



CONFERENCE ON THE MUSIC INDUSTRY IN NIGERIA

Thursday, 30 May 2024 | Lekki Campus, Pan-Atlantic University, Lagos,

The conference is organized by the School of Media and Communication, Pan-Atlantic University, Lagos in partnership with Aristokrat 360. It aims to bring together professionals, scholars, industry leaders, and enthusiasts to discuss the possibilities, trends, and developments in the music industry while offering valuable opportunities to expand knowledge, network, and maximize the possibility for national development.

CONFERENCE PROGRAMME

Moderator: Dr. Folakemi Ogungbe

9:30 AM-10:00 AM: Registration

10:00 AM – 11:30 AM: OPENING CEREMONY

10:00 AM-10:20 AM: Opening Remarks

- **Dr. Ikechukwu Obiaya**, Dean, School of Media and Communication, Pan-Atlantic University
- **Mr. Joseph Abiagom**, President/Label Manager, Aristokrat Group
- **Mr. Baba Agba**, Representing the Honorable Minister of Art, Culture & the Creative Economy

10:30 AM - 11:10 AM: Keynote Address

- **Speaker:** Mr. Joey Akan
- **Topic:** The State of Nigerian Music and Opportunities Moving Forward.

11:10 AM-12:30 PM: Q and A

11:30 AM- 12:00 PM: BREAKFAST

12:00 PM - 1:20 PM: SESSION ONE // GLOBALIZATION AND THE NIGERIAN MUSIC INDUSTRY

Presenter 1: Lawrence Olumide Akande (Pan-Atlantic University)

Topic: Synergising Nigerian Film and Music Soundtracks for Valorisation

Presenter 2: Ogunobo Marvellous Mary (University of Ibadan)

Topic: Rhythms of Change: Navigating the Intersection of Tradition and Innovation in the Nigerian Music Industry

Presenter 3: Chiemela Ogbonna, Ph.D. (Pan-Atlantic University)

Topic: Decoloniality, Cultural Convergence, and Globalization as Catalysts of the Nigerian Music Industry's Phenomenal Success

Presenter 4: Tioluwalogo Olakunbi-Black (Bowen University)

Topic: Anointed Afrobeats: Repositioning Gospel Songs in the Nigerian Music Industry

Q and A (20 minutes)

1: 20 PM - 2:20 PM: SESSION TWO // RHYME AND REASON

Presenter 1: Nwachukwu Andrew Egbunike, Ph.D. & Obinna Ikejimba (Pan-Atlantic University)

Topic: Igbo highlife music: moral values for digital youth?

Presenter 2: Ogunnariwo Oluwatosin B., & Adeyemi, Damilare John (Abraham Adesanya Polytechnic)

Topic: Navigating the Artistic Landscape: Balancing Aesthetic Appeal and Semantic Integrity in the Lyrics of Campus Music Artistes



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Thursday, 30 May 2024 | Lekki Campus, Pan-Atlantic University, Lagos,

Presenter 3: Ngozi Okpara, Ph.D. (Pan-Atlantic University)

Topic: Ethical Content Creation and Presentation in the Nigerian Music Industry: Balancing Artistic Freedom with Responsibility.

Q and A (15 minutes)

LUNCH BREAK: 2:20 PM- 3:00 PM

3: 00 PM - 4: 20 PM: SESSION THREE // THE MUSIC INDUSTRY, ITS MODERN TECHNOLOGIES, AND CURRENT STRUGGLES.

