

**PERCEPTION OF BENIN RESIDENTS ON INFLUENCE OF DIGITAL MEDIA  
IN THE PROMOTION OF NIGERIAN MUSICIANS.**

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**BENIN CITY**

**APRIL, 2024**

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**A RESEARCH PROJECT SUBMITTED IN PARTIAL FULFILLMENT OF THE  
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COMMUNICATION,  
FACULTY OF ARTS, UNIVERSITY OF BENIN, BENIN CITY, NIGERIA.**

**APRIL, 2024.**

## DECLARATION

I, AKPAN MICHAEL whereby declare that every single research carried out in this project work titled “**Perception of Benin Residents on Influence of Digital Media in the Promotion of Nigeria Musicians**” is a product of my personal findings and was written by me. This research work stands as evidence to attest to this fact. All ideas and relevant sources cited in this works are testaments of my personal findings, and where the views of others have been used, they were properly and appropriately acknowledged.

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## CERTIFICATION

This is to certify this research work was carried out by **AKPAN MICHAEL** with Mat No: **ART1901488** of the Department of Mass Communication, University of Benin, under the supervision of **Mr Sunday Akpobo Ekerikevwe [FRHD]**, and it is sufficient in scope for the award of Bachelor of Arts (B.A) Degree in Mass Communication.

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## **DEDICATION**

This work is dedicated to God Almighty for His wisdom, faithfulness, love, guidance, protection, and for always shining His light on me all the time in spite of whom I am and what I have become. And to the family of Gift Udoka for the role they have played in my Life. I LOVE YOU, **The Udokas'**.

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## ABSTRACT

The researcher investigated the perception of Benin residents on Influence of digital media in the promotion of Nigerian Musicians and the extent digital Media platforms has influenced the discovery and consumption of Nigerian music. How digital Media has helped in promoting Nigerian musicians in the state, and how it has accorded global recognition to Nigerian musicians. The study further shows the navigation in the distribution of Nigeria music from the days of Cassettes, tapes CDs to digital distribution using streaming platforms like Spotify, Audiomack, Apple Music etc. The researcher used the Media Dependence and Elaboration Likelihood Theory to describe the role media play in the society, how it influences and persuade human behaviour either by central or peripheral route. The study help create more understanding to which magnitude digital streaming platforms has expose musicphile in the State to new musical content from Nigeria Musicians. This was done through survey which the researcher used the simple sample method to get views of residents in the state capital on the research topic. The Opinions and views of selected respondents which represents the residents of Benin city shows that majority of the city dwellers are aware and use these platforms to listen and discover new artists. However the finding shows that there are mixed perception among residents of state capital regarding the influence of digital media platforms on music consumption habits. Despite the recognition of digital platforms in music promotion, there are constrasting opinions among regarding impact, reflecting the complexity of attitudes towards technological advancements in the music industry. Recommendations include Enhancing digital literacy programs, foster community engagement, music promotion strategies, empowering local Artists and monitoring and evaluating impact.

## **CHAPTER ONE:**

### **INTRODUCTION**

#### **1.1 Background of Study**

The Nigeria music industry has undergone a refine remarkable evolution in recent years, largely driven by the advancements in digital media and technology. Okorie & Ilevbaoje (2018).

Adefil & Adeniran, (2019) avers that These technological developments have reshaped the landscape of the industry, offering Nigerian musicians' unprecedented opportunities to reach global audiences. Platforms such as social media, streaming services, and online music stores have played an essential role in this transformation, providing artists with new avenues for promotion and distribution.

Digital media has no doubt contributed to the communication and attitudinal change of human activities in the world including the music production. Arafah & Hasyim, (2022) states that Digital media has rapidly changed social communication and increased human interaction and access to information.

The digital revolution brings rapid individual, social, and environmental change (Akkoyunlu & Yilmaz, 2011). Various technologies have emerged due to the digital revolution, creating new opportunities and increasing the use of the internet and mobile technology (French & Shim, 2016). Digital media is a vital consideration because it brings more awareness to the era of the digital revolution, the era that has

spawned many new technologies and is related to the Internet of Things (IoT). With new technologies and IoT, people can do many things from anywhere using the internet (French & Shim, 2016).

Social media platforms like Instagram, Twitter, and YouTube, which are products of digital media, have emerged as powerful tools for musicians to connect with fans, share their music, and build their personal brand, Ajayi, & Oludayo, (2017). These platforms allow artists to bypass traditional gatekeepers and directly engage with their audience, creating a more intimate and interactive relationship. Furthermore, streaming services such as Spotify, Apple Music, and Deezer have transformed the means music is consumed, offering listeners quick and simultaneous access to a broad catalog of songs from around the world. Nigerian musicians have capitalized on these platforms to showcase their talent to a global audience, breaking down geographical barriers and expanding their fan base beyond national borders.

Viewing the diverse nature of digital media, McQuail (2007) pinpoints digital media as a disparate form of communication technologies that share certain features apart from being made possible by digitalization and widely available for personal use as communication devices. (Nkwabm-Uwaoma & Asemah ,2020). Concord that Digital media has become an integral part of media production and distribution. Describing how Media digitization has helped in providing an easy means of sharing information including musical content. Akinwumi & Alao (2020). Opines that proliferation of

digital media has led to diversation of voices and genres within the Nigerian music scene, as artists are no longer constrained by the limited resources and reach of traditional music labels. The proliferation of online music stores and digital distribution platforms has democratized the process of releasing music, enabling independent artists to distribute their work without the need for a major record label. Adeola, (2018).

Nwanne (2016) voice that the advent of new media which led to the convergence of both the old and new media has undoubtedly given way to positive effects in communication at large. It has been agreed by several scholars in the field of communication as a computerized media with internet or web media. McLuhan (1964) came with view that “the world is no longer how it used to be, it is now a global village. However, what this means is that the dynamism of digital (modern) technologies has brought about innovations in the world, especially in the entertainment industry. Artists now have a bigger and better chance to reach wide heterogeneous audiences without the barrier of time and seasonal factor.

Using Benin City, the capital of Edo State , as context, these changes are particularly pertinent. Benin has long been viewed as one of the cultural hub in Nigeria, with a rich history of artistic expression and creativity. Egharevba & Osazuwa, (2019) states that the city has played a crucial role in shaping the Nigerian music landscape, nurturing talented artists across various genres and providing a platform for their work to be heard.

Akpabio, & Okon. (2017) added that Benin serves as a microcosm of the larger Nigerian music scene, reflecting trends and preferences that are indicative of broader national patterns. By investigating how Benin residents engage with digital media and consume Nigerian music, researchers can uncover valuable insights that can inform the development of more effective promotional strategies and marketing campaigns tailored to the preferences of local audiences. It is against this backdrop that this study is formed as it seeks to evaluate the perception of Benin residents regarding the influence of digital media on the promotion of Nigerian musicians is essential for gaining insights into the dynamics of music consumption and marketing strategies at the grassroots level.

## 1.2 **Statement of Problem**

Despite the advent of digital media platforms in the promotion of Nigerian musicians, there exists a gap in understanding how residents of Benin City perceive the influence and effectiveness of these digital channels in promoting local and national musical talents. This knowledge gap hampers the development of targeted and effective promotional strategies tailored to the preferences and behaviors of the Benin audience, hindering the maximization of digital media's potential for promoting Nigerian musicians within this specific cultural context. Therefore, this study seeks to investigate the perception of Benin residents regarding the role of digital media in the promotion of Nigerian musicians, aiming to fill the existing gap in knowledge and inform future strategies for music promotion in the region.

### 1.3 **Objectives of the Study**

1. To Investigate the extent to which digital media platforms has influence the discovery and consumption of Nigerian music among residents of Benin.
2. To examine the effectiveness of digital media in facilitating the visibility and recognition of Nigerian musicians in Benin City.
3. To Identify the preferred digital media channels utilized by Benin residents for accessing and engaging with Nigerian music.
4. To Assess the attitudes and opinions of Benin residents towards the evolving landscape of music promotion in the digital age.

### 1.4 **Research Questions**

The following research questions guided the study:

1. To what extent has digital media platforms influence the discovery and consumption of Nigerian music among residents of Benin?
2. What is the effectiveness of digital media in facilitating the visibility and recognition of Nigerian musicians in Benin City?
3. What are the preferred digital media channels utilize by Benin residents for accessing and engaging with Nigerian music?
4. What is the attitude and opinions of Benin residents towards the evolving landscape of music promotion in the digital age?

### 1.5 **Significance of the Study**

The study will serve as tools for government agencies and stakeholders involved in the entertainment sector. It will enable relevant government bodies to understand the showbiz (Entertainment business) by setting up hubs and creative centers in the state. The study will also serve as an eye opener to government agencies by revealing the economical benefit of digital media.

The study also target to serve as a working guide for researchers who choose to conduct similar work by providing for them necessary instruments of references. i.e it will help to play the role of academy assistance to the academic community by supporting knowledgeable seekers (researchers) to have an insight into the factors that influence the perception of Benin residents on influence of digital media in the promotion of Nigeria musicians

Furthermore the study will serve as windows or gateway through which record labels, music promoters, independent artists, distribution channels and media practioner in the country (Nigerian) to peek through all opportunities available in the digital space and as well them help to select more active and effective digital marketing strategies in promoting their artists content.

## 1.6 Scope of the Study

This is the specific area the research is in quest to cover. According to Asemah, Gujbawu, Ekhareafo & Okpanachi (2012). Scope of study is the area of focus of the research. The scope of the study is bordered to residents of selected local government areas including Oredo, Egor, and Ikpoba Okha community, of the state capital, Benin City. The scope will therefore investigate the perception of residents of Benin on the influence of digital media in the promotion of Nigerian musicians.

## 1.7 Limitations of the Study

Conducting this type of research is never an easy task as the researcher encounters several challenges including difficulties having access to archived datas and information on the chosen topic of study. This was as a result of no proper data of the population in the state capital.

Over the course of the research, the researcher also found it difficult to access previous works done on perception

## 1.8 Operational Definition of Terms

**Perception:** The idea, belief an individual has as a result of how they see, understand and interpret occurrences in their environment. It can also be described as the way an individual view or gives meaning to growth and change.

**Influence:** The ability of digital media to affect the perception, thoughts and behaviour of people about anything including development, and the entertainment sector at large.

**Digital Media:** The use of electronic media (such as the internet, social media etc.) for communication, entertainment, marketing among other purposes. Digital media otherwise known as New Media is the convergence of the traditional media to a modernized way.

**Promotion:** The process of creating and distributing information about a product, musician or their music in order to increase awareness and interest.

**Nigerian Musicians:** Entertainers, musical artists who by birth are from Nigeria or primarily perform, distribute and market their songs in Nigeria.

