of digital innovation on the Nigerian economy. Hence, data were collected from artists and consumers through an interview to be able to examine the extent to which digital innovations have affected the Nigerian music industry and the economy. Using NVIVO 12 for analyzing the data, findings revealed that despite the favourable effect of digital innovation, there is also a negative effect regarding piracy. The study further reveals that digital innovation has a socio-economic impact in Nigeria, but the process of managing the music industry is deficient. It, therefore, suggests that overall, the impact of digital innovation on the Nigerian economy is inefficient, implying that policymakers may have to invest in more control measures to prevent piracy.

## **1.2 Motivation of the study**

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 to the net the International artist prize amongst others (Leadership Newspaper, 2017; Oduyayo, 2018).

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.

### **1.3 Problem statement**

Digital innovations have transformed the music sector in intense ways, giving rise to disruptive innovation or technologies which has brought remarkable opportunities and intractable challenges in the world of music (Kabanda, 2016). While digitalization in the music industry looks like it is thriving due to the number of artists coming out daily with their albums and videos on MTV and streaming platforms, it poses implications to the type of music business practice that involves 'proliferation of mediocrity'. As argued by scholars, where most artists want to do the style of music that is reigning irrespective of their talent and ability. Thus, there is no artistic exposure to professional advice due to the exit of record labels, the marketers and distributors who are merely sellers most times determine the type of music artists release on a larger scale (Adedeji, 2016). Today, the Nigerian music industry is

facing a lack of proper business structures/efficient government regulations that enables an artist to be properly mentored through the expertise of music industry stakeholders that connect to all other workforces in the cultural industry. This type of structure had helped to develop many of famous Nigerian international artists in the past, including Fela Kuti and Sonny Okosuns of EMI records, Sir Shina Peters and Adewale Ayuba of CBS Records, and others who went through the proper structure between the 1970s to 1990s before it collapsed (Adedeji, 2016; Okoroji, 2009). According to Adedeji (2016), the Nigerian music industry is facing huge challenges from the exit of major record labels, which brought the collapse of the structure for the artists coupled with abuse of intellectual property which has potential to decline the music economy.

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—ranging from Britain to Brazil and from China to Nigeria, including other countries like the United States with strong copyright protection laws not excluded (Kabanda, 2016). Piracy affects proper remuneration of property owners, and it is roasting the music industry, including the artists as well. It is well known that piracy is a huge challenge in the entertainment industry where lack of suitable labels has been witnessed. Now we have an increase of amateurs as the industry is becoming unattractive to big-time investors. This is because as argued by Kozul-Wright (2003) “the importance of the (music) industry in the least developed countries is made more difficult by its informal and unquantified nature the availability of sales data reflects the interest of international recording music business, which continues to see these countries (like Nigeria) as potential consumers and not producers” (p. 12).

Digital innovations have increased Nigerians access to musical contents for free, which has also reduced musical pay. Online music platforms have replaced CD sales, and many people now download free music from the internet to fill the playlists on their smartphones, mp3 players, iPods, etc. (Iweka, 2018). Most artistic works are consumed without pay leaving artists with little or no income. For the upcoming artists, they are willing to produce music videos and songs and upload them on social media for free to gain popularity. Meanwhile, while they are gaining fame and popularity from the market, they are not doing well economically in terms of income because their musical works are consumed freely or not properly paid. Most artists globally have complained that royalties they earn are

very low compared to what is expected. Thus, based on data from IFPI (International Federation of the Phonographic Industry) (2015), “it is estimated that 20 per cent of fixed-line internet users worldwide regularly access services offering copyright infringing music” (p. 16). This estimation “does not include the emerging, but as yet unquantified, the threat of smartphone and tablet-based mobile piracy as consumers migrate to those devices” (p. 17).

Piracy in Nigerian music industry elevated with the introduction of “optical technology” for music distribution in the 1990s, which made piracy easier, faster and more accessible as long as people can afford a computer and blank CD-R with the appropriate software. International Intellectual Property Alliance (IIPA) reports of 2007 indicated that piracy in Nigeria has risen to 95% instigating an estimated loss of USD 119 million in the music and allied industry, hence, placing the country under the watch list (Adedeji, 2016). Kabanda (2016) argues that piracy can contribute to the “starving artist” problem and also reduce jobs related to the copyright industries. So, what is the future of artists and adequate incomes, and the recording industry’s transparency in the digital age? This study will be contextualized to uncover the challenges and prospects of the Nigerian music industry in the digital age as well as the role of the artists.

#### **1.4. Objective of the study and research problem**

The main objective of the study is to investigate the impact of digital innovation on the Nigerian economy. To investigate the phenomenon, the study develops a research problem (RP): To what extent do digital music innovation affect the Nigerian economy? To answer the research problem, the following research questions (RQs) are identified.

**RQ1.** What are the opportunities and challenges for Nigerian artists in the digital age?

**RQ2.** What are the strengths and weaknesses of the music industry structure?

**RQ3.** How do digital innovations in the music industry create jobs for people and organizations?

**RQ4.** What are the impacts of music industry digitalization on the improvement of socio-economic conditions in Nigeria?

## **1.5. Research gap**

Research has shown that digital innovations are transforming the music industry with entrepreneurship rush and increasing new projects attributed with extensive advancements in audience reach and online visibilities measured through capitalization and media impacts (Hadida & Paris, 2014). In Nigeria, digital innovations have been argued to democratize the music industry by reducing overpowering deals and control of the record labels, enriching organizations and making artists famous through online presences. On this notion, this study determines to research to investigate whether and how digital innovations can contribute to job creation and improve the socio-economic conditions of the country. On the contrary, research has also argued that digitalization poses implications on the music industry by hampering artistic income and experiences and collapsing business structures. Increase of piracy has also led to the "starving artist" problem, unemployment challenges and weakening economy in the music industry. It is still not clear the extent digital innovations are efficient for emerging economies like Nigeria. Based on this, it appears there is a gap to fill. Thus, this study also determines to conduct qualitative research to investigate the challenges and prospects of Nigerian artists, including strengths and weaknesses of the music structure in the digital age. This study focuses on the impact of music industry digital innovations on economic development using Nigeria as a case study.

## **1.6. Research disposition**

This research study is constructed to have six chapters in the following order. Chapter one is the introduction containing the background of the study, motivation of the study, problem statement, objective of the study and research problem and research gap. Chapter two is the literature reviews on music industry, digital innovations and artistic impacts. Chapter three contains the theoretical background and hypothesis development. Chapter four is the research and data collection methods and encountered limitations. Chapter five covers the empirical findings and data analysis. Chapter six includes the discussion, conclusion and suggestions for further studies.

## **CHAPTER TWO: LITERATURE REVIEW**

### **2.0 Introduction**

This section presents existing literature related to the topic of study. The section has been arranged in sub-themes, namely: meanings and discussions attached to the concept of digital innovations and copyright in the music industry, including its impacts on labour and economy. This section also highlights the origin and impact of digital innovations on artists in the music industry, including opportunities and challenges.

### **2.1 The Music Industry and Copyright**

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. The music industry occurs where there is commercial utilization of a musical product which goes through the main channels of production, marketing, distribution and consumption, including other services (Adedeji, 2016). This researcher asserts that "the music industry can be situated within this theory as the apparatus coming together for the responsibility and facilitation of music production, commercialization and consumption in various formats either physical, digital, live or in any other multimedia forms" (p. 262).

Wikström (2009) describe the music industry as "consisting of those companies concerned with developing musical content and personalities which can be communicated across multiple multimedia, the industry strongly relies on the models of creativity, reproduction, distribution and consumption in order to function" (p. 49). The music industry functions within the culture and entertainment industries and involves components of professionals working towards the commodification of music within the multimedia such as recordings, films, video, televisions, magazines, product endorsements, advertising, sponsorship, and so forth. Fran Healy cited in Nordgård (2016) argues that the heart of the music business lies within the relationship between the artist and the fan. People tend to observe the entire music industry as mainly the record business and thereby fail to notice the other three industries (publishing, merchandising and live). Thus, according to Nordgård (2016), "that is not to say that the recording industry is not important, but people tend to have an overly simplified image of how the music industries are organized and connected" (p. 7).

Intellectual property rights play a massive role in the protection and circulation of knowledge and creative industries like music and entertainment are the main industries in the 21<sup>st</sup> century. These industries have anticipated major economic importance that makes deep contributions to the global economy (Ouma, 2005). An author like May (2000) asserts that “the publishing, software and entertainment industries are represented as the paradigm of knowledge content for their products” (p.n.a). Thus, music as a creative industry can make a great contribution to the economy of a country, especially when it is cherished and protected. In advanced countries like the United States, copyright industries have flourished including over thousands of companies dealing with computer software, audio-visual works, music, multimedia products etc, which contribute to revenue growth, jobs and international trade (Siwek, 2002). In Africa, music is regarded as a way of life, and like other cultural industries, it can be a basis of wealth for developing countries. According to Penna, Thorman & Finger (2003), African music generates up to 50 per cent of the genre of World music and music can create capital for creative authors in developing countries. 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. Copyright owners have the right to control the reproduction of their work, receive payment 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 protection is a means of ensuring that the right of the creators is respected and that they are rightly rewarded for their creativity. Copyright protection enhances and promotes the development of artistic, literary and scientific works. The industry depends mostly on the existence of strong copyright laws and efficient enforcement of the laws. 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). Copyright in Africa (Nigeria) has developed over the last century. Looking at a brief narrative of the historical background, copyright laws in Africa were demonstrated along the lines of civil or common-law tradition. Towards the late 19<sup>th</sup> century, there were two different systems of laws that were practised in Europe which are author's right and the copyright system; hence, under both systems, printing development contributed to the development of copyright. In the English-speaking areas of Sub-Saharan Africa, the United Kingdom

copyright law was adopted, which could be traced back to the “United Kingdom Copyright Act of 1911” (Ouma, 2005). The Act 1911 law was applied by the British in all their colonies (South Africa, Nigeria, Kenya etc.). “In Nigeria, an Order-in-Council extended the application of the 1911 British Copyright Act to the Protectorates, the 1911 Act was applied” (Asein, 2004, p. 28). 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).

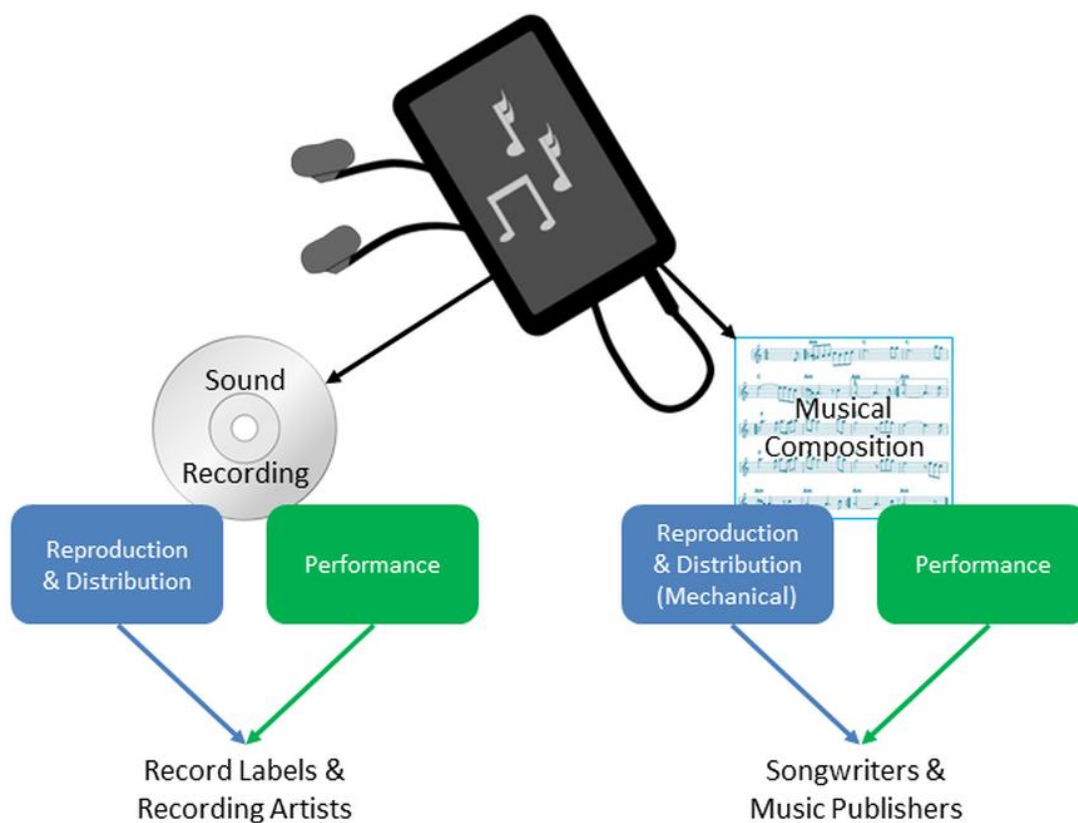
After inheriting the copyright statuses from the colonial regime, many African countries went through a break in copyright because of the efforts to amend the laws and enforcement. According to Laws of the Federation of Nigeria (1990) cited in Asein (2004), the 1970 Nigerian Copyright Act came into force and annulled the Copyright Act of 1911. The 1970 act was later found to contain some omissions which were improved in 1988, amended in 1992 and 1999 and most recent amendment in 2004 Chapter C20, Laws of the Federation of Nigeria (LFN). Kenya had the British Copyright Act of 1911 which was operational till 1966 when the Parliament passed the Copyright Act, Chapter 130 of the Laws of Kenya with provisions mostly adapted from its predecessor and amended many times. In the new millennium, the Copyright Act of 2001 was passed by the Kenyan Parliament and came into operative in 2003, which replaced the Copyright Act, Chapter 130 (Ouma, 2005). In South Africa, the 1916 Act was operational until 1965. The 1965 act also adopted many provisions from the antecedent, and it was amended seven times between 1978 and 1992. The last amendment was in 2002, in addition to the Counterfeit Goods Act and Intellectual Property Laws Amendment Act.

Many other English-speaking African countries including Zimbabwe, Tanzania, Malawi, Ghana, Uganda and others, also amended their copyright laws over the years providing for the protection of musical works, sound recordings and performers. The various amendments witnessed over the 20<sup>th</sup> century to date were greatly influenced by international laws, mainly the Berne Convention, the World Intellectual Property Organization (WIPO), Copyright Treaty, the Trade-Related Aspects of Intellectual Property Rights (TRIPS), etc. Most of the amendments were in response to innovations and technologies which brought the advent of the internet and rapid advances in digital technology (Ouma, 2005).



Collective administration of copyright and other related rights plays a vital role in the development and growth of the music industry. The collective management organizations assist in the collection and distribution of royalties on behalf of their members which might be quite difficult individually. These organizations are an integral part of the music industry in developing countries, and their role in successfully fighting against piracy to a certain extent, which is not their main function cannot be underestimated (Iddrisu, n.d.). In Nigeria, the ‘Copyright Society of Nigeria’ (COSON) is an association approved by the Nigerian government Copyright Act, Chapter C20 LFN, to officially act on behalf of artists and musicians for protecting, licencing and collecting royalties. COSON protects two classes of neighbouring rights which are life performance and expression of tradition, e.g. protection against reproduction, broadcasting, communication and distributions (Ahmadu-Suka, 2011). The body has been active in alerting the public on the dangers of piracy on the entertainment industry and Nigerian economy, while also pressing for more active policy on copyrights enforcement and penalty for piracy propagators (Adedeji, 2016). Any work suitable for copyright/neighbouring rights in Nigeria is protected without any regulations or required registration if the work satisfied the requirements of originality. Nevertheless, a copyright owner may freely register and deposit his/her work at the Nigerian Copyright Commission under the Copyright Notification Scheme (Ahmadu-Suka, 2011). Having an efficient and accountable collecting agency will aid in ensuring that royalties owed to artists will be allocated regularly (Ouma, 2005).