Presenter 1: Olaniyi Evans, Ph.D. (Pan-Atlantic University)

Topic: Harmony of Innovation: The Intersection of Artificial Intelligence and the Music Industry

Presenter 2: Idowu Sunday (Lead City University)

Topic: Factors Influencing Audience Preferences of Ayanshina Khalid's Social Media Yoruba Chant Music Art

Presenter 3: Akperi, Yemi Andrew Ph.D. & Ologundudu Rotimi Peter, Ph.D. (Baptist Seminary, Benin-City)

Topic: An Appraisal of Nigeria's Polytechnics Music Programmes: History and Innovations Towards Achieving 21st Century Technological Realities

Presenter 4: Babafemi Jacobs (Lead City University)

Topic: TikTok, Alternative Music, and Promotion of Nigerian Culture

Q and A (20 minutes)

4:20 PM-5:40 PM: SESSION FOUR: ISSUES CHALLENGING DIGITAL GROWTH OF MUSIC IN NIGERIA

Presenter 1: Adeolu O. Ogunsanya, Ph.D. (University of Ibadan)

Topic: Exploring The Economic Advantages of Copyright Laws on The Nigerian Contemporary Popular Music Industry

Presenter 2: Christian Aniuoku; Omonefe Adewinmbi; Stanley Umezuruike; & Sopuruchi Rufus (Law Firm of Stren & Blan Partners)

Topic: Issues Challenging Digital Growth of Music in Nigeria

Presenter 3: Anne Odoh, Ph.D. (Pan-Atlantic University)

Topic: The Digital Evolution of Music in Nigeria: Trends and Prospects for Future Development

Presenter 4: Akachi Ogonnaya Ngwu, RPA (Pan-Atlantic University)

Topic: Sonorous Strategies: The Art of Musical Marketing

Q and A (20 minutes)

5:00 PM - 5:05 PM: CLOSING REMARK

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LIST OF ABSTRACTS

SESSION ONE // GLOBALIZATION AND THE NIGERIAN MUSIC INDUSTRY

Presenter 1: Lawrence Olumide Akande (Pan-Atlantic University)

Topic: Synergizing Nigerian Film and Music Industries Valorization of Soundtracks

Abstract: Soundtracks can be a medium of expressing culture and creativity through music technology. For an industry to grow, it must create value, distribute value, and earn value by contributing to the national economy through globalization. Nigerian film and music industries have both been contributing to the national Gross Domestic Product, but there has not been much synergy between both industries. Nigerian film soundtracks have yet to meet up with best practices in recent years as far as valorization is concerned, while Nigerian music soundtracks are gaining global recognition. Historically, films have always been released with soundtracks on a separate label. A practice that is still been practiced in advanced film industries. This paper attempts to examine the synergy between Nigerian film and music industries from the past till now; the elements in Nigerian music that transformed it to the global stage that can be adapted to Nigerian film soundtrack creation; and the role of technology in music industries that makes it grow beyond regional audiences. To achieve these objectives, a holistic approach to the concepts of African Popular Culture, and Valorization is investigated, along with the Theory of Creolization and Diffusion of Innovation (DOI) Theory. This study applies a mixed research approach triangulation of descriptive method and content analysis of data.

KEYWORDS: Creativity; Culture; Nigerian Film; Nigerian Music; Soundtracks; Synergy; Technology; and Valorization.

Presenter 2: Ogunobo Marvellous Mary (University of Ibadan)

Topic: Rhythms of Change: Navigating the Intersection of Tradition and Innovation in the Nigerian Music Industry

Abstract: Nigeria has a diverse musical heritage that includes several traditional music genres, each having distinct qualities and coming from different ethnic groups in the country. Some traditional music forms are Juju, Fuji, Highlife, Apala, Afrobeat, Igbo Traditional Music, and Sakara. Each of these ancient music styles has been crucial in shaping the cultural and social life of their communities. Nigerian music serves as a form of storytelling, cultural expression, and social commentary, enriching the country's music and culture. This study investigates the conflict between preserving traditional music styles and adopting new trends in the Nigerian music industry. It focuses on how this balance impacts the industry's development, creative output, and economic structure, focusing on how traditional and modern elements can coexist harmoniously. Understanding the complex balance in the sector is crucial for grasping its development, artistic manifestations, and economic complexities. The most problematic component of this endeavor is managing the clash between historic origins and the continuously expanding wave of novelty, as it is essential to maintain a careful equilibrium to sustain cultural uniqueness while still embracing worldwide significance. The study will use qualitative analysis of secondary sources such as scholarly articles, industry reports, and news pieces to examine how tradition and innovation influence the sector's landscape.