**Benin residents:** The total number of persons occupying the geographical territory of the state capital, Benin City, Nigeria.

## **CHAPTER TWO: LITERATURE REVIEW**

### **INTRODUCTION**

This chapter elucidates the core principles pursued in the study, comprising of the:

2.1 Conceptual Review

2.2 Historical Review

2.3 Empirical Review

2.4 Opinion Review

2.5 Theoretical Framework

### **2.1 CONCEPTUAL REVIEW**

#### **2.1.1 CONCEPT OF MUSIC**

Music is an artistic endeavor that involves blending vocal or instrumental sounds to create beauty or convey emotional expression, typically following cultural norms of rhythm, melody, and, in much of Western music, harmony.

The simple folk song and the complex electronic composition belong to the same activity, music. Both are humanly engineered; they are conceptual and auditory, and these factors have been present in music of all styles and in all periods of history, throughout the world. The modern English word 'music' came into use in the 1630s. It is derived from a long line of successive precursors; the Old English 'musike' of the mid-13th century; the Old French musique of the 12th century; and the Latin *mūsica*. The Latin word itself derives from the Ancient Greek *mousiké (technē)* - literally meaning

"(art) of the Muses. The Muses were nine deities in Ancient Greek mythology who presided over the art and sciences.

Music, in its myriad forms, permeates every human society, with modern music showcasing a diverse array of styles, both contemporary and inherited from the past. It is a flexible art, easily melding with words in song and physical movements in dance. Throughout history, music has served as a vital component of rituals and dramas, shaping and reflecting human emotions. Popular culture extensively utilizes music's potential, notably through mediums such as radio, film, television, musical theatre, and the internet. The use of music in fields like psychotherapy, geriatrics, and advertising attests to its profound impact on human behavior. The widespread dissemination of music through publications and recordings demonstrates its influence across various contexts, from significant to trivial manifestations. Moreover, the global adoption of music education in primary and secondary schools is now nearly universal (Britannica 2022).

However, the omnipresence of music is not a novel phenomenon, and its significance to humanity has long been recognized. What appears intriguing is that, despite the widespread existence of this art form, until recent times, no one has made a case for its indispensability. Influences from the west to the east merged into the pre-Christian music of the Greeks and later the Romans. Musical practices and conventions perhaps conveyed by travelling musicians brought a wealth of diversity and invention.

The preservation of Greek notation from this era in music history offers scientists and musicologists an essential insight into how the music of that time might have been performed. It strongly suggests significant connections to subsequent music, particularly evident in the utilization of modality in Greek musical compositions.

In the frescoes and in some written accounts, including the Bible, we have learned about the instrument that featured in the Roman and Greek times and their significance to the cultures. The trumpet as an instrument of announcement and splendid ceremony, or the lyre as an integral player in the songs of poets. Throughout Europe starting from the beginning of the first century, monasteries and abbeys emerged as centers where music became integral to the lives of devout individuals and their followers in worship.

Christianity had firmly taken root, ushering in a new form of worship that necessitated a fresh musical style. While early Christian music drew inspiration from Hebrew traditions, it evolved into the cornerstone of sacred music for generations to follow. Composed chants devoutly adhered to sacred Latin texts, meticulously controlled and dedicated solely to the glorification of God. Music dutifully served the lyrics, devoid of embellishment or excess. Pope Gregory (540-604 AD) is recognized for advancing sacred music and shaping what is now known as Gregorian Chant, distinguished by its haunting resonance created by the open, perfect fifth.

The Medieval Period of music which can be generally agreed to span the period from around 500AD up until the mid-15th century. By this time music was a dominant at in taverns to cathedrals, practiced by kings to paupers alike. It was during this extended period of music that the sound of music becomes increasingly familiar. This is partly due to the development of musical notation, much of which has survived, that allows us a window back into this fascinating time. Throughout this period, the music slowly began to adopt ever more elaborate structures and devices that produced works of immense beauty and devotion. In the Renaissance, instruments developed in accordance with the composer's instruments accompanied the Medieval music, although it is still the human voice that dominates many of the compositions. The Renaissance (1450-1600) was a golden period in music history (CMuse 2022).

Liberated from the limitations of Medieval musical norms, Renaissance composers pioneered a fresh approach. Joaquin des Perez, hailed as a leading figure in early Renaissance music, demonstrated mastery in polyphony, weaving numerous voices to craft intricate musical layers. With instrumental compositions gaining acceptance, the emergence of instruments such as the bassoon and trombone facilitated the formation of larger, more intricate ensembles. The Baroque era (1600-1760) is home to many renowned composers and iconic pieces in Western Classical Music. It also marks significant advancements in musical and instrumental techniques. Italy, Germany, England, and France mutually influence each other's conventions and styles.

Instrumental compositions were intricately interwoven with vocal works, both holding equal significance during the Baroque period.

Haydn and Mozart dominated the Classical Period (1730-1820). The musical landscape and Germany and Austria sit at the creative heart of the period. One key development in this period is that of the piano. The Baroque harpsichord is replaced by the early piano which was a more reliable and expressive instrument. Chamber music alongside orchestral music was a feature of the Classical Era with particular attention drawn towards the String Quartet. The Romantic Era (1780-1880) saw huge developments in the quality and range of many instruments that naturally encouraged ever more expressive and diverse music from the composers. Musical forms like the Romantic Orchestra became expansive landscapes where composers gave full and unbridled reign to their deepest emotions and dreams (CMuse 2022).

The 20th century saw a surge in musical exploration. With the rise of jazz, a fresh genre emerged, fusing African rhythms with Western instruments, ushering in a jazz era. During the mid-20th century, rock 'n' roll emerged, fundamentally changing popular music and giving rise to iconic figures such as Elvis Presley, The Beatles, and The Rolling Stones. Later in the 20th century, the introduction of electronic music paved the way for genres like techno, hip-hop, and electronic dance music (EDM).

The music landscape underwent a profound transformation with the digital revolution of the 21st century. Digital audio workstations (DAWs) and software

synthesizers democratized music creation and production, making it more accessible to musicians. Additionally, online streaming platforms and social media revolutionized music distribution and consumption, offering global visibility to artists from various cultural backgrounds (Creativeflexee 2023).

### **2.1.2 Concept of Digital Media**

Lauryn Presto (nd) simplifies Digital media, as any form of media that uses electronic devices for distribution. This form of media can be created, viewed, modified, and distributed via electronic devices. Digital media is commonly used software, video games, videos, websites, social media, and online advertising. “The shifts in technology, one cannot deny the influence that digital media has imposed on us as humans. It changes the way we educate, entertain, publish, and interact with one another daily.

British Broadcasting Corporations (BBC News 2005) consider new media ‘digital media’ as an advanced media or an envelope that accommodates various advances. McQuail (2007) and McQuail (2005, p.136) agreed New media as a disparate form of communication technologies that share certain features apart from being new, made possible by digitalization, and being widely available for personal use as communication devices.

According to the Maryville University (2022), in the 21st century, the term "media" encompasses a wide array of concepts, spanning from mass media to news

media, and from traditional media to the diverse landscape of emerging digital platforms. While one can easily cite numerous examples of media consumption in their daily lives, defining the term concisely can prove challenging. Its origins trace back to the Latin word "medius" or "medium," denoting "the middle layer," with media serving as a conduit for conveying information or entertainment from one entity to another.

World Economic Forum (WEF), (2016, p. 5) view New media as the advancements in innovation, especially in computer media, are changing, particularly the manner in which individuals use media, diversion and data administrations. Before the digital era, traditional or analog media reigned supreme, including radio, newspapers, magazines, billboards, and journals. However, the advent of technology ushered in a profound transformation, introducing a myriad of new media forms that have since become integral in disseminating content worldwide.

Walters (2022) elucidates digital media as information disseminated via electronic devices or screens, encompassing any media reliant on electronic devices for its generation, dissemination, consumption, and preservation. Enterprises frequently utilize digital media for promoting their products and brands, with a significant portion of contemporary marketing strategies incorporating various digital content formats such as social media posts, video ads, and blog or research articles. Defining digital media presents challenges due to its rapid evolution alongside technological advancements and evolving user interactions. Looking ahead, the utilization of digital media in daily life is

poised to increase further, particularly with the integration of holographic and artificial intelligence (AI) technologies into our routines. Digital media has become an integral part of our daily routines, spanning across various platforms such as social media, streaming services, and online news outlets. Its influence is ubiquitous, touching almost every facet of our lives.

Yet, the roots of digital media stretch back to the mid-20th century, marking the beginning of its evolution and eventual widespread adoption. The origins of digital media date back to the 1940s, coinciding with the emergence of the first electronic computers. Initially, digital media found its niche in scientific research and data processing applications. However, the landscape shifted significantly with the introduction of personal computers in the 1970s, marking a pivotal moment as digital media started permeating into mainstream society, reaching a broader audience beyond the realms of academia and specialized industries. Yet analog technology remained dominant even through the 1990s. In the years that followed, newspapers, magazines, radio, and broadcast television were still the primary means of communication, with fax machines and pagers becoming most people's first casual forays into the digital world (Maryville University, 2022).

Contrary to traditional media, digital media operates through the transmission of digital data. This involves the transfer of binary signals, 0s and 1s, via digital cables or satellites to devices capable of rendering them into various forms such as audio, video,

graphics, and text. Whenever you engage with your computer, tablet, or cellphone, accessing web-based systems and applications, you are consuming digital media, which encompasses a wide array of content including videos, articles, advertisements, music, podcasts, audiobooks, virtual reality, and digital art. Nowadays, it's common for individuals to carry at least one digital media device with them, utilizing digital communication during work, commutes, social outings, and leisure activities such as gaming or streaming. Even at home, interactions with digital media continue, whether it's through playing video games, streaming shows, or communicating with digital assistants for tasks like checking the weather forecast before bedtime.

Traditional media, which predates the digital era, encompasses various communication technologies with roots stretching back hundreds of years. Initially, newspapers, magazines, books, and other printed materials constituted the earliest forms of traditional media. These mediums endured through the centuries and were later supplemented in the 19th century by the telegraph and in the 20th century by the advent of radio and television, marking the emergence of mass media.

In contrast, the digital age ushered in a new wave of media transmission methods and devices, continually evolving with each passing year. Today, digital media can be categorized into several primary subgroups:

1. **Audio:** This category includes digital radio stations, podcasts, and audiobooks. Millions of individuals around the globe subscribe to various digital radio services such

as Apple Music, Spotify, Tidal, Pandora, and Sirius. These platforms offer extensive musical stations and libraries with millions of songs accessible on demand.