In the digital age, several bills have been proposed in the US congress that could enhance efficient digital music services and increase royalty payments for artists. The proposed legislations are “CLASSICS (Compensating Legacy Artists for their Songs, Service and Important Contributions to Society) Act, the Fair Play Fair Pay Act, the AMP (Allocation for Music Producers) Act and the Music Modernization Act (MMA)” (Rosenblatt, 2018, para. 1). 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;



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

Consequently, each recorded song that might be downloaded on iTunes, own on vinyl, heard on FM radio stations or played on Spotify had two copyrights which cover the musical composition and sound recording. Musical composition is created by a songwriter and managed by a music publisher, while sound recording is created by a recording artist and managed by a record label. Each of these two copyrighted works also has rights that digital platforms will need to license from the owner in order to play the track, which are the reproduction and distribution rights (Rosenblatt, 2018). However, this mixture of laws has led to complex and confusing situations today in which different types of digital music services will have to license different rights and pay royalties based on different schemes under different conditions. For instance, as stated by Rosenblatt (2018), “the law distinguishes between download services like iTunes; so-called interactive streaming services like Spotify, Apple Music and Google Play; and so-called non-interactive streaming or digital radio services like Pandora, Sirius XM and the streams of individual AM/FM broadcast stations” (para. 2). To avoid this confusion and enhance efficient digital music services and increase royalty payments for artists, the new Act was signed into US law on 11<sup>th</sup> October 2018 by US

President Trump which is the biggest MMA update on copyright in the past 40 years (Pack, 2018). Pack (2018) argues that since the new millennium, music sales have been declining due to piracy and streaming platforms like Spotify, Apple Music and Tidal. However, the new legislation will slightly increase mechanical royalty rates and easier royalty payment for music streaming. It also allows artists to earn a royalty for music plays on digital radio and even enables producers and engineers to collect royalties as well (Pack, 2018).

The application of AMP Act will formalize royalty payments to producers and engineers for sound recordings on digital radio services and enable them to earn a share of those royalties. The last amendment of federal copyright law in 1976 did not establish federal copyright in sound recordings made before 1972; instead, sound recordings were governed by any state law existing at that time. This law was functioning smoothly until the arrival of digital innovations with very large catalogues created disturbing complex processes which led to lawsuits and unfavourable outcomes (Rosenblatt, 2018). The CLASSICS Acts is now correcting what the Congress neglected in 1976 to apply federal copyright in pre-1972 recordings. It now requires digital radio services to pay royalties on those recordings and create a simpler process in statutory royalty rates. The Fair Play Fair Pay Act will also impact digital radio by requiring digital and AM/FM radio to pay performance royalty on musical compositions which were neglected before (Rosenblatt, 2018). The newest MMA Act addresses different parts of the music industry, including the songwriters and music publishers, and not recording artists and record labels; streaming platforms like Spotify and iTunes, and not digital radio. It also addresses licensing for mechanical reproduction and distribution but not performing rights. The MMA intends to fix the problem associated with interactive music services which require reproduction and distribution licenses for both sound recordings and their basic compositions from creators and labels (Rosenblatt, 2018).

However, poor enforcement of copyright is one of the main challenges of the music industry in Sub-Saharan Africa. African has a huge pool of talents, but the music industry is stagnant, lacking effective enforcement mechanisms which have retarded the administration of collective management societies and recording facilities (Penna & Visser, 2002). Scholars like Penna et al. (2003) argue that an average artist in Africa cannot earn an adequate income from his/her music because of the rampant piracy and failure of control by users such as broadcasting stations. The issues of piracy and poor copyright enforcement have deeply rooted in the present distribution system in Nigeria. It favours Nigeria's largest music market

(Alaba market, Lagos), but the artists and other shareholders within the Nigerian music industry are losing lots of income. Adedeji (2016) asserts that “the way artists are losing money from physical piracy is the same way they lose revenue from media houses, telecom companies and public places that use music in Nigeria without proper licensing” (p. 266). Poor copyright enforcement and related rights have continued to be a major problem in Nigeria despite the previous civil remedies and criminal sanctions provided by various laws. For instance, a payable fine of 8 USD per infringing copy and maximum imprisonment of 5 years has been used in Nigeria as penalties (Ouma, 2005). However, the Nigerian government is yet to have efficient or proper enforcement of policies to protect the intellectual rights of artists. According to IIP.A (2007) report, "there is little enforcement activity in Nigeria, and cooperation between government agencies to implement and enforce the law, including law enforcement is sparse and erratic" (p. 351).

The increasing levels of piracy and their impacts in the music industry bring into focus to study the legal and administrative mechanism for the protection and enforcement of copyright and related rights in the Nigerian music industry. Effective enforcement of copyright and related rights in Africa (Nigeria) is important towards stimulating creativity and economic development of the country. Hence, increased enforcement will guarantee the provision of a reliable framework for the growth of cultural, educational and entertainment industries. It will also enhance foreign investment in the Nigerian music industry which will encourage domestic creativity and enhanced product quality in the music market (Penna, et al., 2003).

## **2.2. The Impact of Digital Innovations**

Nowadays, the music industry involves a new modern concept of non-physical features of music where sophisticated communication technologies and innovations are now used to recreate and preserve all kinds of music. In this context, the music industry developed into the potentials of modern technology which can be fully utilized by people engaged in the industry (Adedeji, 2016). The arrival of the internet and world wide web (www) began to have important impacts on lots of people in the late 20<sup>th</sup> century and early 21<sup>st</sup> century which intensifies the digitalization of cultural productions (Hesmondhalgh, 2013). It strengthened claims that digital innovation could bring efficiency. 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. That is why the recording industry was the first cultural industry to utilize digitalization (Hesmondhalgh, 2013). According to Hesmondhalgh (2013), the spread of technological innovations like personal computers (PC) and the internet in the cultural industries first had a major impact on the recording industry. These technological innovations include the development of MP3 and other related compression standards in the 1990s which allowed huge quantities of digital audio information to be compressed into manageable files. The introduction of multimedia computers with large storage capacity, CD players, sound cards and speakers, and the development of easy-to-use software that can convert CDs into MP3 files and also have the capacity to download Mp3 files from distant network computers (Hesmondhalgh, 2013).

In the early 2000s, many people were still buying CDs in record shops, but gradually more and more people shifted to purchasing CDs online. Following the introduction of Apple's iTunes in 2003 and other digital retailers, most consumers now bought digital files online using PC or mobile phones (Hesmondhalgh, 2013). This transition period, however, made many record companies and established retailers worldwide to struggle with adjusting to digital distribution and trade. Record companies want to find a way of preventing consumers from reproducing infinite copies of digital music files and hence, the development of "digital rights management (DRM) systems" brought major challenges for some time because of rivalries among hardware, software and telecommunication companies. However, legitimate music downloading services increased and many consumers became conversant with buying online or making use of streaming platforms like Spotify, iTunes, YouTube, etc. which brought huge revenues to the music market (Hesmondhalgh, 2013). Digital innovations brought crises in the music industry in the early 2000s because of the easy bypass of protection by consumers which led to uncertainties and confusions about the consumption of music and withdrawal of investors. According to Leurdijk & Nieuwenhuis (2012), the music industry faced substantial revenue loss in the following years due to piracy of illegally shared downloaded music from P2P networks mentioned as the main reasons. Other scholars argue the decline as the death of the music industry (Barfe, 2003; Mann, 2000). Meanwhile, the recording companies later redefined themselves as "creators and exploiters of intellectual property rights". With the high revenues and low costs of music publishing, including ample opportunities for rights exploitation enabled copyright to be more rooted in the music business (Hesmondhalgh, 2013, p. 344).

The music business has never involved only the sale of commodities like CDs to consumers but has always included other copyright means like charging to allow songs to be played, performed in public places or radio stations and television channels. The invention of digital innovations in the 2000s were extremely challenging times for the record companies. However, scholars like Hesmondhalgh (2013) argue that the introduction of digital distribution technologies benefitted popular music culture more. Thus, towards the late 2000s, it was possible to gain access to various streaming platforms like Spotify, iTunes, YouTube at a low cost and purchase music tracks quickly and conveniently with Amazon on the web. For instance, in the United Kingdom, physical media sales in 2008 were around 132 million CDs, but by 2018 it has decreased rapidly to 32 million (Cole, 2019). The internet helped to explore information about music and musicians by making it flexible and possible to find the lyrics of songs including insightful information about musicians in sites like AllMusic, Wikipedia, Google and the digital music press. Social media platforms like Facebook, Instagram, Myspace and Twitter made it easier to find out about artists activities, concerts, new albums (Hesmondhalgh, 2013). Social media now plays a vital role in the marketing and sales of music by providing users with methods to share music and enhancing record companies with platforms for online streaming services.

Furthermore, music is now streamed and consumed on a larger scale online more than before, and consumers highly benefit from it. This paradigm shift did not happen immediately but has certainly hastened in the last few years. For instance, in 2016 Spotify had a total number of 30 million paid subscribers worldwide, however by 2019 it had tripled more than that figure to 100 million paid subscribers. Same with its closest competitor, Apple Music which was launched in 2015 and now has over 60 million paid users worldwide (Cole, 2019). Authors like Leurdijk & 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. Nevertheless, to build and maintain a reliable online service platform requires investment and skills, which not all independent artists possess.

In the new digital environment, the use of online music has grown vastly and affected many retail CD shops. Consumers now have a more active capacity in sharing, uploading, commenting and remixing music. For instance, streaming platforms like Spotify (European online music provider) entered the United States market in July 2011 and immediately

became popular. Spotify offers a subscription model which enables users to listen to unlimited amounts of music for a monthly subscription fee or consume for free on a limited quantity (Leurdijk & Nieuwenhuis, 2012). Other streaming platforms like YouTube Music, Soundcloud, Tidal are also deeply used. A researcher like Cole (2019) argues that "streaming platforms have become so ubiquitous that they can now be broken down by use-case-e.g. extensive catalogue, independent artist discovery, passive listening or better audio quality" (para. 2). Using a practical example from the Norwegian music market which adopted the streaming format in the late 2000s, and by 2015 it accounted for 77 per cent of the overall recorded music market (Nordgård, 2017). Nowadays, Norway and Sweden dominate the streaming markets globally with massive developments.

One important feature these digital platforms have in common is their "algorithmic foundations," i.e. using machine learning to sort out the music preferences and listening habits of their consumers. The key streaming platforms have also done a great job in giving their users the music they desire in a method of personalized and branded playlists (Cole, 2019). A study by Cummings (2016) in the United States found out that playlists are now more popular than albums in music consumption and account for 31% of listening time, while albums halt behind on 22%. For instance, weekly playlists like "RapCaviar on Spotify" have over 11.7 million followers and more than 340k followers on Instagram, it was so popular that "Apple launched its own playlist (Rap Life) in 2019 to compete its rival and meet fan demand for prepopulated curated playlists" (Cole, 2019, para. 3). Personalized and branded playlists have also been a tool for promoting lesser-known songs and upcoming artists to mass awareness. Though scholars like Forde (2017) argue that while custom playlists can bring unknown artists to millions, it is also destroying the music albums.

Scholars like Nordgård (2017) and Marshall (2015) argue that on-demand based streaming has grown massively and dominated over the recorded music economy. Hence, 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. Additionally, Nordgård (2017) asserts that "more importantly, the streaming format has spawned significant economic change, turning a dramatic decline of recorded music revenues into a long-awaited rise" (p. 149-150). Streaming platform model has also generated a series of discussions and arguments on its economic sustainability from new business theories and consumer behaviours based on its

significant economic growth, and also indigenous music market diminish. For instance, when streaming is impacting the Norwegian market growth, the Norwegian recorded music market is also experiencing two related contradicting developing issues as analyzed by Nordgård (2016). These are diminishing in the market share of music produced in Norway (aka "local repertoire share") and arguments and concerns over fading royalty pay-outs and streaming economic sustainability (Nordgård, 2016, p. 1).

Digital technology in the copyright industry has introduced Digital Rights Management (DRM) tools and systems which plays a vital role in digital management of music sales to prevent piracy. DRM tools help to control the copyright in digital works by marking the digital works with information about its copyright protection and owner, which is regarded as "rights management information". Also, it implements "Technological Control Measures" (TMPs) that assist in controlling access to the use of digital works (Ahmadu-Suka, 2011). Adewumi (2018) asserts that "TMPs, when used in relation to different types of copyright works, can help control the user's ability to view, hear, modify, record, excerpt, translate, keep for a certain period, forward, copy, print, etc, in accordance with the applicable copyright or neighbouring rights law" (p. 19). Thus, it can also ensure privacy, security and content integrity.

### **2.3. Impact of Digital Innovations on Artists**

According to Wikström & DeFillippi, (2016), Before digitalization, the artists depend on music publishers and record labels to distribute their works and the artists granting them licenses of their musical works. This is because the record labels and music publishers were the main controllers in the old record era; thus, artists had to contact them to publish their work. For the artists, the record label deal was the greatest business opportunity, and the larger the record label grows, the more desirable it becomes for the artist and his/her management. Artists get revenue from record sales as agreed on a contract which served as their significant income, the income enabled artists to make a good living since a significant number of records were sold, and extra income from music licence collecting societies (Wikström & DeFillippi, 2016). These authors assert that "the musicians, therefore had to contact exclusively to the publishers and record labels to get their share from records sold. This was not, however, a problem since the artists could not produce the music by themselves and were not able to channel the record to the retailers" (p. 16). The cost of renting a



professional studio was very high, and the distribution networks were owned and controlled by large music corporations and collecting societies. However, in the digital era, all these restrictions have been lifted. The computer is now the heart of music production, and it is affordable to operate a home recording studio using numerous applications. Some applications like Orchard, Finetunes and Repeat enable musicians to upload their work and distribute them across all streaming and download platforms like iTunes, Amazon, Spotify, etc. (Wikström & DeFillippi, 2016).

Wikström & DeFillippi (2016) assert that “creative commons licensing allows artists to control the usage of music apart from traditional collecting societies. Artists now have a network of supporting services at their disposal, which not only grants them the autonomy from traditional players in the music industry but has also moved them into the centre of the industry's value-added network" (p. 16). Thus, digitalization has enabled artists to upload their music online directly on personal websites, video platforms and blogs without having to rely solely on the music publishers. Artists can also use these platforms to directly connect with the public or to advertise their music to the attention of publishers and labels, also negotiating directly with the retailers about the distribution of their newest album. Thus, independent artists are now working on their own by bypassing record labels and uploading their projects to online platforms and communicating to their fans directly through social media. Websites like Landr allow artists to master their songs with significant advanced sound quality, and platforms like Bandcamp offer artists the opportunity to sell their music for donated or pre-set prices. While websites like Patreon enables music consumers to pledge a monthly fee to their favourite independent artist (Cole, 2019). However, scholars argue that these works mainly for established artists with sales guarantees and not widely used by upcoming artists (Leurdijk & Nieuwenhuis, 2012).

The days of just focusing on traditional album promo, billboards, press runs and interviews are gone. We are in the innovative digital era where the likes of Beyoncé, Drake, Rihanna, Ed Sheeran, Jay Z, Davido, Wizkid and many others are also turning to Instagram and Spotify to announce their latest albums. One of the notable examples is Drake's Spotify takeover to release his 2018 album “Scorpion” (Cole, 2019). Reported by McDermott (2019) cited in Cole (2019), “as part of the streaming service’s first-ever total artist takeover, visitors to the Browse homepage were greeted with a massive grid of Drake faces, on the cover of nearly every one of the page's playlists...all categories that could be only tangentially tied to

the artist, suddenly became Drake playlists, as part of a massive ad campaign for the rapper's new album" (para. 5). This method has not been observed before and despite it generated many negative feedbacks from Spotify users, it also introduced a new means for established artists and online streaming services working together to produce innovative campaigns (Cole, 2019).