Keywords: Traditional Nigerian Music, Innovation, Nigerian Music Industry



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Presenter 3: Chiemela Ogbonna (Pan-Atlantic University)

Topic: Decoloniality, Cultural Convergence, and Globalization as Catalysts of the Nigerian Music Industry's Phenomenal Success

Abstract: The Nigerian music industry has emerged as a significant driver of the country's economy, with exports exceeding \$44 million in 2023. (Depo-Oyedokun 2023, Premium Times (16/02/2023)) This growth has been accompanied by the creation of employment opportunities and the attraction of foreign investments. The industry's remarkable success is traceable to the Nigerian musicians' exploration of indigenous African rhythms that helped to birth some unique music genres among which is Afrobeat. They made a deliberate effort to integrate Western musical concepts with indigenous African musical wisdom, resulting in a unique cultural synthesis that birthed a superior musical blend that reflects the country's diverse musical heritage while at the same time incorporating the best practices in Western music and with that they invaded and conquered the international music scene. This paper, utilizing the ethnographic research method and the theoretical framework of decoloniality, interrogates this phenomenon to extricate the actual approaches that made it possible. The findings indicate that while cultural convergence due to globalization has played a role in this development, the unprecedented success of the Nigerian music industry is largely attributable to the musicians' adoption of the true essence of decoloniality in their approach to music production. The paper further delineates these salient approaches culled from the indigenous African knowledge base and advocates the replication of such approaches in the other spheres of African existence. It posits that a re-evaluation of the underutilized African knowledge base in arts, science, and technology along those lines may prove to be the ultimate remedy for Africa's enduring dependency.

Keywords: Cultural convergence, Decoloniality, Globalization, Afrobeat, Nigerian Music, Western music

Presenter 4: Tioluwalogo Olakunbi-Black (Bowen University)

Topic: Anointed Afrobeats: Repositioning Gospel Songs in the Nigerian Music Industry

Abstract: This research delves into the evolution of gospel music in Nigeria's music industry, particularly in the popular Afrobeats genre. Afro-gospel is a genre of music that has been gaining popularity over the past few years, pioneered by a group of unconventional Nigerian gospel artists such as Gaise Baba, Gil Joe, Limoblaze, Marizu, Angeloh, Anendlessoccean, Nkay, Frank Edwards, Ada Ehi, and others, who seek to express their Christian faith through music in a non-traditional way. By combining the lively chords, uplifting melodies, and familiar progressions of Afrobeats with spirit-filled content, they have developed a genre of music that strongly resonates with young African Christians. The study explores how globalization, digitalization, and the fusion of various musical genres have impacted the contemporary Nigerian gospel music scene. It employs qualitative and quantitative approaches, including interviews with gospel musicians, music producers, and industry experts, as well as an analysis of musical compositions, lyrics, and audience reception. The research also examines how Nigerian gospel artists maintain their spiritual authenticity while appealing to a diverse audience. This study provides valuable insights for scholars, African Church leaders, music industry professionals, and enthusiasts interested in exploring the changing dynamics of gospel music in a multicultural and technologically advancing society.

Keywords: Afro-gospel, Afrobeat, African Church, Culture, Nigerian Music Industry.

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SESSION TWO // RHYME AND REASON

Presenter 1: Nwachukwu Andrew Egbunike & Obinna Ikejimba (Pan-Atlantic University)

Topic: Igbo highlife music: moral values for digital youth?