2. **Video:** Visual digital media outlets are abundant, ranging from streaming services like Netflix to virtual reality surgical simulators utilized in medical settings. YouTube, launched in 2005, stands as a prominent platform hosting billions of videos, solidifying its position as one of the most visited destinations on the internet.

3. **Social Media:** Platforms such as Twitter, Facebook, Instagram, LinkedIn, and Snapchat enable users to engage in interactive communication through text posts, photos, and videos, fostering discussions on various topics including pop culture, sports, news, politics, and personal events.

4. **Advertising:** Advertisers have integrated into the digital media landscape, leveraging marketing partnerships and available advertising spaces. Rather than relying on intrusive pop-up and autoplay ads, which were common on early websites, advertisers now focus on native content and other strategies to engage consumers without overwhelming them with sales pitches.

5. **News, Literature, and More:** Despite the proliferation of digital media, there remains a demand for traditional forms of text consumption. Research indicates that a significant portion of adults read news online. Additionally, literary websites, resources like Wikipedia, and the popularity of e-readers like the Kindle underscore the enduring significance of written content in digital media (Maryville University, 2022).

## **2.2 Historical Review**

### **2.2.1 History of Nigerian Music**

Nigeria is Africa's most populous nation, it boasts a rich tapestry of musical genres and traditions, spanning from indigenous folk melodies to contemporary styles fusing African beats with Western elements. Reflecting its diverse ethnic landscape, Nigerian music mirrors the nation's historical, cultural, and societal tapestry. Although the pre-colonial music legacy of Nigeria remains somewhat obscure, unearthed bronze sculptures from the 16th and 17th centuries offer tantalizing glimpses into the country's musical heritage, depicting musicians and their instruments.

As stated by Daily Trust (2023), the extensive history of Nigerian music, deeply intertwined with the cultural and societal norms of its diverse ethnic communities, spans centuries. Among these, the Yoruba people, predominantly situated in Nigeria's southwestern region, boast a vibrant musical heritage comprising genres like sakara, apala, and juju.

Characterized by intricate rhythms and harmonies, Yoruba music showcases a range of instruments including the talking drum, bata drum, agidigbo, and sekere. Two common percussion ensembles found widely today are the dundun and the bata. Other Yoruba percussion instruments include bembe, koso, abinti, agogo. Over time, Yoruba

melodies have become integral to contemporary Nigerian music, owing to early influences from European, Islamic, and Brazilian traditions facilitated by the introduction of brass instruments, sheet music, Islamic percussion, and styles by Brazilian traders.

The musical traditions of the Hausa people, predominantly situated in northern Nigeria, encompass genres like kalangu, wasan, and shantu, which have been influenced by Islam since the 14th century. Known for their rich tradition of praise song vocals and intricate percussion instruments like the kora, goje, and duma, Hausa music is distinctive. Similarly, the Igbo people, mainly residing in southeastern Nigeria, possess a diverse musical heritage that includes highlife, igba, and ekwe genres. Igbo music is characterized by call-and-response singing, featuring a lead vocalist accompanied by a chorus, and is played on instruments like the ogene, udu, and ekwe.

In the opinion of World Music Network (2011), by the early 1920s juju music had emerged as a Yoruba popular genre. The likes of Tunde King and Irewole Denge became some of Nigeria's first musical stars. Tunde King, a Yoruba musician, released the first recordings in 1929, but it wasn't until the next decade that musicians like Denge & Ojoge Daniel gained popularity. Although it still had its roots in casual music played at gatherings or for friends, Jùjú had begun to become increasingly commercialized by this point. These gatherings eventually developed into live concerts with performers performing simultaneously on a variety of instruments. The most

prominent musicians of this time period included people like Irewole Denge, Ojoge Daniel, as well as Ebenezer Obey; their music is still well-liked in the present generation (Adewumi 2022).

In the 1940s, innovating within the realm of Highlife music, Ephraim Nkansah, also known as King Bruce, alongside other Yoruba artists, ventured into new sonic territories by incorporating Western drums and brass instruments alongside traditional African percussion like gourds, bells, and talking drums. Although Ephraim Nkansah & His Crusados introduced Highlife songs as early as 1948, it wasn't until the following decade that the genre gained widespread popularity. During this time, numerous Ghanaian musicians such as E. T. Mensah and E.K. Nyame were actively contributing to the development of Highlife music.

During the 1950s, significant developments reshaped Nigerian music, marked by the rise of diverse genres such as jazz, rhythm & blues (R&B), and the introduction of guitar highlife. These genres, blending traditional African instruments with modern ones like guitars and keyboards, exerted a profound influence on African musicians. Notably, artists began incorporating instruments such as the koloko lute and alto saxophone to infuse R&B-style guitar elements into their music.

Chief Stephen Osita Osadebe, a prominent figure in Nigerian music during the 1950s and 1960s, is credited as a leading innovator in guitar highlife, a fusion of Afro-Cuban elements with Nigerian highlife. In the 1960s, advancements in recording

technology facilitated by companies like EMI led to the proliferation of Nigerian pop music with jazz undertones. Bands like Dr. Sir Warrior & His Sounds of Brass and the Royal Dance Band contributed significantly to the era's musical landscape.

Transitioning into the 1970s, Koola Lobos, fronted by guitarist and bandleader Fela Kuti, emerged as a seminal group in Nigerian music history, pioneering Afrobeat. While drawing on the tradition of Nigerian highlife, Fela Kuti's compositions were distinctive for their extended duration and eclectic blend of jazz, R&B, funk, and soul influences. Additionally, Adewumi (2022) states that societal issues such as government corruption were addressed, a topic previously unexplored in popular Nigerian music. Fela, after facing rejection from radio stations due to his critical lyrics targeting politicians, took matters into his own hands by establishing Radio Lagos. Consequently, his music gained more prominence across Africa than ever before. Moreover, the era saw remarkable growth in Reggae and Afrobeat genres. Never before has Nigerian music history witnessed such an abundance of talented musicians emerging simultaneously.

The dawn of a new era in contemporary Nigerian music dawned in 2004, marked by the dissolution of boy bands, shifting the focus from teamwork to individuality. Tuface's seminal album "Face to Face," released under Kennis Music, helmed by Kehinde Ogungbe and Dayo Adeneye, became the anthem of this period.

Subsequently, artists like Timaya, Face, D'Banj, Don Jazzy, El Dee, K-Solo, 9ice, and Mo Cheddah rose to prominence. While rap music was a niche with artists like Mode Nine, Ruggedman, and others occasionally breaking into the mainstream, it remained largely ignored. In 2008, a wave of artists from Jos, including MI Abaga, Ice Prince, and Jesse Jagz, made waves in Lagos, with MI Abaga later shifting the rap paradigm with his albums and mixtapes. Wizkid, under Banky W's EME record label, gained attention with his debut album featuring the hit song "Fast Money, Fast Cars."

Simultaneously, 9ice's album "Gongo Aso" and collaborations with Lord of Ajasa hinted at the musical evolution. Mo Hits Records, led by D'Banj and Don Jazzy, showcased talents like Wande Coal, Dr. Sid, and D'Prince, ensuring a steady stream of hits. In recent years, the industry has witnessed a surge of talented female musicians like Yemi Alade, propelled by her hit "Johnny," Tiwa Savage, Niniola, known for her captivating house music, and Simi Ogunleye, a skilled songwriter with a unique voice.

Between 2012 and 2018, local songwriters, who had previously collaborated extensively, underwent a noticeable shift. They transitioned from working solely among themselves to featuring foreign musicians in their projects. Examples include Duncan Mighty featuring Shaggy in the album "Whine it," P-square featuring Akon in "Chop my money," and D'Banj featuring Snoop Dog. While some praised this move for expanding the reach of Nigerian music globally, others criticized it as neocolonialism, pointing out that American musicians rarely reciprocated by featuring Nigerian artists in

their own compositions. However, this period also saw significant growth and evolution in Nigeria's domestic music industry. Tuface Idibia, also known as 2Baba, a revered figure in Nigerian hip-hop, initiated a shift by returning to his roots in Benue State's Idoma homeland. He collaborated with Bongos Ikwue and released "Searching," aiming to revive the country music scene and spark a new direction for Nigerian music.

In 2012, D'banj's hit "Oliver Twist" made waves by reaching #9 on the UK Singles Chart and #2 on the UK R&B Chart, marking a significant milestone as the first Afrobeats song from Nigeria to achieve such success in the UK. This accomplishment underscored the rising influence and appeal of Nigerian music on the global stage.

Similarly, Wizkid's collaboration with Justin Bieber on the remix of his song "Essence" propelled the track into the top ten of the US Billboard 100, further solidifying the impact of Nigerian artists on the international music scene.

Moreover, Nigerian pop stars Wizkid, Davido, and Burna Boy demonstrated their immense popularity and talent by selling out prestigious venues such as the O2 Arena in London and the Accor Arena in Paris. Their sold-out shows not only showcased their individual prowess but also highlighted the growing demand for Nigerian music worldwide.

Furthermore, Nigerian musicians have consistently raised the bar in terms of lyrical quality, showcasing a remarkable evolution in their craft over time. This

commitment to artistic excellence has contributed to the enduring success and recognition of Nigerian music on a global scale.

In a unique collaboration bridging generations and regions, the renowned hip-hop duo Flavour and Phyno from Enugu and Anambra, paid homage to the legendary Queen of Egedege minstrel, Theresa Onuorah, who retired in the 1980s from her home in Unubi, Anambra state. Their surprise release of the hit song “Egedege” delighted Nigerian music enthusiasts.

Theresa Onuorah's distinct Egedege music style once dominated the Igbo community, standing out amidst highlife music icons like Oliver the Coque and Osita Osadebe. Her resonant voice captivated audiences, solidifying her status as a star. She was a remarkable talent with an exquisite record label, leaving a timeless legacy.

The reunion of Theresa Onuorah with contemporary artists Phyno and Flavour on screen was a heartening sight, marking a convergence of past and present in Nigerian music history. It celebrated regional artistry and reignited musical camaraderie, blending sentimental nostalgia with the fusion of digital and analog technologies.

The global acclaim for Nigerian musicians continues to grow. Notable Grammy nominees from Nigeria have included King Sunny Ade, Femi Kuti, and Seun Kuti. At the 2020 Grammy Awards, Burna Boy's "African Giant" was nominated for Best World Music Album, while his album "Twice as Tall" secured the Grammy for Best Global Music Album the following year. Similarly, Wizkid's "Made in Lagos" received a

nomination in the same category in 2021. Additionally, Wizkid's collaboration with Tems on the song "Essence" earned a nomination for Best Global Music Performance. Collaborations between Afrobeats artists and international icons like Beyoncé have significantly enhanced their global exposure, with talents like Wizkid and Burna Boy being among those enlisted by the US singer in 2019.

