

# › Nigeria



*Nigeria's music market is as vibrant as the country itself, a centre of young talent that has made a name for itself globally*

ADEKUNLE GOLD



## Market Analysis

**JUST HOW BIG IS THE RECORDED MUSIC INDUSTRY** in Nigeria? It's hard to say definitively.

According to the recent Bassline to Billions report, published by investment firm Regalstone Capital and Nigeria's National Council for Arts and Culture, the whole Nigerian music industry was worth NGN 901.7bn in 2024 (about US \$630m), of which live performance and touring had a 65.74% share, publishing and licensing income 0.73%, brand endorsements and partnerships 3.08%, and streaming royalties and social media / virtual platforms 30.13%, or around US \$90m.

PriceWaterhouseCooper, meanwhile, said that revenue from music, radio and podcasts in Nigeria was worth US \$59m in 2024 in its African Entertainment and media Outlook 2025 - 2029 report, while the IFPI claimed that recorded music revenue in Nigeria in 2024 was worth just US \$11.1m, putting it in 57th position globally. That's quite the range.

Elizabeth Sobowale, manager of Adekunle Gold and programme director for the Music Business Academy for Africa, says that revenue figures do not give the whole story

### Country statistics



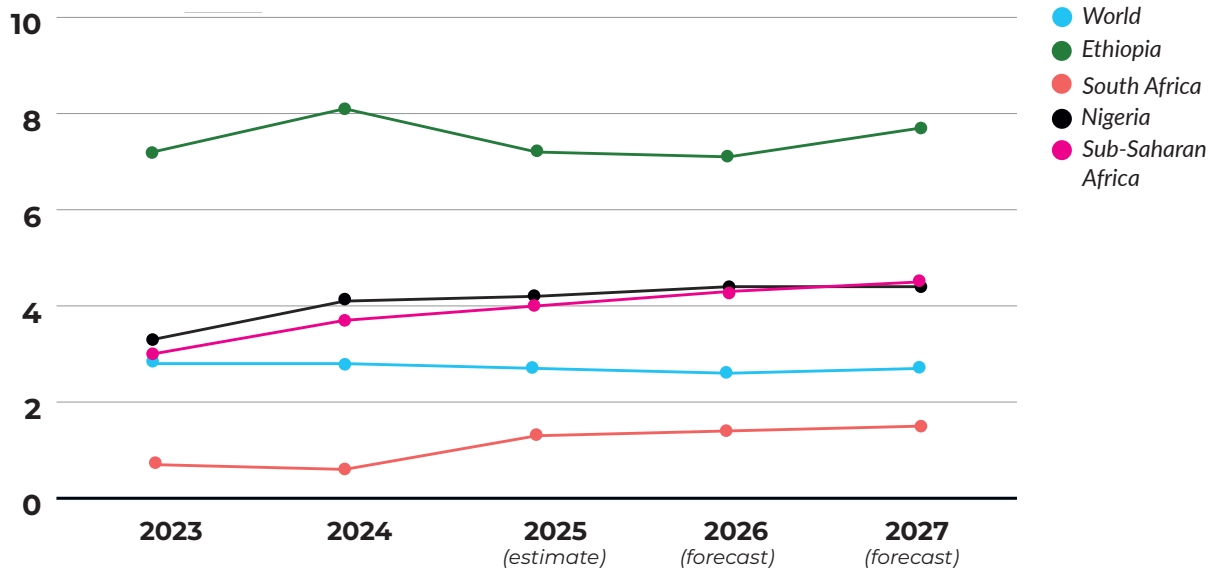
<b>Population...</b>	236.7m
<b>GDP (purchasing power parity)...</b>	\$1.318 trillion
<b>GDP per capita (PPP)...</b>	\$5,700
<b>Mobile telephones...</b>	224m
<b>Internet users - percent of population...</b>	39%
<b>Broadband connections...</b>	117,000
<b>Broadband - subscriptions per 100 inhabitants</b>	<1

Sources: CIA World Factbook

# Market Analysis

## Global Economic Prospects January 2026

Real GDP (per cent change from previous year)



Source: World Bank

of the Nigerian market. “The growth is real but it’s coming off a relatively small base and against the backdrop of extreme currency devaluation and inflation,” she says.

“So in Naira terms, revenues look explosive but in real purchasing power, it’s more nuanced. What it actually tells me is this: consumption and cultural demand are surging, even if monetisation is still catching up. Nigerians are listening more than ever the system is just still figuring out how to fully convert that attention into sustainable income and more importantly how to convert our cultural currency into real cash.”