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. Artists and brands have been able to work together during music-related tech innovations. They were using "Kendrick Lamar and Nike's SNKRS app for the American artist's 2018 tours" as an example. "Lamar, who is signed to Nike as one of their celebrity endorsers, teamed up with the global sportswear giant for an activation that would take place during his live performances on his tour, primarily through Nike's SNKRS app" (Cole, 2019, para. 8). Concert attendees who had Nike's SNKRS app were able to buy the tour merchandise, including a pair of Kendrick Lamar's latest Nike sneakers at the concert. This example shows how technology is being used to allow fans to purchase limited-edition products from their preferred artists in an innovative means. Another means of technological innovation in live shows and concerts is through virtual reality concerts. This includes the development of more sophisticated VR headsets joined with their broader acceptance which has opened new opportunities for companies to produce products that connect concerts to fans. (Cole, 2019). According to Cole (2019), "Live Nation's NextVR, NEC's Medley VR and Sony Music's Visualise are just a few examples of music companies capitalizing on virtual reality and the opportunity to bring live performances from some of the world's biggest artists into homes around the world" (para. 8). This VR digital technology also extends yonder live concerts and music festivals, which can also be used in music videos. For instance, in 2017, Gorillaz produced a VR music video for their song "Saturn Barz " which went very famous and broke a record with an amazing 3 million views in two days (Cole, 2019).

Further, new ways of financing such as crowdfunding allow the artist to act independently from record labels and negotiators. Using Amanda Palmer as an example from the deadliner in the international press. The former Dresden Doll member earned more than 1 million USD on the Kickstarter crowdfunding platform via her latest album. Lots of fans supported the project financially with substantial contributions to facilitate the album release

(Wikström & DeFillippi, 2016). These authors further explain that crowdfunding platforms like Sellaband, Kickstarter, etc. offer webpages for artists to present and promote their musical projects and collect money from their fans in return for free CD copies, concert and many other rewards. However, crowdfunding is not an independent alternative for funding traditional album released by record labels. However, an instrument an artist can use to communicate with their fans and involve them in their project (Wikström & DeFillippi, 2016).

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. Leuridijk & Nieuwenhuis (2012) argue that "the record companies have lost their key position as the gatekeeper and dominant supplier and now have to compete with new players on the market, such as concert promoters and hardware manufacturers. Still, because of their experience, budget and network, the large labels remain very powerful on the music market, although less powerful than one of two decades ago" (p. 24). According to Nordgård (2016), digital change has reshaped the music industries value chains and structures, including the role of the artists. Thus, 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. The Do it Yourself (DIY) concept may be seen as a progressive ability with the artists having more controls, but it can also be understood in a more passive sense with the artist left with all control and burden (Nordgård, 2016). Spilker (2012) describes the DIY concept as something more of an obligation than a progressive strategy, and DIY practitioners should probably understand the elements of the music industries value chain rather than substitutes and alternatives.

Nordgård (2017) listed some of record label functions which include "giving artists advance money, covering expenses for recording and distribution, market the music (including radio and in-store promotion), distribution, handling royalty issues and accounting". Thus, even though digital innovations might have reduced the expenses connected to some of these activities, most of the functions are still needed and still

expensive (p. 147). The record labels now have to find a means of adjusting to digitalization; these made big labels like Sony, Universal and Warner Music to merge and develop Spotify streaming service for digital music distribution and promotion. Still, scholars have argued that it is difficult for artists to earn an adequate living solely by digital music selling, thus, as streaming has become more relevant, the economic situation of the musician will become worse because artists don't earn fairly from the streaming platforms (Wikström & DeFillippi, 2016).

To a large extent, most artistic works are consumed for free, leaving artists with little or no income. For most of the upcoming artists, they are willing to produce music videos and songs and upload them on social media for free to gain popularity. While they are gaining market popularity and fame, they are not doing well financially in terms of income because their musical works are consumed for free. In another development, works from established artists are not properly paid for. For instance, most restaurants have been using music to entertain their customers without proper payment and hence, artists are losing capitals on their works. One of the main possibilities for this is that music has not been well commercialized. The governments of most economies have not efficiently protected intellectual properties. A practical example from Nigeria is the case of underutilized potential, where several artists are producing musical songs with the potential to make a living. However, most of the songs are exportable economically (Machunga, 2016).

Due to outdated and lack of enforced copyright rules, artists, news publishers and journalists earn very little income from their work despite seeing it circulating freely. In contrast, online platforms and news aggregators benefit more from it. Thus, making it difficult for artists and media professionals to earn adequate income for comfortable living. This is part of the main reason why the European Union Directive on Copyright in the Digital Single Market is planned to reduce how copyrighted content is distributed on online platforms (Reynolds, 2019). The proposed "Directive on copyright in the Digital Single Market" requests to ensure that creativities, i.e. musicians, actors, new publishers and journalists benefit from the internet and online world as much as they benefit from offline. The expected outcome of this directive is that it will enhance a policy that will push online platforms to fairly remunerate all those from whose work they earn income from (Schranz, 2019). Furthermore, many artists globally have complained that royalties from music are very low compared to what is expected. It shows that for artists to cooperate with copyright societies, much of how to improve on royalties must be put in place to increase returns

accruable to them (Wang, 2018). On this case, notable artists like Taylor Swift, Prince and Garth Brooks are not streaming on Spotify. This is because when they are made available on the freemium, it appears to them that they are being used for the experiment when some consumers of Spotify stream for free and do not give a valuable incentive (Ellis-Petersen, 2014).

#### **2.4. Impact of Digital Innovations on the Music Industry's Labour and Economy**

The invention of digital innovations has had tremendous impacts on the music industry's economy. The world digital music sales overtook physical sales for the primary time in 2014, in ten out of the 20 largest recorded music markets worldwide, digital sales accounted for over ½ the overall revenue. These sales occurred in Scandinavian countries like Sweden 73% and Norway 72%, in other regions, China were the leaders within the digitized music market with 87% but closely followed by the United States with 71%. These figures show that the music industry is at the centre of a digital model with digitalization overtaking record sales (Wikström & DeFillippi, 2016). While digital music sales have become more and more relevant, CD sales continue to diminish. Notwithstanding the high share of the physical sales in Japan with 78% and in Germany with 70% in 2014, it is expected that CDs will have a similar fate as vinyl records, which today serve a little low growing market of supporters. CDs are still an important object of status, but they essentially function as business cards to be handed to concert promoters, fans, music journalists etc. (Wikström & DeFillippi, 2016).

Music promotion and marketing used to be the exclusive domain of the record labels. However, today, social media and user-generated content platforms on the web can attract a mass audience that before could not be reached by the old-style media. For example, Justin Bieber's mother uploaded videos of Bieber playing the guitar on YouTube, his talent was recognized by music manager Scooter Brown and HipHop musician and producer Usher Raymond who signed the 13-year-old boy for their agency to offer him a contract with Universal Music Group records. Thus, the web was the inspiration for Bieber's music business career. Some scholars, however, argue that digitalization will not entirely launch a career solely on TV and radio, because the new media alone cannot break an artist, so it is important to link new and old media in a very communication mix for artists at a specific stage in their careers. (Wikström & DeFillippi, 2016). The streaming platform is a useful gizmo to form musicians famous and promote concerts. Concerts, tours and festivities have

proven to become a significant revenue for superstars within the music industry. For example, in 2013, Taylor Swift headed the 'billboard top 40 money makers' list with an income of 30 million USD from tours in the United States alone which accounted for 75 per cent of her total earnings that year. The remaining amount of roughly 9.7 million USD came from record sales, download sales, streaming, publishing royalties and merchandising. Beyoncé, who was ranked 6<sup>th</sup> within the billboard list, earned around 19.9 million USD from her 'Mrs Carter Show World Tour', which made up to 81.5 per cent of her total income in 2013 (Wikström & DeFillippi, 2016). Scholars argue that every-one top ten artists earned more than 60 per cent of their total income from touring.

The international concert market has boomed the music economy within the past years powered by digital innovations which also forces artists to tour regularly. Before the digitalization, concerts were usually organized on a regional and native level. However, the doorway of 'SFX Entertainment' in the late 1990s per Wikström & DeFillippi (2016), modernized the concert and touring business which now generates huge income for the music industry. SFX grew by acquiring numerous numbers of concert promoters in the United States including the famous 'Bill Graham Presents' PACE Entertainment. After some years a broadcasting multinational 'Clear Channel' bought SFX Entertainment in 2000 for 4.4 billion USD and transformed the music promoting business as Live Nation Inc in 2005. Live Nation became the biggest concert promoter, and in 2009 they merged with Ticketmaster, the planet largest ticketing company in a 2.2 billion USD all-stock deal. Thus, since Ticketmaster has previously bought a famous artist management firm named Front Line Management, the new multinationals now controlled the world concert promotion and ticketing market including artist business management (Wikström & DeFillippi, 2016). The Live Nation and other key players like Anschutz Entertainment have turned the localized concert business into a billion-dollar industry. Since these giants can afford to pay artists up to 80 per cent of income from ticket sales, they turned touring into a lucrative music business for the superstars. Wikström & DeFillippi (2016) argue that the high control of tours by superstars have now become a challenge for the upcoming artists and new acts with the competition being fiercer than before. Still, however, the income from concerts and touring have also become an important source for musician whether superstars or not.

Merchandising is closely connected with the live music economy; it covers the production, distribution and promotion of fan articles which have the same logo and deliver the message as a branded item. In the music business, the artists are normally the brands. Thus, their branded images are often monetized by T-shirts, caps, shoes, gadgets etc. which may be sold at a higher price than the original market value and has become an additional source of income for musicians (Wikström & DeFillippi, 2016). Per these authors, “Bon Jovi earned US\$2 million from merchandising articles, which is significantly higher than their revenue from downloading sales of US\$300 000” (p. 21). It is now common for superstars to monetize their brands. For instance, Beyoncé’s established fashion line ‘House of Deréon’ was accustomed to sell sportswear, shoes, handbags and pieces of jewellery in North America in 2005.

Digital innovations have impacted the control of all rights referring to music production and distribution for artists, specifically on synchronization rights that permits music to simply connect with other media content turning to a major revenue source. Revenue of 189.7 million USD from sync rights was collected from rights holders in 2014, according to IFPI (2015) cited in Wikström & DeFillippi (2016). Beforehand, it was common to assign sync rights to music publishers to license them to movie and television producers, additionally as game developers and other advertising agencies. In the course of digitalization, the advertising business has become more important with direct links for artists. In 2010, Nicky Minaj, a rap superstar signed long-term cooperation with Pepsi which incorporates the combination of her hit ‘Moment for Life’ in an advertising campaign. Upcoming artists even have the chance to be famous and reach audiences through cooperating with advertisers using examples from Wikström & DeFillippi (2016), “Nashville-based singer/songwriter Jessica Frech attracted the attention of South Korean car manufacturer Hyundai with her music videos on YouTube. Hyundai commissioned a song for a US-wide advertising campaign with Frech as a performer. This TV appearance made the singer/songwriter famous with more than 77 000 subscribers of her YouTube channel” (p. 22). Thus, it is now lucrative for artists to collaborate with games developers, TV production firms, film studios and advertising agencies as advertisers to achieve more revenues and increase their popularity.

Digital innovations have also been argued to have become immoral. Although its usage adds value to our life in terms of convenience, the commodification of products, services and transparency. However, while an individual uses online platforms, information is being supplied to the platform owners during transactions involved in these benefits. The question is ‘can the platform owners be trusted to keep the information at their disposal secret?’ The most likely answer is no. The reason is that today, Google has been able to provide a technological base that enables online business and start-ups a possible avenue to do a business out of the information at their disposal. Also, the analysis conducted on the data collected from them by Google is becoming very relevant for these online business owners to deploy their marketing strategies to compete in the market (Zuboff, 2015).

Thus, the big data issue is bringing business opportunities to online business, and online users are also deriving certain benefits from using them. Zuboff (2015) argues these as surveillance capitalism involving ‘big data’ and the ‘big other’. Every information supplied by people on social media platforms like Facebook or online platforms where consumers can shop goods or transact business is known as big data. Critically, Surveillance capitalism is either goods or contraband because they were obtained without people's understanding of the aim that they were supplied. For example, when people share their information with their loved ones on Facebook, unknowing to them that they are recorded and generated for analysis by being sold to firms like Google. The information becomes goods to Google because they were bought from Facebook and contraband because they were illegally taken since Facebook users were not informed. Similar transactions occur within the financial institutions like banks and also the insurance companies. It is apparent that there are a group of entities or cabals who have leveraged on the ignorance of the public to transact business. Accordingly, these cabals are referred to as the “big other.” (Zuboff, 2015).

It seems the rule of law that protects consumers can no longer protect online users with this new development. Recently, Facebook owner, Mark Zuckerberg was called to question concerning the use of people's information. This attempt is one approach that may be deployed to question the integrity of the likes of Google and other online businesses. In this view, Zuboff (2015) suggests that privacy rights can be instituted and asserted and can be invoked as a legitimate action against the obscurity of their surveillance operations. According to Wallbank (2012), a 72 hours volume of the video is uploaded on YouTube per minute. To the artists, it is an avenue to promote their works, and they are uploaded in most



cases for free so that they can be exposed to consumers and build their audience. Google leverages this promotional service by providing the platform but makes money from advertisers using the platform to promote business other than music businesses. While music consumers are watching music videos for free, it is affecting total revenues, which is supposed to accrue to the music industries, but Google is making money from advertisers. Thus, Google is using artists' work to make deals with advertisers as the platforms attract viewers necessary to be exposed to advertisers. While this is ongoing, information on the number of people with 'likes' on YouTube is being collected as part of the big data for analysis which are sold to advertisers. Accordingly, Google's ad revenues rose from \$21 billion in 2008 to value estimated at \$50 billion in 2013. By February 2014, 15 years into this business, Google's \$400 billion-dollar market value surpassed Exxon for the second spot in market capitalization and made Google the second richest company after Apple (Farzad, 2014).

## **2.5. Postcolonialism**

Considering the history and operating environment of the music industry in developing countries is crucial and fundamental to understanding their accomplishments and challenges, including the recommendations made for their future development (Smith, 2019). Blunt & McEwan (2002) cited in Smith (2019) define postcolonialism as "a temporal aftermath – a period after colonialism – cultures, discourses and critiques that lie beyond but remain closely influenced by, colonialism" (p. 26). In the case of Nigeria being an independent country of a British colony, still, some of her structures remain dependencies. Thus, the development of the Nigerian music industry and its digital impacts can also be fully understood through an examination of the effects of colonialism and developments in the post-colonial or post-independence period. Same with other British colonies, the legal framework, education system, business structure and trade in Nigeria was based on the capitalist principles that were developed and imported by the British. These systems have remained rooted even after independence (Smith, 2019). Nigeria recently celebrated her 60<sup>th</sup> independence anniversary on 1<sup>st</sup> October 2020 but was a British colony for 59 years.

According to Smith (2019), “the development of copyright and collective management in the British and other colonies were shaped by the evolution of the international legal system and the pursuit by the metropolises of their economic interests” (p. 26). The copyright framework and its extension to the colonies were not designed for the benefit of the locals. Hence, Peukert (2012) gave an example from "UK International Copyright Act of 1886 which required every first publication of works in the United Kingdom (UK) in order to have copyright throughout the British empire" (p. 6). This Act created an impact that reduced its use because people had first to have their works published in the UK, which in turn had consequences of restricting access to copyright protection.