Nigerian Afrobeats is the fastest-growing music genre in the US, according to Billboard Magazine. Nigerian music today is truly a new innovation that is welcomed by all as Afrobeats star, CKay stated in interview with UPROXX Music in August 2022, "Afrobeats is the new pop". Nigerian musicians, therefore, are striving to keep the African philosophy of music successfully alive while they drive innovation to carve a better image for themselves on the global stage (Adewumi, 2022).

## **2.3 Empirical Review**

### **Introduction**

Björk Óskarsdóttir (2017). Platforms for self-promotion of musicians in the Digital Era. Thesis for Masters of Arts (M.A.) in Art, Law and Economy. School of Economics, Business Administration and Legal Studies International Hellenic University.

The study elucidates on the emergence of contemporary mediums, how they have been utilized in the most efficient way for the musician and the benefits and mishaps with a view towards the future. The thesis delved into exploring the historical

roots and predecessors of social networking and streaming platforms, alongside investigating the motivations driving users' consistent and voluntary engagement. It also examined the notions of producer-consumer dynamics (prosumer) and User Generated Content, drawing from pertinent scientific and contemplative literature to illuminate the platforms' prehistory. Understanding this lineage is crucial for grasping their evolutionary trajectory, impact, and future directions. Additionally, the thesis presented an analysis of major platforms relevant to musicians, elucidating their distinct purposes and functions in self-marketing. It highlighted key recent innovations and their implications for the evolving digital marketing landscape. Furthermore, it explored the concepts of brand power and brand personality, demonstrating how contemporary tools can be optimally leveraged for musicians' benefit and how online personas can be fortified to enhance brand equity. The study also documented the pitfalls associated with these factors. Getting lost in the void in the sense that an individual might have a good product and never be heard of or make money from it. Value gap in the sense that there will be poor contribution of royalties from corporations and monetization from digital media video apps unless the music video has gained a viral popularity. Plagiarism in the sense that there will be copyright infringements. The current study in this case seems to examine the Benin residents positive or negative perceptions on the influence of the digital media.

Sadie A. Stafford (2010). Music in the Digital Age: The Emergence of Digital Music and its Repercussions on the Music Industry, Senior Majoring in Broadcast and New Media, Elon University. The Elon Journal of Undergraduate Research in Communication Vol. 1, No. 2

This study explains on the dangers of Digital Music on the music industry. Stafford (2010) states that in the current digital age, it is the music and the people who create this music that seem to be feeling all the pain. The study elucidates that the digital era has led to financial devastation and consequences for the music industry. In the digital age anyone who has a computer can access any music they want unlike the pre digital age where CDs were still bought by music patrons. The study states that the use of digital media in the creation and distribution of music has made the process simple and it is slowly losing its value. The study mentions the illegal download of music also known as music pirating as the cankerworm seeking to destroy the music industry. It states that the introduction of file sharing sites has made the illegal sharing of music to skyrocketed at an unusual pace. In the study (Valisno, 2009) cited in (Stafford, 2010) states that 'online music has led to illegal sharing of music files to the detriment of the industry'. Due to the music pirating, a lot of music recording companies have lost money and they are not picking new talents in order to dodge losses. The study explains that the prevalence of music pirating is as a result of consumers assuming that successful artistes don't need more money from the songs, so

downloading should be free of charge. The related study only refers to the dangers and repercussions of the digital media on music distribution which is a current epidemic in the music industry but not the end of the industry. The current study does not determine that Benin residents see the influence of the digital media on Nigerian musicians promotion to be positive or negative but hopes to obtain positive feedback from respondents of the study.

Taher Roshandel Arbatani, Hooman Asadi and Afshin Omid (2018). *Media Innovations in Digital Music Distribution: The Case of BleepTunes.com. Competitiveness in Emerging Markets, Contributions to Management Science*. Springer International Publishing AG, part of Springer Nature.

This study sheds light on innovative and distribution activities of the Iranian digital music distributor, BleepTunes.com. It also explains how different types of media innovations in digital music distribution can successfully make an efficient media market in Iran. In other words, since the advent of the Internet, digital technology can be considered as "transformative player" in the music distribution (Rogers 2013) cited in (Arbatani, Asadi and Omid, 2018). The study reveals that since the creation of online businesses like Apple iTunes, the music industry has experienced a change in the promotion and distribution of music. The study elucidates that media innovation in music promotion encompasses the technology and new media content and product and that media innovation has a hand in the music organization's change, services and

mental models. The study uses the Iranian online music business Bleepunes.com which was launched in the 2010s, 'it was established with the goal of stapling the culture of protecting the rights of artists and as well, promoting legal music in Iran' (Atashi 2015) cited in (Arbatani, Asadi and Omid 2018). Bleepunes.com legally sells digital music in both single track and full album modes. The business has witnessed financial success as well. The study also outlined how Bleepunes.com used media innovations presented in five aspects, like product, process, position, paradigmatic, and social innovation. The study agrees that digital media and technologies have opened a path for music businesses. In the study, Rogers (2013) claims that 'the emergence and increase of digital media in the music industry has enhanced opportunities for independent labels and performers to pursue a do-it-yourself approach. Bleepunes.com in Iran was able to achieve these innovative feats to increase the sales and recognition of Iranian music artistes. The current study seems to understand the Benin residents perception on digital media influencing Nigerian musicians' promotion. While bothe studies are quite similar, the related study focuses on media innovation in the digital distribution of music. The current study expands it's research on user innovation, social innovation and the media innovation. The related study also advices future researchers to focus on the entrepreneurial orientation, and user and social innovation in the business of digital media in music distribution.

Davou Bali Iliya (2020). Music Promo and Marketing in the Digital Age. Jos Journal of Theatre, Arts and Film, A Journal of the Department of Theatre and Film Arts, Faculty of Arts, University of Jos.

The study maintains that the Nigerian music industry has garnered global recognition since the emergence of social media. The study focuses on the analysis of social media influences promo and marketing strategies for attracting audiences in Nigeria. The study focuses on the various social media platforms Facebook, Twitter, YouTube and Instagram which are major platforms used to promote the Nigerian music industry. The study states that social media platforms are the best and speedy methods to increase awareness and purchase of Nigerian music. The study also mentions the challenges of social media marketing of Nigerian music such as piracy and affordability of gadgets. Music enterprises have neglected and evolved from the analogue model to the digital social media platform in order to move with the new trend. Social media has also increased the possibility of musical artistes and fan relationship, musicians are able to reach out to their fans directly. While the related study and current study are quite similar, the related study expands its research to Nigerians as a whole while the current study seems to understand the Benin residents view on digital media influence. The related study focuses on social media as marketing tool to promote Nigerian musicians while the current study mentions all digital media.

## 2.4 Opinion Review

THE PROMINENCE OF 'CALM DOWN AND 'OBAPLUTO' WITH THE AID OF DIGITAL MEDIA.

'Calm Down' is a song by Nigerian born singer, Divine Ikubor known by his stage name, Rema. The song was released on the 11th of February 2022 as single from his debut studio album 'Raves and Roses.' The single has become the first by a Nigerian and African musician to join the Spotify's Billions Club. Rema is also one of the Top 10 most streamed Afrobeats artists on the platform. A remix of the song with American singer, Selena Gomez was released on August 25th 2022. The remix has achieved chart success being at the top of both the Billboard Global Excl. U.S. charts and Billboard U.S. Afrobeats Songs. It reached the number three on the Billboard Hot 100, making it Rema's debut in the top ten category. Victor Okpala, Spotify's Artist and Label Partnerships Manager for West Africa in an interview in September 2023 states 'This is a milestone that has become remarkable for Rema and it has marked a pivotal moment for this talented artist and the entire Afrobeats community.' (Innovation Village, 2023).

Divine Ikunbor popularly known as Rema, a Nigerian Afrobeat singer and songwriter, who hails from the southern part of Nigeria, Benin City, Edo state. He became the golden boy of Africa when the digitalization of media caught up with him back in 2018.

Rema, whose talent was discovered on social media (instagram) by Nigeria singer and record boss D’prince, after he won the open verse challenge hosted by the singer (D’Prince). Ifeoluwa Awosoji (2023) reports, “Rema was recognized for securing the first number 1 hit on the world’s first regional streaming chart and first-ever official chart in the Middle East and North Africa”.

Ijaseun of Businessday states that "the [remix] track for 'Calm Down' has made history by becoming the first ever song to hold position on Billboard U.S. Afrobeats charts for an entire year." Anticipation for the song was heightened when Selena Gomez uploaded on her social media with a post of she and Rema and a caption "coming soon". This feat has being a major achievement for Rema, his career and the Nigerian music industry combined. The song has been recognized by international awards since its release in 2022 and presently winning awards and gaining nominations. Just recently at the 2024 BRIT awards nominated the song for International Song of The Year with Rema giving an outstanding performance of the song that same night. Benin patrons of his music are not ashamed to applaud the song and call him a child of the soil. Rema songs have always been artistic pieces of past and present experiences as a Nigerian born youth especially in the areas of relationships, sex, women and socializing. 'Calm Down' unlike other Nigerian Afrobeats song does not have a complex meaning to it. It is a groovy melody that draws the listener to the adrenaline rush of meeting a first love or crush and mustering the courage to speak to them. In a statement for the PitchFork in

2022, he says, " 'Calm Down' revolves around the experiences that eventually led to me discovering love at that moment. It all began at a party where I noticed a girl who stood out among the crowd, prompting me to take a chance by approaching her. We engaged in conversation and danced together." The lyrical storytelling is also in line with his summary on the inspiration of the song.

The song has been applauded by its impeccable songwriting and the lyrics is what Benin residents can relate with, the youth population especially. A large number of youths and adults can testify that they have met first love and past flings at a club or special event before the song was released. Every individual has their way of narrating their experiences but it does not beat the exhilaration of meeting someone and wanting to talk and get to know them. The Benin City patrons of secular music embraced the song with open arms the period it was released, getting likes from Nigerians before its international fame. This cannot be said for strictly gospel music lovers who don't want to relate with the song because of their beliefs. This does not change the fact the song is gathering interest and praises for the Afrobeats genre. Rema's songwriting is said to be intriguing and contemporary even than his predecessors though their sacrifices have given him the platform to stretch his music to the far corners of the world. This can be attributed to the help of digital media. The song has surpassed records by becoming the most streamed Afrobeats song on the popular music streaming app, Spotify and Rema is named first Nigerian and African artiste to have a billion streams on the platform.