### Growth is coming from streaming

What is easier to say, perhaps, is where growth in recorded music is coming from - streaming - and where the market is going. [Baseline to Billions](#) says that, “Streaming adoption is expanding rapidly, buoyed by a young, digital-native population.” “Global platforms are increasing investment in local operations, while international sync placements and brand deals are boosting global exposure and revenues,” it adds.



PHIONA OKUMU

Streaming is said to represent upwards of 99% of all recorded music revenue in Nigeria, one of the highest percentages globally, while royalties generated by Nigerian artists in 2024 on Spotify exceeded NGN 58bn (about US \$42m), according to Phiona Okumu, head of music for Spotify in Africa, more than doubling year-over-year compared to 2023.

“This growth is being driven by strong and increasing demand for Nigerian music,” she says, “alongside continued gains in discovery both within Nigeria and with audiences around the world.”

“Everyone is streaming music,” says Aibee Abidoye, EVP Chocolate City Music. “The older generation are streaming it on YouTube, while others are consuming it on platforms like Spotify and Apple, or enjoying the music through short-form content platforms like Snapchat and TikTok.”

Uwem Brown, a music marketing executive who has worked with DSPs including Boomplay and Mdundo, says that the Nigerian music market can be divided into three consumer groups: high earners in urban centres, who use smartphones and can afford to subscribe to streaming platforms; suburban

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## SPOTIFY: TOP 20 SONGS JAN 25 - DEC 25 IN NIGERIA

by average chart position in the Nigerian Top 200 daily chart



Joy Is Coming - Fido
MONEY CONSTANT - DJ Maphorisa
BODY (danz) - CKay
FUN - Rema
Very Soon - BNXXN, FOLA
2Factor - Young Jonn, Asake, Focalistic
you - FOLA
One Condition - DJ Tunez
Waist - Omah Lay
Lalala - Young Jonn, Rema
lost - FOLA, Kizz Daniel
Who's Dat Girl - Ayra Starr
Very Soon - BNXXN
EASY WITH ME - DJ Tunez
Unto the Next - Famous Pluto
Obimo - Adekunle Gold
Getting Paid (feat. Asake, Wizkid, Skillibeng) - Sarz, Asake, Wizkid, Skillibeng
My Darling - Chella
With You (feat. Omah Lay) - Davido
99 (feat. Daecolm) - Olamide

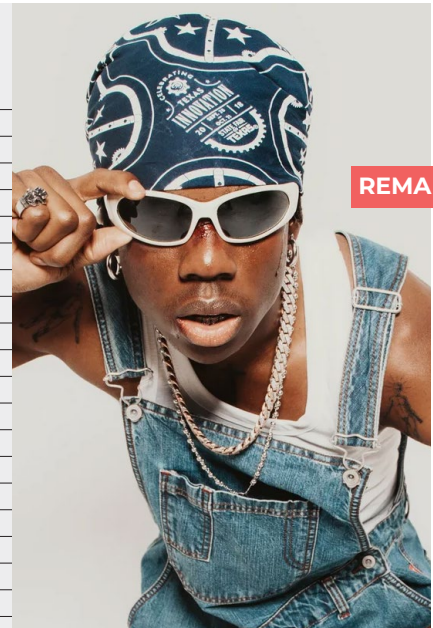


## YOUTUBE: TOP 20 SONGS JAN 25 - DEC 25 IN NIGERIA

by average chart position in the Nigerian Top 200 daily chart



TxC, Davido, Shoday & Scotts Maphuma - Nakupenda feat. Zlatan & Al Xapo
Rema - FUN
NO TURNING BACK II   GAISE BABA & LAWRENCE OYOR @LawrenceOyor
Ayra Starr, Rema - Who's Dat Girl
Young Jonn - Lalala (feat. Rema)
CKay - BODY (danz) ft. Mavo
CIZA - ISAKA (6AM) ft. Jazzworx & Thukuthela
Davido - With You ft. Omah Lay
FOLA - you
Olamide, Seyi Vibe, Asake, Young John - 99 ft. Daecolm
Oluwatosin (Jesus Is Enough) Tkeyz Ft. SteveHills
MAVO - Shakabulizzy Remix (Feat. Davido)
"Golden" - KPop Demon Hunters
Kaestrings - Desire   Live
Sarz - Getting Paid feat. Asake, Wizkid, Skillibeng
DJ Tunez, Wizkid, FOLA - One Condition
Famous Pluto, Zerrydl & Shallipop - Ewo
Chiké & Mohbad - Egwu
Olamide - Billionaires Club ft. Wizkid, Darkoo
Joy Is Coming (Lyric Video)



Country - level top artist data kindly provided by Chartmetric

dweller who are conscious of the data used in streaming; and lower-end consumers, who have more limited access to streaming and tend to focus on what telcos provide.