As stated above, the most vital international copyright treaty is the Berne Convention for the Protection of Literary and Artistic Works 1886, which greatly facilitated the expansion of the copyright system. The convention was endorsed in Europe but later spread out across the world with provisions that allowed the inclusion of the colonies as member states through a simple declaration by the metropole (Smith, 2019). Young (2016) argues that “from one perspective we could see colonialism and imperialism themselves as slow mechanisms designed to impose a universal legal system of the world and thereby to achieve a world order. This has been particularly successful from the point of view of capitalism since it provides the context in which all international trade takes place” (p. xvii-xviii). In the post-independence period, we are still witnessing the influence of the colonial system in the music industry extended to cultural practices, businesses and other spheres. Most cultural expressions in the music industry are considered authentic and having a connection to the British became very important in the Nigeria music industry.

## **CHAPTER THREE: THEORETICAL BACKGROUND AND HYPOTHESES DEVELOPMENT**

### **3.0. Introduction**

Many theories have been used to justify the impact of digital innovations on the music industry, and how the music industry's digital innovations contribute to economic development. However, this study adopts the disruptive innovation theory and Do It Yourself (DIY) concepts due to their direct explanation of the context of the study.

### **3.1 Digital Innovations and the Music Industry – A Context of 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). Technological advancements brought new features such as portability and/or price reduction but also involved a decrease in performance of some features considered vital by main customers and hence abandoned by some established companies (Nordgård, 2016). Nordgård argues that the main disruptive feature in this theory centres in the innovative altering effect on companies' market positions (Ibid). At the same time, companies with established positions and customer base and product network may be reluctant to innovate with new products and services (Ibid). These innovations are new products and services that perform differently and may offer new features that perform more efficiently than traditional products and services (Ibid).

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, Balto & Lane (2015) cited in Alvarez 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” (p. 12). The central features of disruptive innovation have been argued by scholars that the products arising from innovation are usually simpler and less costly to produce, and also sold at a lower price than the existing product. However, its new possibilities are not appreciated by consumers until it attains a minimum performance (Moreau, 2013; Christensen, 2006; Druehl, 2008). These new products are usually introduced into a niche market where the new products can mature and improve in a protected competitive environment. As time goes, the performance of disruptive innovation products improves sufficiently in terms of the qualities valued by the consumers before the consumers begin to use it (Moreau, 2013; Christensen, 2006). Many disruptive innovations aim to redefine the pattern and preferences in a market (Henderson, 2006). According to Moreau (2013), it is not the technology that causes difficulties for the established firms, but the fact that disruptive innovation supersedes the business model on which the existing firms based its development.

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). These formats enabled illegal copying and piracy to happen before the disruptive entry of Napster in 1999. Moreau (2013) argues "that while former technological innovations like radio (1920), vinyl record (1948), audiocassette (1962) and the CD (1982) did not have any impact on distributions, the innovation through the internet and ICTs (Information and Communication Technology) did (p. 23). Thus, the great powers the digital disruptive has was the control of distribution with the innovation of the internet and ICT, which also impacted other external factors outside the field of music (Nordgård, 2016). Afuah (2000) argue that the inability of dominant firms to adopt disruptive innovation may be linked to the fact that it would outdate the resources and skills of the firm's customers and suppliers as well. The explanation of leadership turnover in the theory of disruption is the lack of strategic vision among company managers or the organizational obstacle they face (Tellis, 2006). That is why innovation can be disruptive for some firms and beneficial for others. An example of modern disruptive innovation is the internet and digitalization, which altered the way companies did business and negatively impacted companies that are not willing to adopt the change. Looking at the music industry and the digital technologies that have developed

across it during the last decades, it is obvious that innovation has significantly lowered entry costs such as transaction and production costs.

Hence, the number of artists that have access to a recording studio 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 (Alvarez Vazquez, 2017). This innovation has led to several amounts of music available worldwide and exceeds what can be consumed. Streaming has been considered as the present and future of the recorded music industry based on its business model of "context-based" that allows users to "do things" with music (Wikström, 2010). Alvarez Vazquez (2017) argue that streaming does not focus on disruption of business, but it is a business model that seems to strengthen the position of the major players in the record industry who have managed to turn technological innovation to their advantage. Thus, according to Graham et al. (2004), even though the model has changed from physical to digital, the distribution channels and division of labour within the industry have not changed much. For instance, artists still create music for record labels to promote and distribute it to the fans who consume it in various ways. The existence of digitalization has favoured the development of online music. An example is when new artists make their music available online for free to boost their reputation and possibly get signed up. The fast growth of internet access and MP3 layers have also transformed the online music to a market of interest to the majority of consumers. In the United States, the market share of online music via the internet and mobile phones recorded a huge percentage in total sales of recorded music, which rose from 1.5% in 2004 to 47% in 2010 (Moreau, 2013).

### **3.2. The Individuality Effect of Digital Technologies – The Do-It-Yourself (DIY) Concept**

Technological advancements in recent years have enabled opportunities for DIY artists. DIY artists are defined as musicians who want to take control over the production, promotion and distribution of their musical contents (Hitters & Drijver, 2017). This concept is independent and separated from major professional record companies and other professional networks around them. DIY artists are characterized by indoor production of their music which involved recording mostly done at home using low cost (Hibbett, 2005). The musical

distribution also occurs on a small business structure, with a minimum input of capital and human resources. Such companies are regarded as ‘micro-independents’. According to Bennett & Peterson (2004), the DIY concept is well known for self-reliance and exceeding creators’ expectation of that can be achieved with the tool in place. The DIY musician has multiple roles including artists, manager, distributor and promoter of their artistic products. All these roles are vital if he/she will survive in the music industry (Oliver, 2009). Moore cited in Hitters & Drijver (2017) calls this “the DIY-ethic, in which artists, musicians and participants attach great importance to the fact that music should be judged on creativity and authenticity” (p. 18).

The use of the internet, social media and streaming platforms is a vital means for the distribution and promotion of DIY music, as it appears to offer considerable creative freedom and independence. Scholars argue that new DIY artists can utilize new technologies such as the internet secure creative control over their productions. It did not only transform the traditional procedure of musical production and distribution but also contributed to increasing number in supply and consumption of different types of popular music (Hitters & Drijver, 2017; Oliver, 2010). DIY concepts and Digital technologies interrelate together to bring opportunities for artists to communicate, promote, network and distribute art. This concept previously could not be widely published or organized against the commercial power of major labels. Today, artists can promote and distribute their home-produced songs almost free as user-created contents, separated from professional domains to wider regional, national and international audiences (Hitters & Drijver, 2017; Olivier, 2010).

The motives of DIY artists to engage in music production can often be considered political or moral. As described by scholars, political and moral motivations can be regarded as a way of resisting the dominant, capitalist-oriented discourse used by the record companies (Hitters & Drijver, 2017). Some independents, however, try to transform or democratize the system by aiming to promote “counter-hegemonic or non-mainstream genres” (Strachan, 2007). As indicated by Hitters & Van de Kamp (2010), “the use of different types of genres by record companies can be considered a form of classification. By releasing indie genres and engaging in the associated social discourse, independents differentiate themselves from the commercial majors and labels” (p. 61). Thus, the fact that record companies hardly deal with non-commercial and unprofitable music, DIY responds to the genres outside the mainstream supply by creating opportunities to enter a competition with the controllers and to contribute

to a variety of contemporary music (Hitters & Drijver, 2017). The internet plays a vital role mostly by the free distribution and promotion of music.

Furthermore, scholars like Becker (1982) argued that DIY artists who distribute their works themselves or through small networks must possess self-supporting abilities. For instance, independent artists know they might not get rich solely by selling their art themselves because, in the end, the sales might not be enough. Therefore, in addition to their artistic work, they also have other art-related jobs. The advantage of DIY is considered on the self-supported freedom to utilize the artistic work created, including recognition of authenticity and prestige as well as and control of financial rewards (Hitters & Drijver, 2017). DIY artists can have managers who are often fans with a passion for music and the motivation to invest in artists or bands personally. According to Strachan (2003), "Their key motivation is to be involved in the recording and release process, as it is considered being worthwhile in itself" (p. 255). An example can be recognized in the music press, digital promotion or satisfaction towards a personal recognition within the network.



*Figure 2. A typical DIY bedroom studio. Source: (Hitters & Drijver, 2017).*

### **3.3. Digital Innovation and Copyright in Nigeria**

Digital Rights Management (DRM) is crucial to the online management of music sales to prevent piracy. It can help control the copyright in digital works in two ways. First, by engraving the digital works with data about its copyright protection – rights management information (RMI). Second, by applying technological protection measures (TPMs) to control access to digital works. TPMs control the user's capacity to view, adjust, hear, record, copy, print, etc., following the appropriate copyright law. Also, it ensures confidentiality, security and content veracity (Ahmadu-Suka, 2011). In Nigeria, a broadcasting corporation indirectly pays copyright owners for the right to broadcast music, and the copyright owners assign their rights to the collective management organizations (CMOs) (Ibid). In Nigeria, the Copyright Society of Nigeria (COSON) is the CMO liable for entire rights connected with sound recording and musical works (Ahmadu-Suka, 2011, p. 41). They front for several copyright owners and pay fees to members following the frequency of work performance in public. Furthermore, broadcasting organizations seal a deal of annual payment to COSON and provide them sample return from stations to allow calculation for fee payment to the right owners (Ahmadu-Suka, 2011). Hence, drawing from the literature that digital technologies have a certain impact on the music industry and the Nigerian music industry has a collective management organization (COSON) that manages digital rights, I hypothesize the following:

*Hypothesis 1: There is a possibility that music digital innovation has a sufficient impact on the Nigerian economy.*



## **CHAPTER FOUR: METHODOLOGY**

### **4.0. Introduction**

This chapter focuses on the methodological aspects of the study, which is influenced by the study's main research objectives and research questions. This section also presents the research strategy and design, including sampling methods, data collection, coding procedure and analysis, ethical consideration and limitations encountered.

### **4.1. Research strategy and design**

Qualitative research methods and case study design were used in this study. Bryman (2012) asserts that "qualitative researchers are more influenced by interpretivism and they express a commitment to viewing events and the social world through the eyes of the people they study" (p. 399). Consequently, He points out that qualitative research strategy usually emphasizes on words rather than quantification in the collection and analysis of data (p. 380). Since I was more interested in investigating the impact of digital innovations in the music industry, including challenges and opportunities from the perspectives of Nigerian artists and music consumers themselves, the research focused on qualitative grounds. This study focused on qualitative strategy, considering what I had and what I intended to obtain from the research. Qualitative strategy ensured that I gathered the perceptions of the Nigerian artists and music consumers as much as I could through research questions and semi-structured and structured interviews to broaden my understanding of the matters. Thus, Bryman (2012) further argues that in qualitative research, "the emphasis is on understanding the social world through an examination of interpretation of that world by its participants" (p. 380). This description gives an additional explanation of why focusing this research on qualitative methods was a better approach. The research questions stated below, and interview guides were used to collect information about this study from the participants.

Case study designs were used in this study. An author like Bryman (2012), describes that case study research is universally used when the study involves a location, such as a country, community or society. Consequently, Baxter & Jack (2008) argue that case study design should be adopted when "you want to cover contextual conditions because you believe they are relevant to the phenomenon under study" (p. 545). For a detailed contextual depth investigation of the problem or objective of the study, a case study helps to understand the

attitudes and experiences of the people within the local setting (Bryman, 2012). 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. This context qualified Nigeria as a feasible case to investigate the research topic and objectives. This study has research questions of this nature: *What are the opportunities and challenges for Nigerian artists in the digital age? What are the strengths and weaknesses of the music industry structure? How do digital innovations in the music industry create jobs for people and organizations? What are the impacts of music industry digitalization on the improvement of socio-economic conditions in Nigeria?* These questions required collecting details from the study participants as well as providing in-depth description using case study design.

#### **4.2. Research sampling and sample size**

According to Bryman (2012), Research sample is the segment of the population that is selected for study investigation. Mbabazi (2008) highlights that sampling is not mandatory if the population is small, but for the huge population in Nigeria, sampling was required. Bryman (2012) further asserts that “in qualitative research based on a single case study the researcher must first select the case or cases, subsequently the researcher must sample units within the case” (p. 417). Nigeria being a case study, sample respondents were selected from (a) the artists and (b) music consumers over their experience with the phenomenon of the study. A scholar like Given (2008) argues that qualitative research and interviews are more concerned about the richness of the information. Thus, the sample size is not a determinant of research significance. Hence, in this study, the sample size was not initially specified. However, I collected data from the two target groups (i.e. artists and music consumers) until *saturation*, i.e. when no new information is coming up. When I reached saturation, I got responses from 10 participants. More details are given in the data collection subsection below. Purposive sampling was adopted in this study. Bryman (2012) defines purposive sampling as “the type of non-probability sampling whose goal is to sample cases/participants strategically so that those sampled are relevant to the research questions that are being posed” (p. 418). Based on this type of sampling technique, Nigerian music consumers were selected as participants based on their knowledge of the research topic. Nigerian musicians were also selected as participants in the study because of their experience and relevance to the research questions.

### **4.3. Data collection**

The data collection tools used in this study were interviews (10 respondents), email communications and Skype meetings. Desai & Potter (2006) emphasize that interviews have to target various types of people who may have different views or perceptions based on their context or experiences. Part of qualitative research strategy objectives is to ask open-ended questions that are relevant to the research questions, by listening, recording and observing what the participants are saying without interference or bias from the interviewer (Ngoka, 2014). The participants' perspectives are significant and can elicit relevant data for the study. Consequently, Bryman (2012) narrates that "the emphasis of the semi-structured interview must be on how the interviewee frames and understands issues and events, that is, what interview views as important in explaining and understanding events, patterns, and forms of behaviour" (p. 471). It enables respondents to discuss and raise subjects that the researcher may not have considered, which will be noted with the consent of the participant (Ngoka, 2014). Together with, structural interview firmly involves the use of interview protocols to guide the researcher, and only the questions on the interview procedure are asked. This type of interview creates opportunities to investigate further questions and explore topics that the participants bring up when responding to the interview questions (Statistical Solutions, 2020). When the researcher has a comprehensive list of interview questions, it aids in targeting the specific phenomenon or experience that the researcher is studying and gathering the correct information needed.

Therefore, I used both semi-structured and structured interview guides to collect data from two categories of respondents, which are five artists and five music consumers. At this point, I stopped when the data was just repeating. Adjustments were made due to the ongoing COVID 19 pandemic, which does not allow conducting face-to-face research and interaction. Therefore, I used email communications, phone calls and Skype meetings (Dodds & Hess, 2020). The audio recording was also utilized during the interview, as highlighted by Bryman (2012), a recording device can also be a useful addition to the researcher's hardware in gathering information and keeping adequate documentation (p. 448). Thus, I used Samsung galaxy mobile to record some interview responses, but I first seek their consent because it is considered unethical to record participants without getting their approval. This consent further allowed them to speak freely, knowing fully well the recordings were for academic purposes.