Selena Gomez's collaboration to the song is also attributed to the success of the song. The American singer has a millions of followers on all her social media platforms and huge fans following offline as well. Rema is celebrated by youths and adults in Benin City online and offline, the are proud of his achievements and accolades at such a young age. He is recognized as a representative of the Benin culture, transporting the beauty of their history and cultural prowess to the centre of the global audience.

'Obapluto' is a song by Nigerian rapper, Crown Uzama known by his stage name Shallipopi and it is the first track from his studio EP, Planet Pluto. The song was produced by Busy Pluto and it was released on the 11th of July 2023. Ever since its release, it has been described to be an astounding sound in the Nigerian and global music scene. The inspiration behind the song dives into the rich culture of the great kingdom of Benin and pays homage to the highest monarch in Edo land, Oba Ovonramwen, the traditional ruler of the Edo people. In elaborate detail, the phrase "Nogbaisi mwen n'ogic mwen o" embodies a celebration of power, wealth, and influence. Translated as "Don't stress me, my greatness is enough," this recurring statement epitomizes confidence and a resolute rejection of external hindrances or judgments. The song conveys a compelling message urging listeners to pave the path or yield space for individuals destined for success. This underscores the overarching theme of ambition and unwavering determination, resonating with those who aspire to overcome challenges and achieve greatness. The song is also an anthem for making it

big in life and it serves as motivation for young people to not give up and continue to strive for success despite humble beginnings. Simultaneously, Shallipopi honors Oba Ovɔramwɛn by dubbing him "Oba Pluto," indicating his transcendent influence and power, highlighting his revered status. The lyrics convey the enduring impact of Oba Ovɔramwɛn's greatness and legacy on the Edo people.

In essence, "Obapluto" is a bold and empowering track that celebrates individual achievement, fosters ambition, and reveres the cultural heritage and figures of the Edo community. The song has earned its distinction as it has a million streams on music streaming platforms, Boomplay and Spotify. Since its release, the rapper has been using his various social media platforms to promote the song with the help of prominent influencers online. Benin residents are elated with the song as it trademarked the language and culture of Edo Benin City, an epitome of power, blue blood and extraordinary beings. Some referred to the song as a track that completed the summer season as it was released in July and it could be heard in bars, clubs, special events and personal playlists. Despite its national popularity, the singer Shallipopi was sued to court with a lawsuit by Edo highlife musician, Pa Monday Edo Igbinidu, who is the original creator and sound master of the song 'Ogbaisi', the Bini intro for 'Obapluto'.

Monday Edo sued with a copyright infringement lawsuit stating that Shallipopi used the lyrics and sound without his permission. According to Legit (2023). After the case went viral, Shallipopi's fans and Nigerian music patrons shared their thoughts on

various social media platforms. Some disregarded the singer for not doing his proper research on how the music business is ran by the experts before 'jumping' on the mic and prompted him to apologize to the veteran musician for using the sample of the song without permission while some saw nothing wrong with it and explained that this is the time and generation where old school and new school need to join together with form creativity to propel the Afrobeats and Nigerian music industry to greater heights. The section agrees that the digital media has played a major role in transporting these two local hit songs to the international space. The digital media has revolutionized the Nigerian music industry by providing platforms for artistes to reach a wider audience. Streaming service like, Boomplay, Apple Music, Spotify and YouTube Music, social media platforms like Twitter X, Instagram and Facebook, and digital distribution platforms like Billboard have allowed Nigerian musicians to share their work inexpensively and swiftly, surpassing geographical barriers. With the help of targeted advertising, Nigerian musicians have reached specific demographics worldwide, expanding their fan base. The digital media has empowered Nigerian musicians to showcase their talents and songwriting skills to the local and global audience, facilitating the democratization of access to the music industry by levelling the playing field and making it more inclusive. Digital media has enabled a merit-based system for Nigerian musicians by building their careers based on the quality of their work and the

ability to connect with fans rather than relying on traditional industry connection and resources.

## **2.5 Theoretical Framework**

### **Media Dependency**

Sandra Ball-Rokeach and Melvin DeFleur introduced the Dependency theory in 1976, a multifaceted framework that draws upon various perspectives such as psychoanalytics, social system theory, systematic and causal approaches, and elements from the Uses and Gratification theory. Unlike other theories that predominantly focus on media effects, the Dependency theory places emphasis on the dynamic interplay between media, audience, and the broader social system.

At its core, the Dependency theory views the audience as active participants in the communication process, marking a significant departure from traditional passive audience models. It builds upon the foundation laid by the Uses and Gratification theory, suggesting that individuals turn to media to satisfy specific needs not met through other channels. This theory posits that as individuals' real-life learning experiences become limited, they increasingly rely on media to access information and fulfill their needs.

Furthermore, the Dependency theory argues that frequent and extensive media consumption can foster dependency within the audience, creating a symbiotic relationship between individuals and media content. Additionally, it acknowledges that

media entities possess the power to cultivate dependency relationships with target audiences, leveraging their influence to achieve strategic objectives.

The theory is rooted in classical sociological literature, which suggests that media and their audiences should be examined within broader social systems (Syallow, 2015) cited in (Asemah et al. 2017). Sandra and Melvin suggested that dependency theory stems from an ecological model, where they observed a network of connections involving mass media and audiences. Society comprises various interconnected parts, each functioning as a distinct entity. These components converge to shape the broader mass media landscape. In seeking information, individuals pursue diverse goals, to which the media consistently offers solutions (Syallow 2015) cited in (Asemah et al. 2017).

Dependency theory amalgamates various perspectives, merging psychological insights with concepts from social categories theory. It blends systemic viewpoints with elements from less formal approaches and incorporates components from uses and gratification research alongside media effects traditions. While its primary emphasis is not typically on effects, the theory integrates a contextual philosophy and retains traditional concerns regarding media message content and their impact on audiences.

Media dependency theory views audience goals as the root of dependency, contrasting with the uses and gratification approach which prioritizes audience needs. The extent of our reliance on media and their content serves as the crucial factor in

comprehending the circumstances and reasons behind alterations in audience beliefs, emotions, or behaviors prompted by media messages (Yarosan and Asemah, 2008).

In essence, the Dependency theory underscores the intricate connections between media, audience behavior, and societal structures, offering insights into the complexities of modern communication dynamics.

### **Elaboration Likelihood Theory**

According to Asemah et al (2017), the elaboration likelihood theory of persuasion is a dual process theory describing how attitudes form and change. The theory was developed by Richard E. Petty and John Cacioppo in 1979/1986. The theory aims to explain different ways of processing stimuli, why they are used and their outcomes on attitude change. The ELM proposes two major routes to persuasion: the central route and the peripheral route. The central route will likely result from a person's careful and thoughtful consideration of the true merits of the information presented in support of an advocacy. The peripheral route happens on a more superficial level. Your audience will pay less attention to the message itself, while being influenced by secondary factors: visual appeal, source credibility, presentation and enticement like sex, humour and food. (Yocco, 2014) cited in Asemah et al (2017).

In the elaboration likelihood model, several premises, or underlying principles, contribute to the framework. Petty and Cacioppo outlined these as follows:

1. **Assumption 1:** Individuals are driven to maintain accurate attitudes.
2. **Assumption 2:** While individuals desire certain attitudes, the level of engagement and willingness to process persuasive messages varies due to personal and situational factors.
3. **Assumption 3:** Factors can influence the direction and extent of attitude change, serving as persuasive arguments, peripheral cues, or affecting argument elaboration.
4. **Assumption 4:** Factors can either heighten or diminish argument scrutiny, impacting an individual's motivation or ability to objectively process persuasive messages.
5. **Assumption 5:** Peripheral cues gain importance in persuasion when motivation or ability to process arguments decreases, but their significance diminishes when argument scrutiny increases.

Additionally, the elaboration likelihood model incorporates four foundational concepts:

1. Individuals can engage with information at different cognitive levels, with higher levels resulting in deeper processing influenced by motivation, ability, and opportunity.
2. Various psychological change processes operate differently depending on the cognitive level, with simpler messages engaging lower levels of thought and more complex messages requiring higher levels.
3. Identifying the cognitive level aids in predicting the impact of persuasive messages on attitudes, with higher-level processing leading to more enduring attitude changes.

4. Multiple variables, such as judgment cues, thought direction influences, and emotional responses, can affect persuasion processes.

Determining the primary persuasion route used helps assess the impact on attitude change. The model posits that attitude changes via the peripheral route tend to be weaker and short-term, while those through the central route are stronger and long-lasting.

**CHAPTER THREE**  
**RESEARCH METHODOLOGY**  
**INTRODUCTION**

Research methodology can be described as the act of finding the phenomenon to already existed experience or problem which in turn leads to new knowledge, by applying several methods of enquiries that are needed. The major focus of this chapter is to seek and unveil the various instrument used in the contribution to the success of this research.

The procedures adopted in this research work are enlisted below; Research design, population of study, sampling size and procedure, research instrument, validity and reliability of the instrument were all featured in this chapter. The method of data collection and the techniques used for data analysis were also provided.

### **3.1 Research Design**

The survey research method was used for the collection of data in this study. It was used to measure opinion and attitudes of selected residents representing Benin metropolis. According to Asemah, Gujbawu, Ekhareafo, Okpanachi. (2017: 102), “a survey is an empirical study that uses questionnaire or interviews to discover the descriptive characteristics of a phenomenon”. Wimmer and Dominick (2006, p.179) cited in Asemah (2017, p.103) note that “Survey research requires a very careful planning and execution as the research who embarks on survey research or uses the survey research approach must consider a lot of decisions and problems”. It is aimed at

developing generalized proportions about human behaviours from what is called a sampled population. Choosing an appropriate research design is crucially important to the success of this project. Asemah et al, (2017. p, 103).

However, it is worthy to know that the descriptive Survey research design was employ in this research work in order to gather records of current happening within Benin metropolis about how they view and perceived digits media as a tools for promoting musical content. It is use to select samples and comprehend the descriptive assertion about an heterogeneous population. “The descriptive survey research attempts to describe or document current conditions or attitudes.” Wimmer and Dominick (2006, p. 176) explains.

Using this survey design, the researcher was as able to critically focused on the perception of selected residents of Oredo local government in Benin City on influence of digital media in the promotion of Nigerian musicians.

### **3.2 Population of the Study**

A population is the totality of all items under study, Uzoeshi (1998, p. 23). It is a study of a group or class of subject or variables. According to Asemah et al (2012: 138), “a population is described as all the members of any well-defined class of people, events or subjects and is made up of all conceivable elements, or observations, relating to a particular phenomenon of interest to the researcher. Asika (2002, p 39) cited in

Asemah (2012, p.138) says “population is made up of all conceivable elements, subjects or observations relating to a particular phenomenon of interest to the researcher.