Nigeria has music streaming services that suit all three groups, with Apple Music, Audiomack, Boomplay, Mdundo, Spotify and YouTube all present in the market. Boomplay is said to be Africa's largest homegrown streaming service, with nearly 100m monthly active users across the continent, while East African platform Mdundo focuses on low-data, low-income markets through telco

partnerships and ad-supported streaming services.

Baseline to Billions, meanwhile, says that Audiomack "is one of the most widely used platforms in Nigeria, already pre installed on most Android phones and it reaches millions of listeners through a free, ad-supported model". The report claims that Audiomack reaches more than 15m monthly users in Nigeria.

Charlotte Bwana, Audiomack's VP of marketing EU, Africa & MENA, says that her company's streaming offer addresses

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TEMS

the reality that many people in Nigeria are living in.

“Despite recent growth, the Nigerian market faces real constraints,” she says. “Economic decline and the devaluation of the Naira have eroded purchasing power, leaving paid music streaming out of reach for many fans. For most Nigerians, the cost of a music subscription competes with essential needs like food.”

“Young people in Nigeria are positively impacting consumer behaviour and internet penetration / adoption,” says Motolani Alake, label & marketing manager / A&R Coordinator, Africa, at Virgin Music. “But most of those young people still can’t afford to subscribe to Apple Music, then pay for the data that it costs to use that subscription.”

What’s more he says that the internet-savvy working-class generation that can afford to pay “do not have the information to know they can pay as little as NGN 1,400 [around US \$1] to access nearly all music released in history. Although Spotify, Audiomack and YouTube are doing a good job with ads that spread the word”. Data, too, is a problem, as Nigeria has among the highest data costs in Africa.

Bwana says that growth in the Nigerian recorded music market is coming from three areas. “First, streaming adoption is expanding from an ‘elite’ audience to the mainstream, with most users entering through freemium models before transitioning to paid consumption,” she says.

“Second, mobile-first product behaviour is critical in a data-cost-sensitive market, where features like offline listening



MUYIWA AWONIYI

matter enormously, one reason Audiomack has been able to scale. Third, growing export demand, fuelled by the diaspora and global playlist inclusion, is lifting revenues beyond Nigeria’s borders.”

For all this, streaming is not filling the coffers domestically quite yet. In June 2025 Muyiwa Awoniyi, who manages Nigerian star Tems, [went public](#) about the low pay outs that artists receive from streaming in Nigeria.

“Do you know how much a million streams is worth out of Nigeria? It’s \$300. Your one million streams in Sweden is between 8 to 10 grand,” [Awoniyi told The Nation](#). “If my IP is anchored to a region where one million streams is \$300, I am cooked.”

One reason for this is that streaming subscription prices in Nigeria are very low - not, perhaps, a surprise for a country where the average monthly wage is between US \$220 - \$470. Spotify, YouTube Music and Apple Music charge around US \$0.82 a month for an individual Premium subscription.

“Some time ago, it was reported that Nigeria produced over 60% of the music from Sub-Saharan Africa, but 70% of the revenue from the same region comes from South Africa alone,” says Alake. “For us to have a sustainable industry that keeps funding streams alive, the reality remains that we need streams from outside Africa.”

## “Data opacity” is a problem

There are other problems too: the Bassline to Billions report notes that there is “data opacity” in streaming and licensing revenues, which limits investor confidence; as well as “weak

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AYRA STARR

publishing and royalty collection frameworks, leaving long-tail earnings untapped”; and, to cap it off, piracy remains problematic.

“To achieve transparent earnings, artists and rights holders must maintain accurate metadata, register their works with CMOs [Collective Management Organisations] and actively participate in governance,” Dr. Chinedu Angus Chukwuji, Intellectual Property consultant and founder, PurpleBlue Academy of Music Business, says in the report, in response to a question about what steps are needed to strengthen copyright enforcement and royalty collection.

“In turn, CMOs should uphold accountability, embrace technology-driven monitoring systems and implement tariffs that reflect current economic realities to ensure fair compensation.”

## Huge potential for growth

Most observers agree that the Nigerian music market has incredible potential. The country is vast, with a population of 236.7m, growing at around 2.4% a year, according to the CIA World Factbook. And it is young, with a median age of just 19.4 years.