#### **4.4. Ethical considerations**

Ethics in research is considered as principles, procedures and rules of moral behaviour a researcher should maintain and practice during a study. It is significant that the study ensured a moral and social standard in its interactions with the research participants. Bryman (2012) asserts that "ethical issues cannot be ignored, as they relate directly to the integrity of a piece of research and the disciplines involved" (p. 130). The respondent's choice of voluntary participation and withdrawal were observed in this study, and their identities were left anonymous. This injunction with Bryman (2012) explanatory that caution needs to be taken when findings are published to ensure that the participants' identity is anonymous (p. 136). Also, Flewitt (2005) assert that "Identity should not be revealed, unless individuals choose to be identified; that is, participants' names should be changed, and precise details that could make a setting or participant identifiable should not be given" (p. 558). Thus, in my commitment towards the exhibition of research ethics, I did not capture the names of the respondents in the interview and those who did not prefer recordings I did not proceed with. This study ensured that all participants knew the objective of the research, which is firmly for academic reasons. It also helped to let them decide whether to participate in the study or not. Thus, this research was conducted with maximum respect and safety of the participants in mind and with uttermost transparency.

#### **4.5. Encountered limitations**

This study encountered some limitations during its conduct which were mostly because of the COVID 19 pandemic. Proper planning is important in research to take care of the time constraints, budget and study materials. According to CIVICUS (2001) cited in Ofochebe (2018), "planning involves thinking about the future so that you can start its process now. Sometimes everything does not work according to plan, but if the plan were properly done, the possibility to make adjustments without terminating the whole exercise would be higher" (p. 41). In this study situation, it involves narrating all the details according to timeframe, from starting to the finished edge, including the cost of materials, transportations costs and other logistics required to carry out the research. However, despite the study plan, it took more time to complete the data collection because of the COVID 19 pandemic, which affected my study trips and face to face interaction and prompt participation of the respondents.

#### 4.6. Coding procedure and analysis

NVIVO 12 was used to analyze the transcribed data since it allows the new derivation of ideas in coding statements. Also, it helps to formulate well-organized data reduction and improve reliability (Corbin & Strauss, 2015). First, I conducted data cleaning by obtaining the most important data in the interview result for the analysis after transcription. Then, I engaged the NVIVO to arrange the data into sentences and paragraphs by applying the automatic coding process. Subsequently, data exploration was performed before the main analysis by using the query command to explore vital information regarding the subject of study (See Figure 3). Hereafter, useful information was coded into themes as necessary for the study. To support or reject the study hypotheses, data were then coded into themes regarding the research questions to confirm the hypotheses. In the coding statements, I named the paragraphs with **close codes** from the initial themes and explored them to identify ideas to develop new themes referred to as **axial codes**. Then I identified how each of the new themes is associated with each other to develop **selective codes**. Finally, I created narratives from the codes and the themes to arrive at the main findings. See detail coding in the appendix.

*Figure 3. Data exploration*



Text Search Query - Results Preview



**Figure 4.** Coding example- Selective code based on Axial

Axial codes	Selective code
<p><b>Artist B</b> “Digital innovation has impacted me a lot to distribute and promote my music through Twitter, Instagram and Facebook. I also upload my songs on streaming platforms like iTunes, Audio Mack, Soundcloud and Apples.”</p> <p><b>Artist C</b> “Significantly because I can now record my songs on my PC at home using software and mixers at my convenience.”</p> <p><b>Artist E</b> “Quite a lot because it enhances editing to achieve perfection.”</p> <p><b>Artist A</b> “Most of the artists are not satisfied because digital piracy has affected their income from album sales.”</p> <p>Artist B “It makes us feel bad because of pirating, also lack of mentoring and exposure kills an upcoming artist career.”</p> <p><b>Artist A</b> “Up to 50-75% of my income comes from record sales on YouTube and iTunes as a big artist.”</p> <p><b>Artist C</b> “Between 25-50% because I work with some labels and also manage some of my affairs independently.”</p> <p><b>Artist A</b> “Abuse of intellectual property rights. COSON has not shown the needed level of seriousness in discharging their duties of protecting the property of artists, as our rights are regularly abused, and most abusers are not punished.”</p> <p><b>Artist D</b> "Regarding adequate education in respect to artists' rights and obligations, copyright laws, COSON, big artists and other music stakeholders can work together to encourage up and coming artists by ensuring dissemination of copyright law knowledge and strict adherence to the laws so that music can be profitable. When music is profitable, established artists will be motivated to do more while young artists are encouraged to work harder to attain their music goals, knowing their efforts will pay-off."</p>	<p>Inefficiency</p>

#### **4.7. Concluding remarks.**

The study examines the impact of the music industry digital innovations on the economic development of Nigeria, and some artists and consumers were interviewed to generate useful data for analysis. While the study adopts a qualitative method with an interview approach, NVIVO software was used to analyze the data by developing them into close, axial and selective codes to observe the study hypotheses.





## CHAPTER FIVE: FINDINGS

Following the themes developed during coding, this section focuses on the outcome of the interview analysis in line with research questions as follows:

### 5.1 Opportunities and challenges for Nigerian artists in the digital age

The Nigerian music industry is witnessing a revolution regarding technological advancement, and it seems it is affecting the Nigerian artists and consumers favourably. Response from artists and consumers affirms that digital innovations have a positive influence on artists in Nigeria. For example, the following quotes from interviewees indicate that digital innovation has somewhat helped Nigerian artists achieve a level of prominence and financial success.

**Quotation:** Artist A “Technological advancements including use of internets, social media, streaming platforms and advanced computers and mobile phones have greatly impacted the Nigerian music industry positively including Nigerian artists. Thus, any user with a large number of followers on any social media platforms is likely to attract traffic on every post.”

**Quotation:** Artist B “Digital innovations have impacted me Quite a lot in writing music using Microsoft office and internet research.”

**Quotation:** Music consumer D "It has enhanced music distribution and promotion significantly because they have witnessed a tremendous shift from the norm in the past decades. Thus, platforms like Snapchat, Instagram, Twitter, and others are all distribution channels which are readily accessible by millions of people all over the world."

While it appears that digital innovation has a positive effect on the artists, there are still some challenges identified. According to interviewees, digital innovations have short-changed artists because of piracy. In their responses, the following quotations are identified.

**Quotation:** Artist A “Most of the artists are not satisfied because digital piracy has affected their income from album sales.”

**Quotation:** Artist B “It makes us feel bad because of pirating, also lack of mentoring and exposure kills an upcoming artist career.”

**Quotation:** Artist C “I have never seen or heard of a Nigerian artist that is satisfied with just album sales. This is because of digital piracy due to the lack of proper structure to protect intellectual property in Nigeria.”

Based on the challenges that come with digital innovations regarding piracy, artists' income seems to be greatly affected. It, therefore, enforces artists to look beyond digitalization. For artists to make economic gains regarding financial income, they ventured into several channels like live shows and sponsorship deals. Response from interviewees affirms this as follows.

**Quotation:** Artist A “Up to 50-75% of my income comes from record sales on YouTube and iTunes as a big artist.”

**Quotation:** Artist C "I earn around 25-50% from record sales, including collaborations with big artists."

**Quotation:** Artist A “Live shows generate 50-75% of my income as an established artist with a huge fan base in Nigeria.”

**Quotation:** Artist C “Lives shows generate 50-75% of my income as an established artist with an adequate fan base in Nigeria.”

**Quotation:** Artist A “Up to 50-75% of my income comes from sponsorship and corporate deals as a famous artist in Nigeria.”

**Quotation:** Artist B “More than 75% of my income comes from sponsorship and corporate deals as a famous artist in Nigeria.”

Although digital innovation has both positive and negative impacts on Nigerian artists regarding production and income, it has greatly influenced their visibility. Most of the live shows and new songs reached their fan base through the new technologies and as such, gave them the required promotion with ease. The interviewees responded in the following ways.

**Quotation:** Artist A “I share information about my new songs, new albums and concerts to my fans through my social media pages and billboards.”

**Quotation:** Artist E “Information about my new songs and concert are communicated on my Instagram page and Twitter.”

**Quotation:** Music consumer C "Significantly through streaming platforms like YouTube, Apple Music and Spotify, which has enabled thousands of Nigerian artists to market their new songs and videos."

While some artists can achieve these goals independently, it is also clear that some of them are under a specific record label umbrella. In the following responses, it seems digital innovation has allowed some artists to become independent since they can now promote themselves through the media without engaging the established record labels.

**Quotation:** Artist B "Less than 25% since I am now established on my own and not under the record label"

**Quotation:** Artist C “Between 25-50% because I work with some labels and also manage some of my affairs independently.”

**Quotation:** Artist D "I am still under a record label and around 50-75% of my income come from them."

**Quotation:** Artist E "Less than 25% because I am managing my productions and do not depend on record labels to promote and distribute my songs/albums."

## **5.2 Strengths and weaknesses of the Nigerian music industry structure**

The rise of new digital technology is affecting music production and consumption in Nigeria. For this reason, the structure of the music industry has changed regarding distribution and consumption. This being the case, managing the structure for optimum revenue generation became imperative. While digital innovation has positively influenced the artist in the area of music production, marketing and promotion, it seems they are unable to meet with satisfactory revenue that measures up with their input. Most of their musical works are not being protected by the appropriate organization which is responsible for protection. Most artists are reporting that the copyright association of Nigeria is negligent regarding intellectual property theft going on in Nigeria, and as such, artists are losing potential income. Also, an enabling environment has not been provided for the smooth production of musical works. Based on their responses in the following, it is plausible that the copyright association of Nigeria is inefficient in discharging their duties.

**Quotation:** Artist A “Abuse of intellectual property rights. COSON has not shown the needed level of seriousness in discharging their duties of protecting the property rights of artists, as our rights are regularly abused, and most abusers are not punished.”

**Quotation:** Artist B "Bribery and corruption exist in the organization. For instance, before an artist will showcase or promote his/her music on their website, the person must pay the organization, and they do not pay the owner for the copyright of the music."

**Quotation:** Artist C "Lack of good relationship between Nigerian artists and government as there is no artistic mentoring and full support in the industry."

## **5.3 Digital innovations – job creation opportunities**

Given that digital innovations have favourably influenced Nigerian artists, it also has a multiplier effect on the Nigerian economy in many ways. According to the interviewees, while digital innovations have encouraged musicians, their live shows have enabled non-musicians to become entrepreneurs such as event planners concerning the organizing of such shows. On the other hand, marketing companies have been enabled to handle digital ticket

sales, which is noted as a business opportunity for them. As reported in the interview, digital innovations have also given their business a boost regarding accountability and efficiency.

**Quotation:** Artist A “Digital recording industry has created more opportunity and improvement for Artist managers/management.”

**Quotation:** Artist B "Most Nigerian MCs and DJs are very successful today due to digital innovation impact in the music industry. The digitalization of music has made their job easier and expanded their reach also. Music producers are not left out, as well. Thanks to digital innovation in the music industry."

**Quotation:** Artist E "Most Nigerian MCs and DJs are very successful today due to digital innovation impact in the music industry. The digitalization of music has made their job easier and expanded their reach, also including music producers as well."

**Quotation:** Music consumer C “A lot of digital marketing/customer relationship management pieces of training are now available which are proven to have helped drive customer satisfaction from digital ticket sales.”

## **5.4 Music digitalization and socio-economic impact**

Digital technologies have been bringing the artists closer to the fans such that it has become a social community. In light of this, artists have been trying to give back to society, given their close relationships with their fans. The artists and the consumers who participated in the interview shed more light by identifying that digital innovation has a socio-economic impact. For instance, an artist claims that successful artists can provide scholarships to younger talents and youths regarding education, given a practical example. Based on what they have reported in the following, it is conceivable that digital innovation is creating an enabling environment for Nigerian music but how the opportunity is managed is still a concern since the right management organization is inefficient.

**Quotation:** Artist A "Through upcoming artist mentoring and career development by inviting them for live shows and talent hunts, which will provide them the platform and opportunity for upcoming to be heard and improve."

**Quotation:** Artist B “The big artists and other music stakeholders in Nigeria can assist in the provision of adequate education and scholarship opportunities to younger talents and the youths. For instance, the music academy Mr Eazi is currently administering in Ghana, creating an atmosphere for young talented artists to grow and improve.”

**Quotation:** Artist D "Regarding adequate education in respect to artists' rights and obligation, copyright laws, COSON, big artists and other music stakeholders can work together to encourage up and coming artists by ensuring dissemination of copyright law knowledge and strict adherence to the laws so that music can be profitable. When music is profitable, established artists will be motivated to do more while young artists are encouraged to work harder to attain their music goals, knowing their efforts will pay-off."

**Quotation:** Music consumer A "Through scholarship opportunities which will give room for sponsorship of live shows in which some of the best young talents are selected and awarded scholarships into music schools. Example of such events is Star Trek, previously organized by Nigerian Breweries and MTN music festival organized by MTN telecommunication."

**Quotation:** Music consumer B “Some big and established artists sign the talented upcoming artists, mentor them and mostly provide them with the basic amenities for them to grow and develop their career. However, I’m not sure COSON does any of these things.”

## **5.5 Consolidating the findings**

### **5.5.1 Music digital innovation - A necessary evil**

Deducing axial codes from close codes based on the presentations in 5.1 to 5.4, I find that the impact of music digital innovation in Nigeria splits into three components. First, as the interviewees admit that digital innovation has a favourable influence on them (artists and consumers), they are also of the opinion that it poses challenges such as piracy, which affects artists' income. In this regard, it is conceivable that while digital innovation is positively affecting the Nigeria artists, the COSON's inability to manage its operations properly is causing a downside, such as piracy that results in loss of income. Since it has become a tool for good developments and unwanted activities, I deduce that it is a necessary evil based on the following conflicting views. (See detail coding in the appendix)

**Quotation:** Artist A “Technological advancements including use of internets, social media, streaming platforms and advanced computers and mobile phones have greatly impacted the Nigerian music industry positively including Nigerian artists. Thus, any user with a large number of followers on any social media platforms is likely to attract traffic on every post.”

**Quotation:** Artist B “Digital innovation has impacted me a lot to distribute and promote my music through Twitter, Instagram and Facebook. I also upload my songs on streaming platforms like iTunes, Audio Mack, Soundcloud and Apples.”

**Quotation:** Music consumer C "Significantly because they are now able to reach a bigger audience through social media and digital platforms, unlike before. Hence, almost all Nigerian musicians now promote and distribute their music through Facebook, WhatsApp, and Instagram, including Spotify (for those that have access)."

**Quotation:** Artist C “I have never seen or heard of a Nigerian artist that is satisfied with just album sales. This is because digital piracy due to the lack of proper structure to protect intellectual property in Nigeria.”

**Quotation:** Artist D “Digital piracy and free downloading and consumption of music have reduced the income of artists from album sales.”

**Quotation:** Artist E “The artists are not satisfied with their income from album sales because of free downloading and consumption of music. Thus, consumers download songs with ease from different internet sources which they also share for free among themselves.”

### **5.5.2 The impact of music digital innovation- a synergy process**

Second, given that digital innovation is harming the Nigerian artists’ income, the artists have innovatively explored other avenues such as live shows (concerts), endorsements and sponsorship deals to buffer their income from recorded music. It suggests that digital innovation did not affect artists’ music activities in a single process but a combined one. That is, as artists are getting their income from recorded music, live shows, sponsorship and endorsements are also making up an alternative source of income. Based on this view, I

conceive that the process that enables the impact of digital innovation in Nigeria is synergy as presented below. (See detail coding in the appendix)

**Quotation:** Artist D “As an upcoming artist, less than 25% of my income comes from record sales.”

**Quotation:** Artist A “Live shows generate 50-75% of my income as an established artist with a huge fan base in Nigeria.”

**Quotation:** Artist C “Live shows generate 50-75% of my income as an established artist with an adequate fan base in Nigeria.”

**Quotation:** Artist B “More than 75% of my income comes from sponsorship and corporate deals as a famous artist in Nigeria.”