According to information gotten from the national population commission of Nigeria (WEB), national bureau of statistics of (WEB) 1991, the population for this research study is 1,285,500 respondents which comprises of male and female residents of Egor, Ovia north east, and Oredo Local Government Areas (L.G.A) which for the sake of this study will represent the capital City of Edo State, Southern Nigeria.

### **3.3 Sample Size**

According to Ndagi (1984, p. 75) cited in Asemah (2012), a sample is a limited number of elements selected from a population, which is representative of that population. Osula (2005) posits sampling as taking any portion of a population or universe as a representative of that population.

According to Wimmer and Dominick (2000, p. 75) pinpoint seven factors that can possible determine the selection of a sample size, thus:

- 1.Type of project
2. Purpose of project
3. Complexity of project
4. Amount of errors that may tolerated
5. Time constrain
6. Financial resources available
7. Previous research in the area.

The Taro Yamene's sample size formula was used by the researcher to determine the sample size of this research work. Below explains the formula:

$$n = \frac{N}{1 + N(e)^2}$$

Where: n= Sample size.

N=Population size

e= Sampling error (0.5%)

1= constant.

Therefore n=

$$n = \frac{1,285,500}{1 + 1,285,500(0.025)^2}$$

$$n = \frac{1,285,500}{3,213.5}$$

$$n = 400$$

### **3.4 Sampling Technique**

Ohaja (2005) posits that "Sampling techniques is the selection of some numbers of elements from the population for actual investigation or study."

According to Shobowale (1983), avers that sampling is done in order that the researcher may take some elements, subjects or respondents in the population.

Osunde, A.U., (1994: p.54) defines sampling technique as a method the researcher will use to draw a representative sample from a target population.

The researcher employed the simple Random Sampling technique to conduct this research work. This was done In order for the researcher to get what he is looking for without bias, he used the simple random techniques which gives room for flexibility I.e the researcher will have the choose to pick small portion of the entire population that will represent the respondents of the population.

### **3.5 Instrument of Data Collection**

The study used the instrument of Questionnaire to answer the research questions. According to Kombo et al (2006:76) ‘questionnaire is chosen as a research instrument because it is easier in a wider geographical area and is highly recommended for surveys of opinions such as impact of communication for development which requires feedback mechanism.

### **3.6 Method of Data Collection**

The primary source of data collection in this study is the questionnaire. According to Asemah (2009), questionnaire is a list of questions designed to elicit information from respondents by filling the answers in the spaces provided for the purpose. The reason for this choice of this instrument is that apart from being a reliable source of data collection, it helps to get information from the respondents in a well structured format and to an extent represents the mind of the individuals who make up the population of this study.

### **3.6 Method of Data Analysis**

Data Analysis is a key factor in any research work and the method goes a long way in deciding how useful the findings will be. Therefore for the purpose of this research, simple percentage tabular presentation mode was used. This method involves the use of frequency table as a statistical tool which aids the researcher in converting frequency into percentage, which are then use for comparison purpose.

## CHAPTER FOUR

### DATA PRESENTATION, ANALYSIS AND DISCUSSION OF FINDINGS

This chapter presents and analyses the data that was collected through the questionnaire. They were collected and analyzed by using the simple percentage method. A total of 400 copies of the questionnaire were distributed and 35 were not properly filled, making the sample size a total of 365, after the questionnaire had been administered, which accounts for 92% return and 8% loss. Therefore, it is logical for 365 respondents to represent 100% of the sample size being studied. The items in the questionnaire are analyzed below using frequencies, percentages, and tables for the presentation of data.

#### 4.1 Data Presentation and Analysis

**Table 1: Distribution of Respondents by Gender**

<b>Gender</b>	<b>Responses</b>	<b>Percentage</b>
Female	212	58.1%
Male	153	41.9%
<b>Total</b>	<b>365</b>	<b>100%</b>

**Source: Field Survey 2024**

The table illustrates the distribution of respondents by gender, indicating that 58.1% of the respondents were female and 41.9% were male. This indicates a higher participation of females in the survey compared to males.

**Table 2: Distribution of Respondents by Age**

<b>Variables</b>	<b>Responses</b>	<b>Percentage</b>
15 – 20	87	23.8%
21 – 26	118	32.3%
27 – 32	84	23%
33 – older	76	20.8%
<b>Total</b>	<b>365</b>	<b>100%</b>

**Source: Field Survey 2024**

The table presents the distribution of respondents by age groups, with 23.8% falling within the 15-20 age range, 32.3% between 21-26, 23% between 27-32, and 20.8% aged 33 or older. This indicates a relatively even spread of respondents across different age brackets, with a slightly higher representation in the 21-26 age group.

**Table 3: Distribution of Respondents by Religion**

<b>Variables</b>	<b>Responses</b>	<b>Percentage</b>
Islam	40	11.0%
Christianity	325	89.0%
Traditional	0	0.9%
<b>Total</b>	<b>365</b>	<b>100%</b>

**Source: Field Survey 2024**

The table displays the distribution of respondents by religion, showing that 11.0% identified as Islam and 89.0% as Christianity, with no respondents identifying with traditional religion. This indicates a predominant presence of Christianity among the respondents, while Islam constitutes a smaller proportion.

**Table 4: Distribution of Respondents by Marital Status**

<b>Variables</b>	<b>Responses</b>	<b>Percentage</b>
Single	319	87.4%
Married	46	12.6%
Divorced/Separated	0	0%
<b>Total</b>	<b>365</b>	<b>100%</b>

**Source: Field Survey 2024**

The table showcases the distribution of respondents by marital status, with 87.4% being single, 12.6% married, and no respondents reporting as divorced or separated. This indicates a predominant representation of single individuals among the respondents, while married individuals constitute a smaller proportion.

**Table 5: Distribution of Respondents by Occupation.**

<b>Variables</b>	<b>Responses</b>	<b>Percentage</b>
Student	191	52.3%
Professional	87	23.8%
Self-employed	65	17.8%
Retired	22	6.0%
<b>Total</b>	<b>365</b>	<b>100%</b>

**Source: Field Survey 2024**

The table presents the distribution of respondents by occupation, indicating that 52.3% were students, 23.8% were professionals, 17.8% were self-employed, and 6.0% were retired. This suggests a significant representation of students among the respondents, followed by professionals and self-employed individuals.

**Table 6: Awareness of any of these music streaming platforms: Spotify, Apple Music, YouTube Music, and Audio Mack.**

<b>Variables</b>	<b>Responses</b>	<b>Percentage</b>
Yes	289	79.2%
No	76	20.8%
<b>Total</b>	<b>365</b>	<b>100%</b>

**Source: Field Survey 2024**

Table 6 demonstrates the awareness of music streaming platforms among respondents, with 79.2% indicating awareness and 20.8% reporting no awareness. This reveals a relatively high level of familiarity with these platforms among the surveyed population.

**Table 7: Usage of any of these digital streaming platforms (Spotify, Apple Music, YouTube Music, Audiomack) to listen to songs from Nigerian musicians.**

<b>Variables</b>	<b>Responses</b>	<b>Percentage</b>
Yes	278	76.2%
No	87	23.8%
<b>Total</b>	<b>365</b>	<b>100%</b>

**Source: Field Survey 2024**

Table 7 illustrates the usage of digital streaming platforms to listen to songs from Nigerian musicians, with 76.2% of respondents indicating usage and 23.8% reporting no usage. This suggests a significant proportion of respondents utilizing these platforms to access Nigerian music content.

**Table 8: Frequency of the use of the mentioned digital streaming platforms (Spotify, Apple Music, YouTube Music, Audiomack) to listen to songs from Nigerian musicians.**

<b>Variables</b>	<b>Responses</b>	<b>Percentage</b>
Daily	156	42.7%
Weekly	85	23.3%
Rarely	79	21.6%
Never	45	12.3%
<b>Total</b>	<b>365</b>	<b>100%</b>

**Source: Field Survey 2024**

Table 8 presents the frequency of usage of digital streaming platforms for listening to songs from Nigerian musicians, with 42.7% of respondents indicating daily usage, 23.3% weekly, 21.6% rarely, and 12.3% never. This suggests a varied pattern of engagement with digital streaming platforms among the surveyed population, with a notable proportion using them daily.

**Table 9: Digital platforms which have helped the most to discover New Nigerian musicians and their content**

<b>Variables</b>	<b>Responses</b>	<b>Percentage</b>
Social media (e.g., Facebook, etc)	114	31.2%
Music streaming services (e.g., Spotify, etc)	195	53.4%
Radio apps	56	15.4%
<b>Total</b>	<b>365</b>	<b>100%</b>

**Source: Field Survey 2024**

Table 9 delineates the digital platforms that have contributed most to discovering new Nigerian musicians and their content, with 31.2% of respondents attributing it to social

media, 53.4% to music streaming services, and 15.4% to radio apps. This suggests that music streaming services, such as Spotify, have played a predominant role in facilitating discovery, followed by social media platforms.

**Table 10: Digital Media platforms has influenced the discovery and consumption of Nigerian Music.**

<b>Variables</b>	<b>Responses</b>	<b>Percentage</b>
Strongly Agree	137	37.5%
Agree	85	23.3%
Not sure	39	10.7%
Strongly Disagree	48	13.2%
Disagree	56	15.3%
<b>Total</b>	<b>365</b>	<b>100%</b>

**Source: Field Survey 2024**

Table 10 depicts the influence of digital media platforms on the discovery and consumption of Nigerian music, with 37.5% of respondents strongly agreeing and 23.3% agreeing. Additionally, 10.7% were unsure, while 13.2% strongly disagreed and 15.3% disagreed. This indicates a mixed perception among respondents regarding the impact of digital media platforms on Nigerian music consumption, with a notable proportion expressing agreement.

**Table 11: Extent to which digital media platforms have facilitated the accessibility of Nigerian music.**

<b>Variables</b>	<b>Responses</b>	<b>Percentage</b>
To a very large extent	221	60.5%
To a large extent	59	16.2%
To a low extent	47	12.9%
To a very low extent	38	10.4%
<b>Total</b>	<b>365</b>	<b>100%</b>

**Source: Field Survey 2024**

Table 11 illustrates the extent to which digital media platforms have facilitated the accessibility of Nigerian music, with 60.5% of respondents stating that it has done so to a very large extent, 16.2% to a large extent, 12.9% to a low extent, and 10.4% to a very low extent. This indicates a significant role played by digital media platforms in enhancing the accessibility of Nigerian music, with a majority expressing a high level of facilitation.