Bassline to Billions warns that infrastructure gaps in broadband, payments and event facilities restrict growth outside Lagos, the most populous city, and Abuja, the capital.

But the country is working to improve this, securing

funding [from the World Bank](#) in October 2025 for the Building Resilient Digital Infrastructure for Growth Project, which aims to expand affordable, high-speed broadband to communities that remain unserved or underserved.

“The growth opportunity is clear,” Bassline to Billions reports. “If current trends in streaming, live events and global licensing continue, Nigeria’s music industry could be a multi-billion-dollar sector within the next decade, rivalling traditional industries in contribution to GDP, exports and employment.”

## The global music industry is circling

It’s little wonder, then, that the global music industry is keen to get involved. In 2019, Warner Music agreed a deal with Chocolate City, which sees artists from the Nigerian label receiving support from WMG, including distribution and artist services via ADA, while Sony Music Publishing opened an office in Nigeria in 2022.

Universal Music, launched its own Nigerian division [in 2018](#) and in 2024 [bought a majority stake](#) in Afrobeats label Mavin Global, home to artists such as Rema and Ayra Starr.

“The Mavin team’s full-service offering in Nigeria will be amplified through UMG’s global network of labels and businesses by the investment,” UMG said in a statement. In February 2025, UMG [then announced](#) that Mavin Global founders Don Jazzy and Tega Oghenejobo were to lead all UMG’s business in Nigeria.



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SEYI VIBEZ

## Local music rules

**GIVEN THE STRENGTH OF NIGERIAN MUSIC**, it is no surprise that Nigerians tend to listen to a lot of local artists. Spotify recently announced that local consumption of Nigerian music grew by 206% in 2024, which points both to the growth of Spotify and the strength of local music.

"Local music dominates the Nigerian market," says Bwana. "Of the top 100 most-streamed artists on Audiomack in Nigeria last year, 94 were Nigerian, led by Seyi VibeZ, FOLA, Burna Boy, Asake and Zinoleesky. This dominance reflects Nigeria's strong appetite for homegrown Afrobeats, street pop and hip-hop, which resonate deeply with local audiences."

Miller Williams is the head of publishing for emPawa Africa, a company led by Nigerian artist Mr Eazi and headquartered in Lagos. He points to the current charts from Lagos radio station Soundcity 98.5 FM as an example of how dominant Nigerian music is in its homeland.

"Number one is Oxlade with 'Ku Lo Sa'. Then you have [Babyboy] AV, Ladipoe, Wizkid, Rema and Lojay," he says. "There's no Western R&B, no Usher, no Charli XCX, not even US Rap or Beyoncé on that chart. I'm sure the biggest artists like Beyoncé get a look in but Nigerians primarily listen to their own West African artists."

Ed Sheeran has, he explains, had some success in Nigeria, thanks to collaborations with local artists Burna Boy and Fireboy DML. But exporting Western artists to Nigeria remains difficult.

## Afrobeats and beyond

Afrobeats is still hugely popular in Nigeria - but other types of music continue to flourish. "Afro R&B & Afro Pop are making a strong come back; but people are still listening to Afrobeats and Afrofusion," says Abidoye. "We also have the North - Arewa movement - having a strong moment with their Hausa language and their unique production / beats. The Amapiano craze and log drums are not as popular as they were in 2023 - 2024, so everyone is experimenting and creating new sounds."

Fúji - a genre of Yoruba music that emerged in Nigeria in the 1960s and has re-invented itself several times since - is also popular. "It's a type of music from Nigeria that's been reconstructed with a faster tempo," says Williams. "On the Seyi VibeZ album, there are tracks like 'Fuji Party'. They've taken inspiration from folk music of the past and made it into something new and modern." Uwem Brown says that gospel is very popular in Nigeria, as are Highlife, R&B and rap.

As might be expected, the so-called big three of Afrobeats - Wizkid, Burna Boy and Davido - are among the most successful artists in Nigeria, as well as probably the country's biggest exports.

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WIZKID

Wizkid was recently announced as the first African artist to pass 10bn streams on Spotify and his sixth studio album, 'Morayo', was the most streamed album on Spotify in Nigeria in 2025.

When Wizkid passed the the 10bn stream milestone in January 2026, Burna Boy had 9.5bn Spotify streams to his name, Rema 5.6bn and Tems 4.4bn, a top four that goes to show how Nigerian artists dominate African music in commercial terms. South Africa's Tyla had 3.7bn streams and Ayra Starr, another Nigerian artist, had 3.3bn.