Abstract: The rising cultural and moral decadence in Nigeria have moved educators to rethink traditional pedagogies to ensure that it is adequate for the demands of contemporary instruction of twenty-first-century learners. Educators have responded to this challenge by exploring the potential of alternative pedagogies including informal approaches like music and sports as effective and inclusive mediums for learning. This research explores the renaissance and rich cultural tapestry of Igbo highlife music especially as consumed in emergent music streaming platforms in Africa. This paper also investigates its potential as a pedagogical instrument for imparting essential moral values to young Nigerian youth who are constantly plugged into these digital streaming platforms. Drawing on the qualitative content analysis method, the study aims to identify the embedded moral narrative and themes within Igbo highlife compositions. The study analyses selected albums of Celestine Ukwu, Flavour and Cavemen as they represent the historical evolution of Igbo highlife music: post-civil war (1970-80) era, highlife renaissance (1990-2000) era, and contemporary (2001 till date). Additionally, the study explores the feasibility and effectiveness of leveraging this traditional musical genre as an informal educational tool to transmit cultural norms, ethical principles, and social values to the younger generation. The findings are expected to contribute insights into innovative approaches to value-based education, bridging cultural heritage with contemporary learning strategies for enhanced character development among youth.

Keywords: Igbo Highlife Music, Educational Pedagogy, Philosophical Principles, Moral Values, Digital Youth

Presenter 2: Ogunnariwo Oluwatosin B., and Adeyemi Damilare John (Abraham Adesanya Polytechnic)

Topic: Navigating the Artistic Landscape: Balancing Aesthetic Appeal and Semantic Integrity in the Lyrics of Campus Music Artistes

Abstract: This study delves into the intricate dynamics of the Nigerian music industry, specifically addressing the thematic dichotomy of "Rhyme and Reason" in the lyrical choices of Nigerian Campus Music artists. With a primary focus on the prioritization of aesthetic appeal over semantic coherence, the research investigates the factors influencing the decision-making processes of Nigerian campus music artists, unraveling the delicate balance between the allure of rhyme and the necessity for reason. Simultaneously, the study evaluates the impact of technological advancements, cultural influences, and innovative approaches on this nuanced interplay within the lyrical fabric of the industry. Through a comprehensive exploration and in-depth interview, the research aims to contribute meaningful insights into the harmonization of tradition and innovation, shedding light on the complex relationship between form and substance in the creative expression of Nigerian campus music artists.

Keywords: Nigerian music industry, Rhyme and Reason, Lyrical choices, Aesthetic appeal, Tradition and innovation



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Thursday, 30 May 2024 | Lekki Campus, Pan-Atlantic University, Lagos,

Presenter 3: Ngozi Okpara (Pan-Atlantic University)

Topic: Ethical Content Creation and Presentation in the Nigerian Music Industry: Balancing Artistic Freedom with Responsibility.

Abstract: The Nigerian music industry has seen remarkable growth and international recognition in recent years. However, it appears that the unethical use of language has also become more prevalent in Nigerian music. For instance, some artists now tend to promote alcohol, drug use, internet scams, violence against women, etc. in their songs. This paper examines the intricate interplay between artistic freedom and ethical responsibility within the dynamic landscape of the Nigerian music industry. In an era where musicians wield significant influence over cultural narratives, this study focuses on the ethical dimensions of content creation and presentation, particularly in the realms of lyrics and visual storytelling. Navigating the delicate balance between artistic expression and cultural responsibility, the research seeks to uncover the ethical dilemmas faced by musicians in crafting their stories. By analyzing selected case studies, industry practices, and the prevailing socio-cultural context, this study aims to shed light on the ethical considerations that shape music content. The research is framed within the broader discourse of preserving Nigerian cultural values amidst evolving artistic expressions. The research addresses questions of how musicians can exercise their creative autonomy while being mindful of the potential impact on societal values. Furthermore, it explores strategies for promoting responsible content creation that positively contributes to cultural narratives. Through a qualitative study, the paper aspires to provide valuable insights into fostering a symbiotic relationship between artistic freedom and ethical awareness. Ultimately, it aims to contribute to the ongoing conversation about how the Nigerian music industry can thrive creatively while simultaneously upholding the ethical principles that underpin the nation's rich cultural heritage.