**Quotation:** Artist A “Up to 50-75% of my income comes from record sales on YouTube and iTunes as a big artist.”

**Quotation:** Artist C “I earn around 25-50% from record sales, including collaborations with big artists.”

### **5.5.3 Negligence affects optimal performance**

Lastly, identifying that digital innovation is favourably affecting artists in Nigeria regarding production, promotion and marketing, it is obvious that their revenue is badly affected concerning recorded music. As noted by some of the participants, for example, Artist D affirms that “Digital piracy and free downloading and consumption of music have reduced the income of artists from album sales.” The piracy activity was blamed on the inability of the copyright management organization in Nigeria – COSON to effectively protect intellectual properties. The interview participants noted that the organization is embellished with bribery and corruption and inattention. For instance, an attempt to apprehend pirates and punish them for the offence committed is lacking in Nigeria. Also, innovative updates on activities that can strengthen the relationships between the artists and the copyrights organization in Nigeria, which can sensitize the consumers is lacking. Based on the interview



participants' reports below, I find that COSON is careless about the process that guides the operations of the Nigerian music industry. *(See detail coding in the appendix)*

**Quotation:** Artist A “Abuse of intellectual property rights. COSON has not shown the needed level of seriousness in discharging their duties of protecting the property of artists, as our rights are regularly abused, and most abusers are not punished.”

**Quotation:** Artist B "Bribery and corruption exist in the organization. For instance, before an artist will showcase or promote his/her music on their website, the person must pay the organization, and they do not pay the owner for the copyright of the music."

**Quotation:** Artist C "Lack of good relationship between Nigerian artists and government as there is no artistic mentoring and full support in the industry."

#### **5.5.4 The impact of digital music innovation is inefficient in Nigeria**

To further consolidate the findings of this study, I merged the findings based on the derivatives on axial codes to arrive at a selective code. That is, digital innovation being a necessary evil, its process in Nigeria as synergy and its management being a subject of negligence to view that its impact on the Nigerian economy is inefficient. The derivative strategy for deriving the selective code - inefficiency, entails a logical comparison of the responses of the interview participants, based on the axial codes as presented below. Given that digital innovation has favourably affected artists' music production, promotion and marketing but revenue is below expectation from the recorded music in Nigeria, it is possible to blame the unrewarding effort on the copyright organization - COSON. The reason is based on what interview participants noted. In the interview participants' responses, COSON has not discharged their duties responsibly and has not taken the music industry seriously as a business entity which can be protected and defended. Therefore, given that the Nigerian music industry has the potential to grow with the advent of new digital technologies, managerial competence is lacking to achieve this height. As such, it is conceivable that the impact of digital innovation in the Nigerian music industry is inefficient. *(See detail coding in the appendix).*

**Quotation:** Artist B “Digital innovation has impacted me a lot to distribute and promote my music through Twitter, Instagram and Facebook. I also upload my songs on streaming platforms like iTunes, Audio Mack, Soundcloud and Apples.”

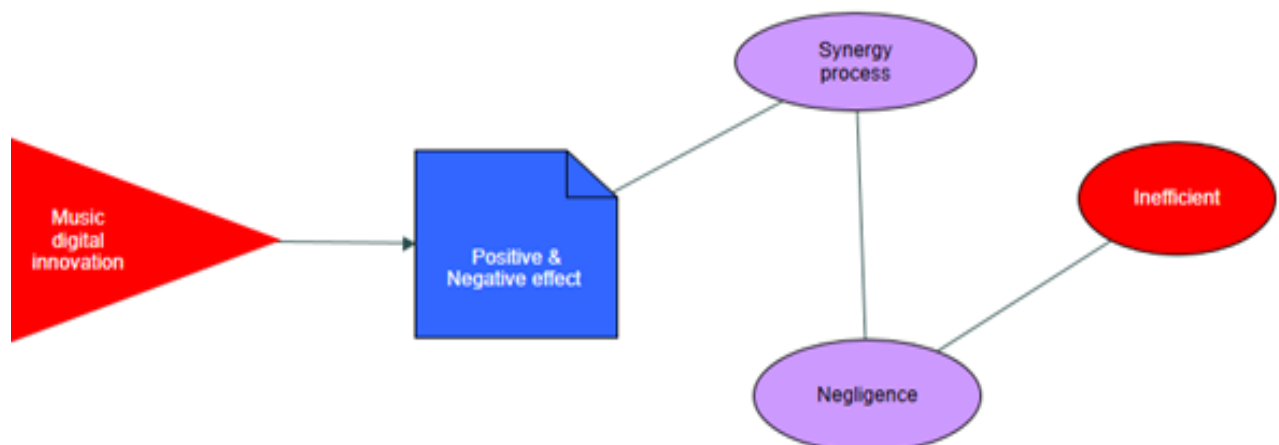
**Quotation:** Artist A “Most of the artists are not satisfied because digital piracy has affected their income from album sales.”

**Quotation:** Artist B “It makes us feel bad because of pirating, also lack of mentoring and exposure kills an upcoming artist career.”

**Quotation:** Artist A “Abuse of intellectual property rights. COSON has not shown the needed level of seriousness in discharging their duties of protecting the property of artists, as our rights are regularly abused, and most abusers are not punished.”

Finally, the concept map presented in Figure 5 summarises the findings of the study. In the concept map, based on the interview, digital innovation affects the Nigerian music industry both positively and negatively. On the positive side, digital innovation enables Nigerian artists to produce, market and distribute musical works more efficiently than was obtainable in the past. This is in line with Alvarez Vazquez (2017), who noted that technological advancement had changed the music industry in all ramifications. Thus, music consumers can listen to music more conveniently than ever since they now access them on their mobile phones or any electronic gadget any time anywhere. Further, new technologies have brought artists closer to their fans and have allowed them to derive socio-economic values by giving back to society in collaboration with corporate organizations.

**Figure 5.** Concept map for the coding process



On the other hand, the advent of new technologies has created unwanted results like piracy. Most consumers are now able to listen to music on the freemium platform like YouTube without paying for them. Also, they can freely download music without any penalty for doing so. Such intellectual theft has hampered artists' income in Nigeria. It has negatively affected the motivation to venture into the music business as it ought to be regarding digital music (streaming). This observation supports Pack (2018), who posited that streaming platforms minimize music sales due to piracy. Then, to boost income, most artists had to secure endorsement and sponsorship deals from corporate organizations via live concerts. This has become their major avenue to improve on their income. As a result, this study identifies a process termed synergy such that both digital music and other platforms like live concert, endorsement and sponsorship combinedly constitutes artists' sources of income in Nigeria.

Based on this study, piracy is greatly impeding digital music in Nigeria, and it did not only occur because consumers are not willing to pay for music but because the copyright organization (COSON), which is saddled with the responsibility to curtail intellectual theft has not lived up to expectation. From the interview results, it is evident that COSON is engrossed with bribery and corruption and have not been innovative regarding the sensitization of the Nigerian society with the knowledge of copyright law and strict adherence to such laws so that music can be profitable. On this premise, I deduce that negligence (carelessness) in the part of COSON has ruined the chances of optimum performance of digital innovation in the Nigerian music industry. Hence, given that digital innovation has both a positive and negative effect on the Nigerian music industry in a synergy process and the managers of the industry (COSON) is negligent with its managerial style, it is conceivable that digital innovation is not efficient in the Nigerian music industry as shown in the concept map.

## **CHAPTER SIX: DISCUSSION, CONCLUSION, LIMITATION AND SUGGESTION FOR FURTHER STUDIES**

### **6.1 Discussion**

This study presents the analysis of the impact of music digital innovation on the Nigerian economy. In section 5.1, results indicate that technological innovation favourably affects the Nigerian artists and consumers. Also, results show that despite the favourable effect, there is also a negative effect on the industry regarding piracy. The results in section 5.2 further revealed that digital innovation positively changed the structure of the Nigerian music industry regarding production, distribution and consumption. While it seems favourable in one end, it was unfavourable on other ends because music rights are not well protected. Irrespective of the indications in the preceding, section 5.3 ascertain that digital innovation has a job creation effect on the Nigerian economy and in section 5.4, the study demonstrates that digital innovation has a socio-economic impact in Nigeria since it brings artists closer to their fans in a multidirectional way.

The empirical analysis of the results in this study indicates that digital music innovation has both a positive and negative effect on Nigerian artists. Responses from the interview conducted affirmed that new technologies have positively impacted the Nigerian artists regarding how they produce, promote and distribute their musical works. For example, digital innovation has simplified music production compared with what is obtainable in the past. Within the context of DIY theory, artists can now produce musical works in the comfort of their house at a less expensive rate without going to the studio. That is, DIY artists are considered as indoor producers of music which means recordings are mostly done at home using low-cost pieces of equipment (Hibbett, 2005). Following what Alvarez Vazquez (2017) has pointed out concerning digital innovations in music, it is also possible that a simple application can now enable music consumers to listen to hundreds of musical works on their mobile phones without purchasing volumes of compact discs. This innovation brought about music streaming – a less expensive approach, which is responsible for the reason the interview participants think that digital innovation is favourable to Nigerian artists and consumers. In line with Moreau (2013), Christensen, (2006) and Druehl (2008), this finding supports the view that the central features of disruptive innovation are typically simpler and

less costly to produce and sold at a lower price than the existing product even though its new potentials are not appreciated by consumers until it attains a minimum performance.

Reflecting that digital innovation has also negatively affected the Nigerian artists, piracy has been identified as the main cause. The participants interviewed maintained that even though digital innovation has tremendously been favourable to the Nigerian music artists, they are still not satisfied with their income from music because of piracy. Although music streaming, a product of digital innovation is expected to be less expensive and affordable, it is still not being paid for by the Nigerian music consumers. Two possible reasons are identified. First, since the interview participants reported that most of the artists' musical works are not protected by the rights management organization (COSON), who is responsible for protection, it is plausible that piracy thrives in Nigeria because of COSON's Negligence. Contextual to the responses of the interview participants, this study finds that the Copyright Society of Nigeria is negligent regarding intellectual property theft. This evidence reflects the view of Olatunji, Adam & Aboyeji (2017) that while COSON has made much effort in managing its members' rights, they still lack with a list of problems. As such, artists are losing potential income. Second, because Nigeria is a low-income economy with a huge number of unemployed people, there is a possibility that consumers are unable to pay for music due to the lack of income. This anticipated causation is not farfetched from what Nwogu (2014) evidenced in a study that one of the causes of piracy in Nigeria is poverty. Hence, the finding that digital innovation has negatively affected the Nigerian artists based on piracy as indicated in this study affirms Adedeji (2016) that piracy in Nigeria has climbed to 95% with an estimated loss of USD 119 million in the music and allied industry.

This evidence is not without an impact on the artists' behaviour in Nigeria. Since consumers are not paying for recorded music as they should, artists have been improving on their revenue through live concerts and other avenues like a corporate endorsement and sponsorship deals. This finding is based on responses from the interview participants as presented in section 5.2., and also, it has been enabled by the impact of digital innovation. On the one hand, the ability to acquire sponsorship deals and corporate endorsement conform with the view of the DIY theory. According to Becker (1982), DIY artists who deliver their works themselves or through small networks must possess self-supporting abilities. It means that while new digital technologies are enabling Nigerian artists to produce recorded music without relying on the record labels, it is also enabling them to develop network capabilities.

For example, social medias like Instagram, Facebook and platform like YouTube have enabled the artists to build a fan base that has an insurable interest in them. On the other hand, corporate organizations have seized the opportunity to use the artists as their brand ambassadors, who can help sell their products to the public. Here, digital technology becomes what is bridging the gap between the consumers in general, the artists and the corporate entities.

In the above, DIY concepts and digital innovation combinedly bring opportunities for artists to communicate, promote, network and distribute art (Hitters & Drijver, 2017; Olivier, 2010). In this regard, supporting the findings of this study, based on the responses from the interview participants in section 5.3, digital innovation has somewhat been creating job opportunities in Nigeria. The reason is that as artists are organizing live concerts, marketing companies and broadcasting corporations are enabled regarding income. While broadcasting corporations earn money by engaging in the promotion of the concert, marketing companies earn money for ticket sales. Also, using artists as brand ambassadors is an income-generating opportunity. The reason being is that as organizations use their face for their products, fans are willing to opt for their products because they believe that if their favourite artists can use the product, it must be a good one. Hence, as more and more fans are opting for the product, more revenue is generated for the producing organization. On this notion and based on findings in section 5.4, it is reasonable that digital innovation has a socio-economic effect on the Nigerian economy. To support this finding, Olatunji et al. (2017) noted that the popularity of the Nigerian artists' music in and out of Nigeria had had an economic contribution to Nigeria and had entrenched a laudable significance to the Nigeria music industry.

Given that digital innovation is creating an enabling environment for artists and commodifying music in Nigeria via streaming platforms, it appears that it has an overwhelmingly negative effect on the artists. Based on the findings in section 5.1, most Nigerian artists are not happy because piracy is significantly affecting their income from recorded music. As reflected in this study, not only that consumers are unable to pay for music but seem the rights management organization in Nigeria (COSON) who is responsible for digital right protection have lost direction. Quoting an artist in section 5.2 "COSON has not shown the needed level of seriousness in discharging their duties of protecting the property rights of artists, as rights are regularly abused, and most abusers are not punished." As noted by Olatunji et al. (2017), the collective management of artists' rights is not as

effective as expected in Nigeria. This unsolicited behaviour seems to have encouraged piracy even when consumers would have wanted to pay for music. More elaborately, Nwogu (2014) think that the incidence of piracy is caused by the high cost of original products, poverty, excessive profiting, greed, insecurity and weak law enforcement. Considering that digital rights management is key to the online management of music sales to prevent piracy (Ahmadu-Suka, 2011), the COSON's inability to protect Nigerian artists is a deficiency to the overall effect of digital innovation in Nigeria. Not only that this failure can be blamed on COSON, but it can also be blamed on the Nigerian Copyright Commission (NCC) for their inadequacy. This view is based on Nwogu (2014), who subscribed that due to inadequate funding from government and poor mobility the NCC lacks comprehensive investigations for information gathering and consequently results in inefficiency. Hence, should piracy continue to thrive as confirmed in this study, recorded music will lose its relevance, and upcoming artists will be discouraged. It can also affect the job-creation avenue, which digital innovation is already creating. I support Nwogu (2014) recommendation that NCC and COSON should be adequately funded by the government to enable them to provide the necessary facilities needed for piracy raid including amended copyright Act for tougher penalties on violation. The officials should be well-disciplined with integrity and properly educated on ICT so as to fight digital piracy efficiently.

In this study, it is clear that digital innovation is both positively and negatively affecting the Nigerian music environment. To cushion the negative effect, it is evident that artists have been engaging in a DIY way of music production, marketing and promotion to secure sponsorship and endorsement for improving their income. Engaging in such an alternative approach can be likened to synergy since it is combining with streaming platforms to strengthen artists' economic value in the market. Even though synergy is identified in this study, COSON's managerial ability is grossly deficient in sustaining the process. This deficiency is also as a result of the inadequacy of the NCC as a whole. Even though it can be argued that artists are still profitable from alternative revenue streams other than music streaming or recorded music and as such, the Nigerian music industry is robust. As long as piracy is still uncontrollably thriving, it is a parasite that has eaten deep into the fabric of the Nigerian music industry. (See Nwogu, 2014; Olatunji et al., 2017). On this background, this study presumes that the impact of digital innovation on the Nigerian music industry and the economy is not optimal, contrary to the hypothesis that the impact will be sufficient. This

notion implies that policymakers may have to invest in more control measures to prevent piracy.