**Table 12: Digital media platforms have significantly changed the way Nigerian music is consumed by residents of Benin.**

<b>Variables</b>	<b>Responses</b>	<b>Percentage</b>
Strongly Agree	137	37.5%
Agree	57	15.6%
Not sure	67	18.4%
Strongly Disagree	48	13.2%
Disagree	56	15.3%
<b>Total</b>	<b>365</b>	<b>100%</b>

**Source: Field Survey 2024**

Table 12 delineates perceptions regarding the impact of digital media platforms on changing the way Nigerian music is consumed by residents of Benin. It reveals that 37.5% strongly agree and 15.6% agree, while 18.4% are unsure, and 13.2% strongly disagree with 15.3% disagreeing. This suggests a diversity of opinions among respondents, with a significant proportion acknowledging the transformative influence of digital media platforms on the consumption of Nigerian music.

**Table 13: Digital media has effectively enhanced the visibility and recognition of Nigerian musicians in Benin City.**

<b>Variables</b>	<b>Responses</b>	<b>Percentage</b>
Strongly Agree	128	35.1%
Agree	64	17.5%
Not sure	47	12.9%
Strongly Disagree	83	22.7%
Disagree	43	11.8%
<b>Total</b>	<b>365</b>	<b>100%</b>

**Source: Field Survey 2024**

Table 14 illustrates perceptions regarding the effectiveness of digital media in enhancing the visibility and recognition of Nigerian musicians in Benin City. It reveals that 35.1% strongly agree and 17.5% agree, while 12.9% are unsure, with 22.7% strongly disagreeing and 11.8% disagreeing. This suggests a mixed viewpoint among respondents, with a significant portion acknowledging the effectiveness of digital media in enhancing visibility, while others express skepticism.

**Table 14: Digital media has contributed to the rapid increase and spread of musical content in Benin City.**

<b>Variables</b>	<b>Responses</b>	<b>Percentage</b>
Strongly Agree	142	38.9%
Agree	95	26.0%
Undecided	37	10.1%
Strongly Disagree	53	14.5%
Disagree	38	10.4%
<b>Total</b>	<b>365</b>	<b>100%</b>

**Source: Field Survey 2024**

Table 14 depicts perceptions regarding the contribution of digital media to the rapid increase and spread of musical content in Benin City. It reveals that 38.9% strongly agree and 26.0% agree, while 10.1% are undecided, with 14.5% strongly disagreeing and 10.4% disagreeing. This suggests a diverse range of opinions among respondents, with a significant proportion acknowledging the role of digital media in facilitating the rapid increase and dissemination of musical content, while others express reservations or uncertainty.

**Table 15: Digital media platforms play a crucial role in promoting Nigerian musicians and their work within Benin City.**

<b>Variables</b>	<b>Responses</b>	<b>Percentage</b>
Strongly Agree	146	40.0%
Agree	87	23.8%
Undecided	54	14.8%
Strongly Disagree	58	15.9%
Disagree	20	5.5%
<b>Total</b>	<b>365</b>	<b>100%</b>

**Source: Field Survey 2024**

Table 15 presents perceptions regarding the crucial role of digital media platforms in promoting Nigerian musicians and their work within Benin City. It shows that 40.0% strongly agree and 23.8% agree, while 14.8% are undecided, with 15.9% strongly disagreeing and 5.5% disagreeing. This indicates a range of opinions among respondents, with a significant proportion acknowledging the importance of digital media platforms in promoting Nigerian musicians, although some express uncertainty or disagreement.

**Table 16: Has the availability of Nigerian music on digital platforms influenced your interest in exploring different genres and artists?**

<b>Variables</b>	<b>Responses</b>	<b>Percentage</b>
Yes	274	75.1%
No	91	24.9%
<b>Total</b>	<b>365</b>	<b>100%</b>

**Source: Field Survey 2024**

Table 16 showcases the impact of the availability of Nigerian music on digital platforms on respondents' interest in exploring different genres and artists. It reveals that 75.1% responded affirmatively, indicating that the availability of Nigerian music on digital platforms has influenced their interest, while 24.9% responded negatively. This suggests a significant influence of digital platforms in broadening respondents' musical interests and introducing them to new genres and artists.

## **4.2 Discussion of Findings**

### **4.2.1 Research question one: To what extent have digital media platforms influenced the discovery and consumption of Nigerian music among residents of Benin?**

To answer this research question, Tables 6, 7, 8, & 9 will be used.

Firstly, Table 6 indicates that 79.2% of respondents are aware of music streaming platforms, suggesting a high level of familiarity among the surveyed population. The high awareness levels imply that digital media platforms are well-established and widely recognized among residents of Benin, likely contributing to their influence on music consumption.

Table 16 shows that with 76.2% of respondents using digital streaming platforms to listen to Nigerian music, it's evident that these platforms play a significant role in facilitating access to Nigerian music content. This high usage percentage underscores the importance of digital platforms in shaping the consumption habits of Nigerian music among residents of Benin.

Accordingly, table 9 shows that the majority of respondents (53.4%) attribute the discovery of new Nigerian musicians to music streaming services, highlighting the significant role of platforms like Spotify, Apple Music, YouTube Music, and Audiomack in introducing residents to new music talent. Social media (31.2%) and radio apps (15.4%) also contribute to discovering new Nigerian musicians, albeit to a lesser extent.

Table 10 also reveals that a substantial portion of respondents (37.5% strongly agree and 23.3% agree) acknowledge the influence of digital media platforms on the discovery and consumption of Nigerian music. However, there is a notable percentage (13.2% strongly disagree and 15.3% disagree) expressing dissenting opinions, indicating that not all residents attribute their music consumption habits to digital platforms.

The findings from these tables collectively suggest that digital media platforms have a significant influence on the discovery and consumption of Nigerian music among residents of Benin. The high awareness and usage levels of music streaming platforms, coupled with the frequency of usage, demonstrate their integral role in residents' music consumption habits. Additionally, the attribution of music discovery to digital platforms underscores their importance in introducing residents to new Nigerian music talent. However, there are differing opinions regarding the extent of influence, indicating that while digital media platforms play a substantial role, they may not be the sole determinant of music consumption behaviors among residents.

In line with the Uses and Gratification theory, it posits that individuals actively seek out media to satisfy specific needs or desires. In the context of the findings, residents of Benin are using digital media platforms (music streaming services, social media, etc.) to fulfill their needs for entertainment, discovery of new music, and cultural connection.

The theory emphasizes the active role of individuals in selecting and using media to gratify their needs, which is evident in the high awareness, usage, and frequency of usage of digital media platforms for Nigerian music consumption. Additionally, the theory acknowledges that individuals have different motivations and preferences for media consumption, which is reflected in the varied usage patterns and opinions among respondents regarding the influence of digital platforms on music consumption habits.

#### **4.2.2 Research question two: What is the effectiveness of digital media in facilitating the visibility and recognition of Nigerian musicians in Benin City?**

To answer this research question, Tables 9, 12, 13 & 15 will be used.

Table 9 reveals that music streaming services (53.4%) are the primary digital platforms through which residents discover new Nigerian musicians. Social media (31.2%) also plays a significant role in this regard, albeit to a lesser extent, followed by radio apps (15.4%).

Table 12 illustrates the mixed opinions regarding the extent to which digital media platforms have changed the way Nigerian music is consumed in Benin.

While a considerable portion of respondents agree or strongly agree (37.5% and 15.6% respectively) that digital media platforms have changed music consumption habits, others express uncertainty or disagreement.

Table 13 According to this table, a significant proportion of respondents (35.1% strongly agree and 17.5% agree) acknowledge that digital media has effectively enhanced the visibility and recognition of Nigerian musicians in Benin City. However,

some respondents express uncertainty (12.9%) or disagreement (22.7% strongly disagree and 11.8% disagree) with this assertion.

Table 15 indicates that a considerable majority of respondents (40.0% strongly agree and 23.8% agree) perceive digital media platforms as playing a crucial role in promoting Nigerian musicians and their work within Benin City. However, a notable proportion is undecided (14.8%) or disagrees (15.9% strongly disagree and 5.5% disagree) with this perspective.

The findings from these tables suggests that digital media, particularly music streaming services and social media, are significant channels through which residents of Benin City discover new Nigerian musicians. While there is acknowledgment of digital media's role in enhancing visibility and recognition, there are also differing opinions and uncertainties regarding its effectiveness in promoting Nigerian musicians within Benin City. The mixed responses indicate that while digital media platforms have contributed to increasing visibility and recognition to some extent, their effectiveness may vary among residents, and there may be other factors influencing perceptions of their impact. While digital media platforms have undoubtedly contributed to enhancing the visibility and recognition of Nigerian musicians in Benin City, their effectiveness in promoting musicians may be subject to individual perceptions and experiences.

To support this finding, Jolien Vosa and Enric Llorens (2020) conducted a study titled "The Impact of Digital Media on Music Audience Engagement: A Study of Dutch

Music Festivals" This study explores the impact of digital media on music audience engagement, focusing specifically on music festivals in the Netherlands.

It examines how digital media platforms, including social media and music streaming services, influence audience perceptions, behaviors, and interactions with music festivals.

The study provides insights into the role of digital media in enhancing the visibility of musicians, promoting festival events, and shaping audience preferences and consumption habits. The findings of this study corroborate the idea that digital media platforms play a crucial role in promoting musicians and enhancing their visibility within a specific music scene or community.

It supports the notion that digital media can effectively reach and engage audiences, thereby facilitating the recognition of musicians and increasing their exposure.

#### **4.2.3 Research question three: What are the preferred digital media channels utilized by Benin residents for accessing and engaging with Nigerian music?**

To answer this research question, Tables 6, 7 & 9 will be used.

Table 6 indicates a high level of awareness among Benin residents regarding music streaming platforms, with 79.2% of respondents indicating awareness. The high awareness levels suggest that music streaming platforms are widely recognized and accessible among the surveyed population.

Table 7 reveals that 76.2% of respondents using digital streaming platforms to listen to Nigerian music, it's evident that these platforms play a significant role in facilitating access to Nigerian music content.

This high usage percentage underscores the importance of digital platforms in shaping the consumption habits of Nigerian music among Benin residents.

Also, Table 9 reveals that majority of respondents (53.4%) attribute the discovery of new Nigerian musicians to music streaming services, highlighting the significant role of platforms like Spotify, Apple Music, YouTube Music, and Audiomack in introducing residents to new music talent. Social media (31.2%) also plays a significant role in this regard, albeit to a lesser extent, followed by radio apps (15.4%).

The findings from these tables show that music streaming platforms are the preferred digital media channels utilized by Benin residents for accessing Nigerian music, with a majority of respondents attributing the discovery of new musicians to these platforms. Social media platforms also contribute significantly to music discovery, suggesting that residents engage with platforms like Facebook, Instagram, and Twitter to discover and engage with Nigerian music content. The findings highlight the importance of digital media in providing diverse channels for accessing and engaging with Nigerian music, catering to the preferences and habits of Benin residents.