Keywords: Artistic Freedom, Ethics, Music Industry, Nigeria, Responsibility



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SESSION THREE // THE MUSIC INDUSTRY, ITS MODERN TECHNOLOGIES, AND CURRENT STRUGGLES.

Presenter 1: Olaniyi Evans (Pan-Atlantic University)

Topic: Harmony of Innovation: The Intersection of Artificial Intelligence and the Music Industry

Abstract: This study explores the fusion of Artificial Intelligence (AI) and the music industry, uncovering its transformative impact on creativity, production, and business models. It begins with an overview of AI's influence across music sectors, diving into machine learning's role in composition and its effects on production. As we explore AI as a creative partner for musicians, the rhythm shifts to personalized experiences, from intelligent playlists to tailored music streaming. However, we also address challenges and ethical considerations surrounding AI-generated music. The study delves into business models, examining AI's role in licensing, and copyright management, and its impact on innovative startups. Illuminating case studies showcase AI's significant influence on music creation and distribution. Looking to the future, we predict how AI will continue shaping the music industry, concluding with key findings and emphasizing its transformative potential. The study conducts a conceptual study based on literature, we will primarily draw on existing theories, concepts, and frameworks found in the literature. By anchoring our conceptual study in existing literature, we contribute to the theoretical development of the field and provide a foundation for future empirical research.

Presenter 2: Idowu Sunday (Lead City University)

Topic: Factors Influencing Audience Preferences of Ayanshina Khalid's Social Media Yoruba Chant Music Art

Abstract: Preliminary studies have presumed a relative decline in Audience Preferences of some Nigerian cultural art such as Yoruba conservative artistic entertainment which includes Yoruba chant and its music that encompasses dance, storytelling, actions, costume, and cognomen. These terminologies are integral communication elements in Yoruba culture. Culture refers to the total way of life that interprets or predicts the future and in-depth value of a given society. Yoruba Chant Music Art makes use of artistic words of praise such as adage and cognomen (Oriki) to protect its dignity, these include dancing steps, movement, and acrobats with identical costumes. Social media is a fast means of communication with vast channels that also showcase Nigeria's cultural content to its target audience. Khalid Ayanshina is a Yoruba traditional Chanter whose performance is a blend of traditional and modern Music Art and has gained popularity on social media platforms in recent times. The study is anchored on an exploratory sequential research design. Quantitative and qualitative approaches will be employed to source data on factors influencing Audience Preferences of Ayanshina Khalid's Social Media Yoruba Chant Music Art

Keywords: Influencing Factor, Ayanshina Khalid, Social Media, Yoruba Chant, Music Art

Presenter 3: Akperi, Yemi Andrew, and Ologundudu Rotimi Peter (Baptist Seminary, Benin City)

Topic: An Appraisal of Nigeria's Polytechnics Music Programmes: History and Innovations Towards Achieving 21st Century Technological Realities

Abstract: Technological inventions, production, and maintenance constitute the nucleus, for establishing polytechnics and technological institutions. The advent of 'music technology' as a course, was relatively new in Nigeria's tertiary institutions, until the Polytechnic at Ibadan took the giant step in 1971, to start a full-fledged department of music technology. Indeed, Ibadan Polytechnic became a reputable centre for producing skilled music technologists, especially those that are experts in organ performance and maintenance. However, over the years, no concerted effort has been made to assess the contributions of Nigeria's polytechnics to Nigeria's music



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scholarship and music industry. Consequently, this paper, in response to filling this gap in literature, employs a qualitative methodology hinged on historical research to trace the beginnings of music technology courses in Nigeria. Equally, this article appraises the music technology programme's development/innovations since its conception in Nigeria; thereby examining the impact of the three polytechnics music programmes on Nigeria's society and music business. The study reveals that despite the appropriateness of the programmes, little has been achieved to buoy the courses to the realities of the 21st century, which is hallmarked by unceasing improvements in digitalization and globalization. The study recommendations include specialization of Higher National Diploma (HND) students in courses that stress their interest, rather than the present system that provides the same courses for all HND students in the curriculum. Furthermore, there is a need for amity between academia and the music industry in terms of faculty and industry interfaces and a rigorous student internship with experts in their areas of interest.