## **6.2 Conclusion**

Following intense clamour that digital innovations are transforming the music industry with the entrepreneurial rush (Hadida & Paris, 2014), this study tries to identify the extent of how it has impacted the Nigerian economy. The findings of the study show that digital innovation positively affects Nigerian artists and consumers regarding production, distribution and consumption. Despite the favourable effect, findings show that there is also a negative effect regarding piracy. The study further reveals that digital innovation has a socio-economic impact in Nigeria, but the process of managing the music industry is deficient. Based on this, the study presents an answer to the main research problem that the impact of digital innovation on the Nigerian economy is not efficient. Overall, the study contributes to the literature concerning the impact of music digital innovation as a whole and its efficiency in the music industry in Nigeria, especially. Hence, it presents insights that have implications for both the managers of the music industry and policymakers.

## **6.3 Limitation and suggestion for further studies**

While this study offers fascinating insights, some limitations should be acknowledged for future research, which can improve the understanding of the phenomenon. First, focusing the study on Nigeria alone while reflecting emerging music markets limits the generalizability of the findings. Therefore, future research is encouraged to cover other relevant emerging music markets. The DIY approach has most likely revolutionized the output of world-class recordings from Nigeria both in the number of recordings and the quality of these. The new digital tools make recording, mixing and mastering easier and cheaper and enables the creative community to rise to a new level. However, the effect of this progress is yet to be harvested as musical products needs to be launched, promoted and invested in in order to reach a truly global mass market.

Second, while the study emphasizes the artists, it did not account for consumers' income and the Nigerian economy as a whole to determine how these factors can support or



affect purchasing power. Here, studies into the consumers' behaviour intention can reveal whether COSON's is solely responsible for piracy that is wreaking havoc in the Nigerian music market. Also, based on Nwogu (2014), who posited that NCC lacks adequate funding which impaired its operations, another study may be deployed to investigate the efficiency of the NCC and how it has been contributing to the failures of COSON being a framework for its operations. Furthermore, as the laws and policies that instituted collecting societies invested absolute power without adequate regulation, thereby causing undue influence regarding licensing of music rights (Onyido, Oregbemhe, & Okojie, 2018), the Nigerian government should reposition its laws to control such a monopoly as an implication for practice.

Third, the findings of this study offer prospects for improved knowledge and the research method. Precisely, future studies may consider other representative data through a survey and testing of hypotheses using a quantitative approach. At this point, the level of significance of the impact of digital innovation on the Nigerian economy can be determined. Likewise, it can help to analyze the extent to which COSON, and consumers' behaviour intention individually contribute to piracy in Nigeria to be able to proffer and deploy a solution.

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## APPENDIX

### 1. Semi-structured and structured interview guide for artists

#### Consent brief

Dear respondent,

This interview is intended to establish perceptions about the challenges and opportunities of Nigerian artists (music industry) in the digital age and how digital innovations in the music industry can create jobs for people and organisations towards enhancing economic development. In brief, the topic of discussion, Digital Innovation is the major changes/development the music industry has witnessed since the millennium (2000s) which involve the arrival and use of technologies like the internet, social medias, streaming platforms, Mp3s and Mp4s, etc. and how they have impacted or affected how music is produced, promoted, distributed and consumed today.

You have been selected to participate in this research and kindly requested to provide response to the questions. **Multiple answers are allowed.** The information you give will be handled with confidentiality. By participating in this study, you help me highlight the impacts of digital innovations in the music industry in Nigeria and its contributions towards improvement of socio-economic conditions. Also, to obtain the necessary data vital for this thesis research and getting my degree after completion of my programme at University of Agder. Thank you.

#### Consent choice

(a) I accept to be interviewed

(b) Do not want to be interviewed

#### Respondent's personal and socio-demographic data

1. Sex a) Male.....

b) Female.....

2. Age a) 18-29.....

b) 30-39.....

c) 40-49.....

d) 50 and above.....

3. Education level      a) Primary.....                      b) Secondary.....  
    c) Tertiary.....                      d) Any other.....  
    e) No schooling at all.....

4. Resident country (State).....

**RQ 1. What are the opportunities and challenges for Nigerian artists in the digital age?**

1. How has digital innovations impacted you (artist)?

(A) *In writing music:* Not so much \_\_\_\_\_, Quite a lot \_\_\_\_\_,  
 Significantly \_\_\_\_\_, And how? \_\_\_\_\_

(B) *Recording music:* Not so much \_\_\_\_\_, Quite a lot \_\_\_\_\_,  
 Significantly \_\_\_\_\_, And how? \_\_\_\_\_

(C) *Distributing/promoting music:* Not so much \_\_\_\_\_, Quite a  
 lot \_\_\_\_\_, Significantly \_\_\_\_\_,  
 And how? \_\_\_\_\_

(D) *Marketing of music:* Not so much \_\_\_\_\_ Quite a lot \_\_\_\_\_  
 Significantly \_\_\_\_\_, And how? \_\_\_\_\_

2. How do you distribute your music?

(A) *Social Medias, like?* \_\_\_\_\_ Not so much \_\_\_\_\_,  
 Quite a lot \_\_\_\_\_, Significantly \_\_\_\_\_

(B) *Streaming platforms, like?* \_\_\_\_\_ Not so much \_\_\_\_\_,  
 Quite a lot \_\_\_\_\_, Significantly \_\_\_\_\_

(C) *Digital CD sales website like?* \_\_\_\_\_ Not so much \_\_\_\_\_, Quite a  
 lot \_\_\_\_\_, Significantly \_\_\_\_\_

(D) *Concert and performances?* Not so much \_\_\_\_\_, Quite a  
 lot \_\_\_\_\_, Significantly \_\_\_\_\_

(E) *other means?* \_\_\_\_\_ Not so much \_\_\_\_\_, Quite a  
 lot \_\_\_\_\_, Significantly \_\_\_\_\_

3. Where/how do you share information to your fans about your new songs, concerts and events?

(A) Your Social Media page(s)? \_\_\_\_\_ (B) Music bloggers sites? \_\_\_\_\_  
\_\_\_\_\_ (C) Billboard/posters? \_\_\_\_\_ (D) Television/Radio  
announcement? \_\_\_\_\_ (D) other means? \_\_\_\_\_

4. How much of your income comes from?

(A) Record sales? \_\_\_\_\_ Less than 25% \_\_\_\_\_, 25-50% \_\_\_\_\_ 50-  
75% \_\_\_\_\_ More than 75% \_\_\_\_\_

(B) Live shows? \_\_\_\_\_ Less than 25% \_\_\_\_\_, 25-50% \_\_\_\_\_ 50-  
75% \_\_\_\_\_ More than 75% \_\_\_\_\_

(C) Sponsorship, corporate or other? \_\_\_\_\_ Less than 25% \_\_\_\_\_, 25-  
50% \_\_\_\_\_ 50-75% \_\_\_\_\_ More than 75% \_\_\_\_\_

(D) Record Labels/Merchandising? \_\_\_\_\_ Less than 25% \_\_\_\_\_, 25-  
50% \_\_\_\_\_ 50-75% \_\_\_\_\_ More than 75% \_\_\_\_\_

(E) Other means? \_\_\_\_\_ Less than 25% \_\_\_\_\_, 25-50% \_\_\_\_\_ 50-  
75% \_\_\_\_\_ More than 75% \_\_\_\_\_

5. Are you satisfied with your income from record sales? \_\_\_\_\_ If not, what  
happened? (A) Digital Piracy? \_\_\_\_\_ (B) Free downloading and  
consumption of music? \_\_\_\_\_ (C) lack of mentoring and  
exposure? \_\_\_\_\_ (D) Other information?  
\_\_\_\_\_

## **RQ 2. What are the strengths and weaknesses in the music industry structure?**

6. What are the vital changes or development you witnessed in Nigerian music industry  
since the last two decades? (A) Technology advancements i.e. use of internets, social  
medias, streaming platforms, advance computers, mp3/mp4? Which one(s) and how?  
\_\_\_\_\_ (B) Job creation? How? \_\_\_\_\_ (C) Opportunities for artistic

career development? how? \_\_\_\_\_ (D) Fight against piracy? How?  
\_\_\_\_\_ (E) Licensing, Royalty collections and distributions?  
\_\_\_\_\_ (F) Other means? \_\_\_\_\_

7. How efficient/organised is the Copyright Society of Nigerian (COSON) in protecting, licensing, collecting and payment of royalties to artists? (A) Proper or Poor enforcement of copyright laws? How? \_\_\_\_\_ (B) Bribery and corruption in the music industry? how? \_\_\_\_\_ (C) Proper or lack of efficient copyright enforcement and mechanism? \_\_\_\_\_ (D) Abuse of intellectual property rights? \_\_\_\_\_ (E) Appropriate or lack of artistic mentoring and support? How? \_\_\_\_\_

**RQ 3. How does digital innovations in the music industry create jobs for people and organisations?**

8. What type of occupations are done by people/organisations in the digital recording industry? and are they beneficial? (A) Event planning? \_\_\_\_\_ (B) Music performance and concerts organisers? \_\_\_\_\_ (C) Digital ticket sales? How? \_\_\_\_\_ (D) Revenue collections? How? \_\_\_\_\_ (E) Artists management? \_\_\_\_\_ (F) Others like? \_\_\_\_\_

**RQ 4. What are the impacts of music industry digitalisation on improvement of socio-economic conditions in Nigeria?**

9. What is the role of Copyright Society of Nigeria (COSON), big artists and other music stakeholders in provision of adequate education, basic amenities and developing artistic talents in Nigerian (African) societies? (A) Upcoming artist mentoring and Career development? how? \_\_\_\_\_ (B) Scholarship opportunities? How? \_\_\_\_\_ (C) Basic amenities? How? \_\_\_\_\_ (D) Adequate education? \_\_\_\_\_

## 2. Semi-structured and structured interview guide for music consumers

### Consent brief

Dear respondent,

This interview is intended to establish perceptions about the challenges and opportunities of Nigerian artists (music industry) in the digital age and how digital innovations in the music industry can create jobs for people and organisations towards enhancing economic development. In brief, the topic of discussion, Digital Innovation is the major changes/development the music industry has witnessed since the millennium (2000s) which involve the arrival and use of technologies like the internet, social medias, streaming platforms, Mp3s and Mp4s, etc. and how they have impacted or affected how music is produced, promoted, distributed and consumed today.

You have been selected to participate in this research and kindly requested to provide response to the questions. **Multiple answers are allowed.** The information you give will be handled with confidentiality. By participating in this study, you help me highlight the impacts of digital innovations in the music industry in Nigeria and its contributions towards improvement of socio-economic conditions. Also, to obtain the necessary data vital for this thesis research and getting my degree after completion of my programme at University of Agder. Thank you.

### Consent choice

(b) I accept to be interviewed

(b) Do not want to be interviewed

### Respondent's personal and socio-demographic data

5. Sex a) Male.....

b) Female.....

6. Age a) 18-29.....

b) 30-39.....

c) 40-49.....

d) 50 and above.....

7. Education level a) Primary.....

b) Secondary.....

c) Tertiary.....

d) Any other.....

e) No schooling at all.....

8. Resident country (State).....

**RQ 1. What are the opportunities and challenges for Nigerian artists in the digital age?**

10. How has digital innovations impacted artists and music producers?

(A) *In writing music:* Not so much \_\_\_\_\_, Quite a lot \_\_\_\_\_, Significantly \_\_\_\_\_, And how? \_\_\_\_\_

(B) *Recording music:* Not so much \_\_\_\_\_, Quite a lot \_\_\_\_\_, Significantly \_\_\_\_\_, And how? \_\_\_\_\_

(C) *Distributing/promoting music:* Not so much \_\_\_\_\_, Quite a lot \_\_\_\_\_, Significantly \_\_\_\_\_, And how? \_\_\_\_\_

(D) *Marketing of music:* Not so much \_\_\_\_\_, Quite a lot \_\_\_\_\_, Significantly \_\_\_\_\_, And how? \_\_\_\_\_

11. Where/how do you now buy and consume musical works in Nigeria?

(B) *Social Medias like?* \_\_\_\_\_ (B) *Streaming platforms like?* \_\_\_\_\_  
(C) *Digital download/sales website like?* \_\_\_\_\_ (D) *CDs?* \_\_\_\_\_  
(E) *other means?* \_\_\_\_\_

12. Where do you get information about your favourable artist new songs, concerts and events?

(B) *Artists Social Media page?* \_\_\_\_\_ (B) *Music bloggers sites?* \_\_\_\_\_  
(C) *Billboard/posters?* \_\_\_\_\_ (D) *Television/Radio announcement?* \_\_\_\_\_ (D) *other means?* \_\_\_\_\_

13. Do you think the artists are satisfied with their income from album sales? \_\_\_\_\_

If not, what has happened? (A) *Digital Piracy?* \_\_\_\_\_ (B) *Free downloading and consumption of music?* \_\_\_\_\_ (C) *lack of mentoring and exposure?* \_\_\_\_\_ (D) *Other means?* \_\_\_\_\_

**RQ 2. What are the strengths and weaknesses in the music industry structure?**

14. What are the vital changes or development in the Nigerian music industry since the last two decades? (A) *Technology advancements i.e. use of internets, social medias, streaming platforms, advance computers, mp3/mp4? Which one(s) and how?* \_\_\_\_\_ (B) *Job creation? How?* \_\_\_\_\_ (C) *opportunities for artistic career development? how?* \_\_\_\_\_ (D) *fight against piracy? How?* \_\_\_\_\_ (E) *Licensing, Royalty collections and distributions* \_\_\_\_\_ (F) *Other means?* \_\_\_\_\_
15. How efficient/organised is the Copyright Society of Nigerian (COSON) in protecting, licensing collecting and payment of royalties to artists? (A) *Proper or Poor enforcement of copyright laws? How?* \_\_\_\_\_ (B) *Bribery and corruption in the music industry? how?* \_\_\_\_\_ (C) *Proper or lack of efficient copyright enforcement and mechanism? How?* \_\_\_\_\_ (D) *Abuse of intellectual property rights?* \_\_\_\_\_ (E) *Proper or lack of artistic mentoring and support? How?* \_\_\_\_\_

**RQ 3. How does digital innovations in the music industry create jobs for people and organisations?**

16. What type of occupations are done by people/organisations in the digital recording industry? and are they beneficial? (A) *Event planning?* \_\_\_\_\_ (B) *Music performance and concerts organisers?* \_\_\_\_\_ (C) *Digital ticket sales? How?* \_\_\_\_\_ (D) *Revenue collections? How?* \_\_\_\_\_ (E) *Artists management?* \_\_\_\_\_ (F) *Others like?* \_\_\_\_\_

**RQ 4. What are the impacts of music industry digitalisation on improvement of socio-economic conditions in Nigeria?**

17. What is the role of Copyright Society of Nigeria (COSON), big artists and other music stakeholders in provision of adequate education, basic amenities and developing artistic talents in Nigerian (African) societies? (A) *Upcoming artist mentoring and Career development? how?* \_\_\_\_\_ (B) *Scholarship opportunities? How?* \_\_\_\_\_ (C) *Basic amenities? How?* \_\_\_\_\_ (D) *Adequate education?* \_\_\_\_\_