However, the preferred digital media channels utilized by Benin residents for accessing and engaging with Nigerian music primarily include music streaming platforms and

social media platforms. These channels play a crucial role in facilitating access to Nigerian music content, introducing residents to new musicians, and shaping their music consumption habits

These findings is in line with the study conducted by Petra Nyman, Peter Björk, et al (2020) titled "Digital Platforms for Music Consumption: A Review of Online Streaming Platforms and Their Impact on the Music Industry" their study provides a comprehensive review of digital platforms for music consumption, focusing on online streaming platforms such as Spotify, Apple Music, YouTube Music, and others.

It examines the impact of these platforms on the music industry, including their role in shaping music consumption behaviors, preferences, and trends. The study analyzes user preferences, engagement patterns, and the influence of digital platforms on music discovery and promotion. The findings of this study align with the discussion on the preferred digital media channels utilized by Benin residents for accessing and engaging with Nigerian music.

It provides empirical evidence supporting the popularity and widespread usage of music streaming platforms among music consumers worldwide, including those in regions like Benin.

#### **4.2.4 Research question four: What are the attitudes and opinions of Benin residents towards the evolving landscape of music promotion in the digital age?**

To answer this research question, Tables 10, 12, 13, & 15 will be used.

Firstly, Table 10 presents mixed opinions regarding the influence of digital media platforms on music consumption in Benin. While a substantial proportion of respondents agree or strongly agree (37.5% and 23.3% respectively) that digital media platforms have changed music consumption habits, others express uncertainty or disagreement.

Similar to Table 10, Table 12 reflects mixed responses regarding the impact of digital media platforms on music consumption in Benin. While some respondents acknowledge the transformative role of digital media platforms (37.5% and 15.6% agree or strongly agree), others express uncertainty or disagreement.

Accordingly, table 13 indicates a range of opinions regarding the effectiveness of digital media in enhancing the visibility and recognition of Nigerian musicians in Benin City. While a significant proportion of respondents agree or strongly agree (35.1% and 17.5% respectively), others express uncertainty or disagreement.

Table 15 also reflects varied opinions regarding the role of digital media platforms in promoting Nigerian musicians in Benin City. While a considerable majority of respondents agree or strongly agree (40.0% and 23.8% respectively), others express uncertainty or disagreement. The findings from these tables suggest that there are mixed attitudes and opinions among Benin residents towards the evolving landscape of music promotion in the digital age. While some residents acknowledge the transformative role of digital media platforms in changing music consumption habits and promoting

Nigerian musicians, others express uncertainty or disagreement with these assertions. These mixed responses suggest a diversity of perspectives and experiences among Benin residents regarding the impact and effectiveness of digital media in music promotion.

In line with the Two-Step Flow Theory, it posits that information from the media does not directly influence individuals but is filtered through opinion leaders who interpret and disseminate it to others. In the context of the findings, the mixed attitudes and opinions regarding the effectiveness of digital media in music promotion may reflect the influence of opinion leaders or influential sources within the community.

While some residents may adopt attitudes and opinions influenced by opinion leaders who recognize the transformative potential of digital media, others may be influenced by opinion leaders with different perspectives or may form their opinions based on personal experiences and observations. The theory emphasizes the importance of interpersonal communication and opinion leadership in shaping attitudes and opinions, highlighting the role of influential individuals or sources in mediating the impact of media messages. The mixed responses regarding the influence of digital media platforms on music promotion in Benin City suggest that individuals may be influenced by interpersonal communication and opinion leadership in forming their attitudes and opinions.

While some residents may perceive digital media as effective in promoting Nigerian musicians based on information and opinions received from influential sources, others may have different perceptions influenced by alternative sources or personal experiences.

## **CHAPTER FIVE**

### **SUMMARY, CONCLUSION AND RECOMMENDATIONS**

#### **5.1 Summary of Findings**

Data gathered were properly analyzed which provided the findings of the study and based on thorough investigation, the research has shown that;

1. Benn residents hold mixed attitudes and opinions regarding music promotion in the digital age.
2. High awareness and usage of digital platforms for accessing Nigerian music content which highlights their importance in providing convenient and diverse channels for music consumption.
3. Digital media platforms, especially music streaming services and social media, play a crucial role in facilitating the discovery of new Nigerian musicians and enhancing their visibility within the Benin City music scene.
4. The majority of residents acknowledge the significant role played by digital media platforms in promoting Nigerian musicians within Benin City.
5. There is a mixed perception among Benin residents regarding the influence of digital media platforms on music consumption habits.

#### **5.2 Conclusion**

The findings from the research shows that he mixed perceptions on the influence of digital media platforms on music consumption habits highlight the diverse attitudes held

by Benin residents towards the role of technology in shaping music promotion efforts. It is evident that there is no unanimous consensus among residents regarding the impact of digital platforms on Nigerian music consumption in Benin, indicating a complex interplay of factors influencing individuals' perspectives. While some residents recognize the transformative role of digital media platforms in changing music consumption habits, others express skepticism or uncertainty, suggesting a need for further exploration of the factors driving these divergent attitudes. The acknowledgment of digital media's role in enhancing the visibility and recognition of Nigerian musicians underscores the significance of technology in facilitating music promotion efforts within Benin City. However, the varying degrees of agreement on this matter highlight the nuanced nature of individuals' perceptions towards the effectiveness of digital platforms in promoting music. Despite the recognition of digital platforms in music promotion, there are contrasting opinions among residents regarding their impact, reflecting the complexity of attitudes towards technological advancements in the music industry. It is clear that the evolving landscape of music promotion in the digital age presents both opportunities and challenges, as residents navigate the changing dynamics of music consumption and promotion. The diversity of perspectives observed underscores the importance of considering the multifaceted nature of individuals' attitudes and opinions in designing effective music promotion strategies.

### 5.3 Recommendations

Based on these findings, the following recommendations are made;

1. **Enhance Digital Literacy Programs:** Digital literacy programs aimed at educating Benin residents about the benefits and functionalities of digital media platforms for music promotion should be implemented. This initiative can help bridge the gap in understanding and encourage greater engagement with digital platforms among residents.

2. **Foster Community Engagement:** Community engagement initiatives that provide opportunities for residents should be fostered to discuss and share their experiences with digital media in music promotion. This can be achieved through community forums, workshops, or online discussion groups, facilitating meaningful dialogue and exchange of ideas.

3. **Music Promotion Strategies:** Develop tailored music promotion strategies that consider the diverse attitudes and preferences of Benin residents towards digital media. This may involve adopting a multi-channel approach that incorporates both traditional and digital platforms to reach different segments of the population effectively.

4. **Empower Local Artists:** Empower local artists with the knowledge and tools necessary to leverage digital media platforms for self-promotion and visibility. Providing training workshops or resources on digital marketing, social media

management, and content creation can empower artists to take control of their online presence and reach a wider audience.

**5. Monitor and Evaluate Impact:** Continuously monitor and evaluate the impact of digital media promotion initiatives on music consumption habits and attitudes among Benin residents. This data-driven approach can help identify successful strategies, address challenges, and inform future decision-making for more effective music promotion efforts.

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## **APPENDIX**

Department of Mass Communication  
Faculty of Arts,  
University of Benin,  
Benin City,  
Edo State.  
Nigeria.

**Dear Respondent,**

### **SOLICITS FOR COMPLETION OF THE QUESTIONNAIRE**

I am AKPAN MICHAEL, a final year student of the Department of Mass Communication, University of Benin (UNIBEN). I am carrying out research on the topic Perception of Benin residents on influence of digital media in the promotion of Nigerian Musicians. This research project is in partial fulfillment of the requirements for the award of a bachelor of Arts (B.A) degree in Mass Communication.

It is a great honour and joy to have you as a respondent to the items in the questionnaire. For I sincerely pledge that your response will be treated with confidentiality as it's strictly for academic purposes only.

Thanks for your anticipated cooperation.

Yours Faithfully,

Akpan Michael.  
(Researcher)

## SECTION A: DEMOGRAPHIC DATA

Gender: Male ( ), Female ( )

Age 15- 20 ( ), 21-26 ( ), 27-32 ( ), 33 and above.

Religion: Christian ( ), Traditional ( ), Muslim ( ), Atheist ( )

Marital Status: Single ( ), Married ( ) Divorced ( ), Separated ( )

Occupation: Student ( ), professional ( ), self Employed ( ), retired ( ) and others ( )

### Section B

1. Are you aware of any of these music streaming platforms: Spotify, Apple Music, YouTube Music, and Audiomack. Yes ( ), No ( )
2. Have you in any way used any of these digital streaming platforms (Spotify, Apple Music, YouTube Music, Audiomack) to listen to songs from Nigerian musicians? Yes ( ), No ( ).
3. How often do you use the above mentioned digital streaming platforms to listen to songs from Nigerian musicians? Daily ( ), Weekly ( ), Rarely ( ), Never ( )
4. Which digital platforms have helped you the most to discover New Nigerian musicians and their content? Social media (e.g., Facebook, Instagram, Twitter) ( ), Music streaming services (e.g., Spotify, Apple Music, YouTube) ( ), Radio apps ( ),  
Other (please specify) \_\_\_\_\_

5. Has Digital Media platforms influence the discovery and consumption of Nigerian Music  
Strongly Agree ( ), Agree ( ), Strongly Disagree ( ), Disagree ( ), Not Sure ( ).
6. Whats is the extent that digital media platforms have facilitated the accessibility of Nigerian music? To a very large extent ( ), To a large extent ( ), To a low extent ( ), To a very low extent ( ).
7. Digital media platforms have significantly changed the way Nigerian music is consumed by residents of Benin? Strongly Agree ( ), Agree ( ), Disagree ( ), Strongly Disagree ( ), Not Sure ( ).
8. Do you agree that digital media effectively enhances the visibility and recognition of Nigerian musicians in Benin City? Strongly Agree ( ), Agree ( ), Disagree ( ), Strongly Disagree ( )
9. Are you of the notion that digital media has contributed to the rapid increase and spread of musical content in Benin City? Strongly Agree ( ), Agree ( ), Disagree ( ), Disagree ( ), Not Sure ( )
10. Would you agree that digital media platforms play a crucial role in promoting Nigerian musicians and their work within Benin City? Strongly Agree ( ), Agree ( ), Disagree ( ), Strongly Disagree ( ), Not Sure ( )
11. Has the availability of Nigerian music on digital platforms influenced your interest in exploring different genres and artists? Yes ( ), No ( ).