Keywords: technology, music technology, appraisal of polytechnic music programmes, music business, Nigeria's music programmes.

Presenter 4: Babafemi Jacobs (Lead City University)

Topic: TikTok, Alternative Music, and Promotion of Nigerian Culture

Abstract: Music is an element of the educative and entertainment structure of any society. It is one of the means through which cultural practices can be passed down from generation to generation in any society globally. Historically, music production has been aided by technology in the form of musical equipment and recent internet-supported software and applications. This study is aimed at examining how modern technology software is helping to elongate the Nigerian culture through the content of alternative music. The elements of culture include values, beliefs, norms, language, symbols, dresses, and food. It seeks to know if the elements of culture are infused into alternative music produced by Nigerian musicians. This study aims to know if music content available on TikTok aids the promotion of Nigerian cultural values globally. The study will employ purposive sampling to select 300 TikTok users as the population of the study. A self-designed questionnaire will be used to generate data for this study. The data obtained from the questionnaire will be used to determine whether cultural elements infused into alternative music content uploaded on TikTok promote Nigerian culture or not.

Keywords: Alternative music, TikTok, Culture, Music, Technology

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SESSION FOUR: ISSUES CHALLENGING DIGITAL GROWTH OF MUSIC IN NIGERIA

Presenter 1: Adeolu O. Ogunsanya (University of Ibadan)

Topic: Exploring The Economic Advantages of Copyright Laws on The Nigerian Contemporary Popular Music Industry

Abstract: Copyright legislation is a subset of intellectual property law that protects the rights of performing artists within the music industry over their original works. It grants exclusive rights to these practitioners, in controlling how their works are used, distributed, and reproduced. The socio-economic advantages of copyright laws on contemporary popular music in Nigeria are crucial to the understanding of the music business within the country. What are the functions of these laws? When they are functionally utilized, how do they play both crucial and impactful roles in the protection of the rights and intellectual property of musicians and songwriters? This paper aims to contribute to the discourse on the socioeconomic benefits of copyright laws on the contemporary popular music industry in Nigeria. They would positively affect the economic and revenue generation wherewithal of the stakeholders within the vibrant and ever-evolving music industry. The Nigerian popular music industry has seen significant growth and development in recent years, the enforcement of copyright laws, therefore, has become imperatively important for the protection of all these stakeholders in music. Where the economic advantages offered by the adherence to the opportunities imbued in the intellectual property regulations are seriously observed, it will maximize the possibilities of further contemporary developments that have been lacking in the Nigerian music industry.

Keywords: Copyright Laws, Popular Music industry, intellectual property, Piracy, Bootlegging

Presenter 2: Christian Aniuoku; Omonefe Adewinmbi; Stanley Umezuruike; and Sopuruchi Rufus (Law Firm of Stren & Blan Partners)

Topic: Issues Challenging Digital Growth of Music in Nigeria

Abstract: Over the years, the music industry has served as a major global economic driver, with Nigeria standing as a key player and stakeholder in the industry. The industry has evolved globally and has experienced a significant impact with the advent of 21st-century globalization. This era has witnessed a transformation and digitalization of music, leading to the gradual elimination of traditional non-digital formats such as cassette tapes, compact discs, and vinyl records and the transformation to digital music formats and platforms like Spotify, Boomplay, Apple Music, MP3, AAC, and WAV. Nigeria being one of the biggest influencers and players in the global music industry readily embraced and accepted digital music. Thus, this acceptance transformed the Nigerian music industry and elevated it to global prominence. It is crystal that the impact of digital music on Nigeria's economy is substantial, with Statista projecting that the digital music market in Nigeria is expected to generate a revenue of US\$122.10 million in 2024. Also, the thriving digital music market in Nigeria is attributed to the popularity of Afrobeats internationally and the increasing adoption of streaming platforms. However, the growth of digital music in Nigeria is not without challenges that have plagued the industry. Issues such as copyright infringement, stream farming, complexities in monetization, cybersecurity concerns, and the lack of adequate digital infrastructure have become more common and have impacted the industry's rising growth. Interestingly, in this paper, we adopt a comprehensive approach, utilizing doctrinal research to compare our findings with jurisdictions like the UK and the US. By focusing on methodological clarity, we propose innovative solutions to address these challenges, aiming to optimize revenue generation in Nigeria's digital music landscape.