### 3. Coding for interview guides

Close codes	Properties	Participants words
Positive influence	Digitalisation has a favourable impact on the artist	<p><b>Artist A</b> “Significantly because it enables us to search for data online which has advanced our writing capacity.”</p> <p>Artist A “Technological advancements including use of internets, social medias, streaming platforms and advanced computers and mobile phones have greatly impacted the Nigerian music industry positively including Nigerian artists. Thus, any user with large number of followers on any social media platforms is likely to attract traffic on every post.”</p> <p><b>Artist A</b> “Quite a lot because the producers now have access to the best-recording gadgets that makes recording less cumbersome.”</p> <p><b>Artist B</b> “Digital innovations have impacted me Quite a lot in writing music using Microsoft office and internet research.”</p> <p><b>Artist B</b> “Significantly through the use of digital musical instruments, mixers and artificial intelligence to enhance sound recording and production at a low cost.”</p> <p><b>Artist B</b> “Digital innovation has impacted me a lot to distribute and promote my music through Twitter, Instagram and Facebook. I also upload my songs on streaming platforms like iTunes, Audio Mack, Soundcloud and Apples.”</p> <p><b>Artist C</b> “Significantly because it enhances our writing capacity and use of online materials.”</p> <p><b>Artist C</b> “Significantly because I can now record my songs on my PC at home using software and mixers at my convenient.”</p> <p><b>Artist D</b> “Significantly because It gives room for proper voice filtering.”</p> <p><b>Artist E</b> “Quite a lot because it enhances editing to achieve perfection.”</p>
Positive influence	Digitalisation has a favourable impact on the music consumers	<p><b>Music consumer A</b> “Significantly through streaming and social media platforms like YouTube, Instagram, iTunes, Spotify, Facebook and Twitter.”</p> <p><b>Music consumer B</b> “Quite a lot because a lot of platforms like YouTube, Instagram, etc, have made the promotion of music easier and affordable.</p> <p><b>Music consumer C</b> “Significantly because they are now able to reach a bigger audience through social media and digital platforms unlike before. Hence, almost all Nigerian musicians now promote and distribute their music through Facebook, WhatsApp, and Instagram including Spotify (for those that have access).”</p>



		<p><b>Music consumer D</b> “It has enhanced music distribution and promotion significantly because they have witnessed a tremendous shift from the norm in the past decades. Thus, platforms like Snapchat, Instagram, Twitter etc are all distribution channels which are readily accessible by millions of people all over the world.” Artist A Most of the artists are not satisfied because digital piracy has affected their income from album sales.”</p>
Challenges	Digital innovation has affected the artists negatively	<p><b>Artist A</b> “Most of the artists are not satisfied because digital piracy has affected their income from album sales.”</p> <p>Artist B “It makes us feel bad because of pirating, also lack of mentoring and exposure kills an upcoming artist career.”</p> <p><b>Artist C</b> “I have never seen or heard of a Nigerian artist that is satisfied with just album sales. This is because digital piracy due to the lack of proper structure to protect intellectual property in Nigeria.”</p> <p><b>Artist D</b> “Digital piracy and free downloading and consumption of music have reduced the income of artists from album sales.”</p> <p><b>Artist E</b> “The artists are not satisfied with their income from album sales because of free downloading and consumption of music. Thus, consumers download songs with ease from different internet sources which they also share for free among themselves.”</p>
Income effect	Digitalisation has a positive effect on artists’ income	<p><b>Artist A</b> “Up to 50-75% of my income comes from record sales on YouTube and iTunes as a big artist.”</p> <p><b>Artist C</b> “I earn around 25-50% from record sales including collaborations with big artists.”</p> <p><b>Artist D</b> “As an upcoming artist, less than 25% of my income comes from record sales.”</p> <p><b>Artist E</b> “As an upcoming artist, less than 25% of my income comes from record sales.”</p>
Live-show income-effect	Artists generate income apart from recorded music	<p><b>Artist A</b> “Live shows generate 50-75% of my income as an established artist with huge fan base in Nigeria.”</p> <p><b>Artist C</b> “Lives shows generate 50-75% of my income as an established artist with adequate fan base in Nigeria.”</p>
Sponsorship income	Artists’ income through sponsorship in Nigeria	<p><b>Artist A</b> “Up to 50-75% of my income comes from sponsorship and corporate deals as a famous artist in Nigeria.”</p> <p><b>Artist B</b> “More than 75% of my income comes from sponsorship and corporate deals as a famous artist in Nigeria.”</p> <p><b>Artist D</b> “My incomes from sponsorship, advertisements and corporate is around 25-50%.”</p> <p><b>Artist E</b> “Incomes from sponsorship, advertisements and corporate is less than 25%.”</p>

		<p><b>Artist D</b> “As an upcoming artist I earn around 25-50% from live shows where I get opportunity to show my talent and also meet big artists.”</p> <p><b>Artist D</b> “Significantly through concerts and performances, as an upcoming artist, concerts have really impacted the distribution and promotion of my music. That is where I perform my songs on the stage through events organised by my big artists and record labels, so I get the opportunity to showcase my talent to the entertainment industry.”</p>
Promotion medium	Digital innovation helps artists to promote their music	<p><b>Artist A</b> “I share information about my new songs, new albums and concerts to my fans through my social media pages and billboards.”</p> <p><b>Artist A</b> “Significantly because I now do digital marketing on Amazon and YouTube which is more flexible and beneficial.”</p> <p><b>Artist E</b> “Information about my new songs and concert are communicated on my Instagram page and Twitter.”</p> <p><b>Music consumer C</b> “Significantly through streaming platforms like YouTube, Apple Music and Spotify which has enabled thousands of Nigerian artists to market their new songs and videos.”</p>
Record label structure	The structure of the record label and the artists in Nigeria.	<p><b>Artist A</b> “Less than 25% since I’m now established on my own and not under record label.”</p> <p><b>Artist B</b> “Less than 25% since I’m now established on my own and not under record label”</p> <p><b>Artist C</b> “Between 25-50% because I work with some labels and also manage some of my affairs independently.”</p> <p><b>Artist D</b> “I’m still under a record label and around 50-75% of my income comes from them.”</p> <p><b>Artist E</b> “Less than 25% because I’m managing my own productions and don’t depend on record labels to promote and distribute my songs/albums.”</p>

### 3.1. Close codes for RQ1

Close codes	Properties	Participants words
Copyright association of Nigeria	The impact of Copyright association of Nigeria on Nigerian music	<p><b>Artist A</b> “Abuse of intellectual property rights. COSON have not shown the needed level of seriousness in discharging their duties of protecting property of artists, as our rights are regularly abused, and most abusers are not punished.”</p> <p><b>Artist B</b> “Bribery and corruption exist in the organisation. For instance, before an artist will showcase or promote his/her music in their website, the person must pay the organisation and they don’t pay the owner for copyright of the music.”</p> <p><b>Artist C</b> “Lack of good relationship between Nigerian</p>

		artists and government as there's no artistic mentoring and full support in the industry."
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### 3.2. Close code for RQ2

Close codes	Properties	Participants words
Digital innovation and job creation	The impact of new technologies on jobs	<p><b>Artist A</b> "Digital recording industry has created more opportunity and improvement for Artist managers/management."</p> <p><b>Artist B</b> "Most Nigerian MCs and DJs are very successful today due to digital innovation impact in the music industry. Digitalisation of music has made their job easier and expanded their reach also. Music producers are not left out as well. Thanks to digital innovation in the music industry."</p> <p><b>Artist E</b> "Most Nigerian MCs and DJs are very successful today due to digital innovation impact in the music industry. Digitalisation of music has made their job easier and expanded their reach also including music producers as well."</p> <p><b>Music consumer C</b> "A lot of digital marketing/customer relationship management trainings are now available which are proven to have clearly helped drive customer satisfaction from digital ticket sales."</p>

### 3.3. Close code for RQ3

Close codes	Properties	Participants words
Digitalisation and the socio-economy	The impact of digital technology on the Nigerian economy.	<p><b>Artist A</b> "Through upcoming artist mentoring and career development by inviting them for live shows and talent hunts, which will provide them the platform and opportunity for upcoming to be heard and improve"</p> <p><b>Artist B</b> "The big artists and other music stakeholders in Nigeria can assist in provision of adequate education and scholarship opportunities to younger talents and the youths. For instance, the music academy Mr Eazi is currently administering in Ghana, creating atmosphere for young talented artists to grow and improve."</p> <p><b>Artist C</b> "Some big and established artists sign the talented upcoming artists, mentor them and mostly provide them with the basic amenities for them to grow and develop their career."</p> <p><b>Artist D</b> "Regarding adequate education in respect to artists' rights and obligation, copy right laws, COSON, big artists and other music stakeholders can work together to encourage up and coming artists by ensuring dissemination of copy right law knowledge and strict adherence to the laws so that music can be profitable. When music is profitable, established artists will be motivated to do more while young artists are encouraged to work harder to attain their music goals knowing their efforts will pay-off."</p> <p><b>Artist E</b> "Through scholarship opportunities which will give room for sponsorship of live shows in which some of the best young talents are selected and awarded scholarship</p>

		<p>into music schools.”</p> <p><b>Music consumer A</b> “Through scholarship opportunities which will give room for sponsorship of live shows in which some of the best young talents are selected and awarded scholarship into music schools. Example of such events are Star Trek previously organised by Nigerian Breweries and MTN music festival organised by MTN telecommunication.”</p> <p><b>Music consumer B</b> “Some big and established artists sign the talented upcoming artists, mentor them and mostly provide them with the basic amenities for them to grow and develop their career. However, I’m not sure COSON does any of these things.”</p>
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### 3.4. Close code for RQ4

### 3.5. Axial codes based on close codes

Close codes	Axial codes
<p>Artist A “Technological advancements including use of internets, social medias, streaming platforms and advanced computers and mobile phones have greatly impacted the Nigerian music industry positively including Nigerian artists. Thus, any user with large number of followers on any social media platforms is likely to attract traffic on every post.”</p> <p><b>Artist A</b> “Quite a lot because the producers now have access to the best-recording gadgets that makes recording less cumbersome.”</p> <p><b>Artist B</b> “Digital innovation has impacted me a lot to distribute and promote my music through Twitter, Instagram and Facebook. I also upload my songs on streaming platforms like iTunes, Audio Mack, Soundcloud and Apples.”</p> <p><b>Artist C</b> “Significantly because I can now record my songs on my PC at home using software and mixers at my convenient.”</p> <p><b>Artist D</b> “Significantly because It gives room for proper voice filtering.”</p> <p><b>Artist E</b> “Quite a lot because it enhances editing to achieve perfection.”</p> <p><b>Music consumer B</b> “Quite a lot because a lot of platforms like YouTube, Instagram, etc, have made the promotion of music easier and affordable.</p> <p><b>Music consumer C</b> “Significantly because they are now able to reach a bigger audience through social media and digital platforms unlike before. Hence, almost all Nigerian musicians now promote and distribute their music through Facebook, WhatsApp, and Instagram including Spotify (for those that have access).”</p> <p><b>Artist A</b> “Most of the artists are not satisfied because digital piracy has affected their income from album sales.”</p> <p><b>Artist B</b> “It makes us feel bad because of pirating, also lack of mentoring and exposure kills an upcoming artist career.”</p> <p><b>Artist C</b> “I have never seen or heard of a Nigerian artist that is satisfied with just album sales. This is because digital piracy due to the lack of proper structure to</p>	<p>Necessary evil</p>

<p>protect intellectual property in Nigeria.”</p> <p><b>Artist D</b> “Digital piracy and free downloading and consumption of music have reduced the income of artists from album sales.”</p> <p><b>Artist E</b> “The artists are not satisfied with their income from album sales because of free downloading and consumption of music. Thus, consumers download songs with ease from different internet sources which they also share for free among themselves.”</p>	
<p><b>Artist A</b> “Up to 50-75% of my income comes from record sales on YouTube and iTunes as a big artist.”</p> <p><b>Artist C</b> “I earn around 25-50% from record sales including collaborations with big artists.”</p> <p><b>Artist D</b> “As an upcoming artist, less than 25% of my income comes from record sales.”</p> <p><b>Artist A</b> “Live shows generate 50-75% of my income as an established artist with huge fan base in Nigeria.”</p> <p><b>Artist C</b> “Lives shows generate 50-75% of my income as an established artist with adequate fan base in Nigeria.”</p> <p><b>Artist B</b> “More than 75% of my income comes from sponsorship and corporate deals as a famous artist in Nigeria.”</p> <p><b>Artist D</b> “My incomes from sponsorship, advertisements and corporate is around 25-50%.”</p> <p><b>Artist E</b> “Incomes from sponsorship, advertisements and corporate is less than 25%.”</p> <p><b>Artist A</b> “I share information about my new songs, new albums and concerts to my fans through my social media pages and billboards.”</p> <p><b>Artist A</b> “Significantly because I now do digital marketing on Amazon and YouTube which is more flexible and beneficial.”</p> <p><b>Artist A</b> “Less than 25% since I’m now established on my own and not under record label.”</p> <p><b>Artist B</b> “Less than 25% since I’m now established on my own and not under record label”</p> <p><b>Artist C</b> “Between 25-50% because I work with some labels and also manage some of my affairs independently.”</p>	<p>Synergy process</p>
<p><b>Artist A</b> “Abuse of intellectual property rights. COSON have not shown the needed level of seriousness in discharging their duties of protecting property of artists, as our rights are regularly abused, and most abusers are not punished.”</p> <p><b>Artist B</b> “Bribery and corruption exist in the organisation. For instance, before an artist will showcase or promote his/her music in their website, the person must pay the organisation and they don’t pay the owner for copyright of the music.”</p> <p><b>Artist C</b> “Lack of good relationship between Nigerian artists and government as there’s no artistic mentoring and full support in the industry.”</p>	<p>Negligence</p>

<p><b>Artist B</b> “The big artists and other music stakeholders in Nigeria can assist in provision of adequate education and scholarship opportunities to younger talents and the youths. For instance, the music academy Mr Eazi is currently administering in Ghana, creating atmosphere for young talented artists to grow and improve.”</p> <p><b>Artist D</b> “Regarding adequate education in respect to artists’ rights and obligation, copy right laws, COSON, big artists and other music stakeholders can work together to encourage up and coming artists by ensuring dissemination of copy right law knowledge and strict adherence to the laws so that music can be profitable. When music is profitable, established artists will be motivated to do more while young artists are encouraged to work harder to attain their music goals knowing their efforts will pay-off.”</p> <p><b>Music consumer A</b> “Through scholarship opportunities which will give room for sponsorship of live shows in which some of the best young talents are selected and awarded scholarship into music schools. Example of such events are Star Trek previously organised by Nigerian Breweries and MTN music festival organised by MTN telecommunication.”</p>	
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### 3.6. Selective code based on Axial codes

Axial codes	Selective code
<p><b>Artist B</b> “Digital innovation has impacted me a lot to distribute and promote my music through Twitter, Instagram and Facebook. I also upload my songs on streaming platforms like iTunes, Audio Mack, Soundcloud and Apples.”</p> <p><b>Artist C</b> “Significantly because I can now record my songs on my PC at home using software and mixers at my convenient.”</p> <p><b>Artist E</b> “Quite a lot because it enhances editing to achieve perfection.”</p> <p><b>Artist A</b> “Most of the artists are not satisfied because digital piracy has affected their income from album sales.”</p> <p>Artist B “It makes us feel bad because of pirating, also lack of mentoring and exposure kills an upcoming artist career.”</p> <p><b>Artist A</b> “Up to 50-75% of my income comes from record sales on YouTube and iTunes as a big artist.”</p> <p><b>Artist C</b> “Between 25-50% because I work with some labels and also manage some of my affairs independently.”</p> <p><b>Artist A</b> “Abuse of intellectual property rights. COSON have not shown the needed level of seriousness in discharging their duties of protecting property of artists, as our rights are regularly abused, and most abusers are not punished.”</p> <p><b>Artist D</b> “Regarding adequate education in respect to artists’ rights and obligation, copy right laws, COSON, big artists and other music stakeholders can work together to encourage up and coming artists by ensuring dissemination of copy right law knowledge and strict adherence to the laws so that music can be profitable. When music is profitable, established artists will be motivated to do more while young artists are encouraged to work harder to attain their music goals knowing their efforts will pay-off.”</p>	<p>Inefficiency</p>