Keywords: Music industry; Nigeria; globalization; digitalization; Afrobeats; streaming platforms; copyright infringement; stream farming; monetization; cybersecurity concerns, digital infrastructure; innovative solutions; revenue generation.



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Presenter 3: Anne Odoh (Pan-Atlantic University)

Topic: The Digital Evolution of Music in Nigeria: Trends and Prospects for Future Development

Abstract: For several decades, western ideologies and artists dominated the global music industry. In recent times though the Nigerian music industry has evolved and become more prominent, setting the nation on the global stage. Nigerian music relays the rich cultural heritage, values, and identity of its people while contributing to the developing and mostly untapped creative economy. It has become a source of wealth generation and empowerment, particularly for youth and young adults, which has contributed to achieving goal 8 of the 2030 UN SDGs, which seeks to provide economic growth, employment, and improved quality of life for Africans. Despite its massive potential, the Nigerian music industry still struggles with persistent challenges, notably inadequate digital infrastructure, funding shortages, piracy, and a lack of sufficient rights protection. Using a case study method with data obtained from secondary sources, this paper will expound on the current issues challenging digital consumption patterns and the growth of Nigerian music in the digital era, as well as future trends and prospects for the industry, especially in the wave of Artificial Intelligence. The paper will provide recommendations for policymakers and regulators in the respective ministries of youth and culture to be intentional about creating enabling opportunities for artists to thrive, giving visibility and global relevance to this sector of Nigeria's creative economy. These efforts will foster a thriving and sustainable digital music ecosystem in Nigeria that will promote national development.

Keywords: Nigerian music, Digital transformation, Creative industry, music piracy

Presenter 4: Akachi Ogbonnaya Ngwu (Pan-Atlantic University)

Topic: Sonorous Strategies: The Art of Musical Marketing

Abstract: Music is sweet to the soul and enables leisure activities amongst friends, families, and society. There are many genres of music ranging from Pop, jazz, rhythms and blues, afrobeat, makossa, classical music, and reggae music. Each genre appeals to a particular audience and target market with the popularity of the artist driven by a mixture of various attributes. The Afrobeat genre has become very popular in Nigeria and makes waves globally. Burna Boy, Davido, Wizkid, Tiwa Savage, and Tems are Nigerian artists behind the increasing attraction towards Afro beats. The evolution of the Afrobeat music genre in Nigeria, a mixture of American jazz and Yoruba folk music, is attributed to the legendary Fela Anikulapo-Kuti (Olatunji, 2007). However, limited scholarly excursions detail the contributions of the Afrobeat music genre to the development of music marketing in Nigeria. This paper will use an extensive literature review to identify the evolution, target audience, music label/marketing philosophy, recognition/awards, marketing rights/brand associations, and other attributes of the Afrobeat music genre that have popularized the genre among Nigerian music enthusiasts. Further, research indexes and databases such as Google Scholar, EBSCOhost, Web of Science, and Sage were consulted to retrieve relevant articles that match the selection criteria for the paper. The search themes include music marketing, Afrobeat, Nigeria's music industry, Nigeria's creative industry, Yoruba folk music, music technology, music and culture. This paper will contribute to the advancement of musicology in both academic and practice environments.

Keywords: Afrobeat, music marketing, streaming strategies, music artist.