Davido hasn't quite scaled these heights but he did have the most popular song of 2025 on Spotify Nigeria, thanks to 'With You' with Omah Lay; and the second most popular album, with '5ive'.

Other important Nigerian artists today, in what is an incredibly vibrant field, include Seyi Vibe, Asake, ODUMODUBLVCK, BNXXN, Olamide and Chike, while hot newcomers include Fido, Kunmie, Adenkunle Gold, Serotonin, Shallipoppi, Mavo, CupidSZN and FOLA.

## Who is going to break next?

Will any of these new acts make an international breakthrough and follow in the footsteps of Wizkid, Burna

Boy, Rema et al? It seems unwise to bet against it, given the incredible international rise of Afrobeats and Nigerian music over the last few years.

As the Bassline to Billions report notes, Spotify users around the world spent more than 1.1m hours a day listening to Nigerian artists in 2024, with their songs added to 250m playlists. More than 1,900 Nigerian artists were added to Spotify's editorial playlists in 2024, 33% percent more than in 2023.

And yet 2025 didn't really see a Nigerian artist break out in the same stellar way that Wizkid and Burna Boy once did and Abidoye strikes a slightly downbeat note. "We had a boom between 2021 and 2024 but since then the engagement and excitement has dwindled a little," she says. "For us these [international] regions still remain important because they do a lot more for our revenues than the streams generated locally, even though 70-80% of our streams are local."

## Lagos dominates - but it's not just Lagos

Lagos, with a population estimated to be between 17m and 21m, is the biggest city in Nigeria, its population dwarfing Kano, Ibadan, Port Harcourt and the capital Abuja. It is no

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surprise, then, that Lagos dominates the Nigerian music industry.

And yet Bwana says that Nigeria’s music scene “is defined by vibrant regional currents”. “Lagos remains a hotbed of street pop, led by Seyi Vibe, whose 2.3bn streams on Audiomack have cemented him as one of the country’s biggest artists, alongside emerging sub-genres like Mara that resonate strongly with urban youth,” she explains.

“Meanwhile, in cities such as Abuja and Enugu, we have seen local hip-hop rise to regional prominence with a localised take on UK drill, highlighted by Jeriq, whose 260m-plus streams on Audiomack reflect his growing influence.”



Elsewhere, she says that artists in the North of the country, including Umar M Shareef, have built more than 100m streams on Audiomack with Hausa-language fusions “that merge traditional melodies and rhythms with contemporary pop and Afrobeats, creating fresh sounds that celebrate the region’s cultural heritage”.

## Leading festivals, venues, labels and managers

Lagos also dominates Nigeria’s live music business. Many of the country’s top venues are found in the city, including the Eko Convention Centre, the Balmoral Convention Centre, the Landmark Centre, Hard Rock Café, the New Afrika Shrine, Muri Okunola Park and the National Theatre. (Abuja, meanwhile, has the Velodrome.)

What’s more, many of Nigeria’s most prestigious festivals are held in or around Lagos. These include the long established Flytime Fest; Felabration, which celebrates Afrobeat; Femme Fest, which bills itself as “the biggest annual celebration of

women in Africa”; Motherland, “a cultural festival and expo designed to celebrate Nigerian excellence”; the Make Music Nigeria event, which is held annually on June 2; and The Gidi Culture Festival.



Leading labels in Nigeria include Mavin, in which Universal Music has a majority stake; Chocolate City, which has a deal with Warner Music; YBNL Nation, which was founded by hip hop artist Olamide in 2012 and signed a distribution and publishing deal with Empire Distribution in 2020; Native Records, which operates between the UK and Nigeria and agreed a joint venture deal with Def Jam Records in 2022; and Temple Music.

[Top management companies](#) include Chocolate City’s management arm (clients include Femi Kutij); Muiyiwa Awoniyi’s BSB Management (Tems and Lekaa Beats); Isioma Nwaruocha’s Horme (Young Jonn); and Bizzle Osikoya and Asa Asika’s The Plug (Davido).

## Influence is everywhere

In keeping with Nigeria’s wildly diverse musical and cultural offer, the country isn’t dominated by any one kind of influencer. Rather, Bwana says it is powered by “a web of artists, digital content creators, curators / playlisters, blogs and media outlets and traditional broadcast personalities”.

Bwana breaks these influencers down into four categories: streaming platforms; digital platforms / blogs; social media and independent media; and TV / radio. Leading digital platforms / blogs include Notjustok and Pulse Nigeria, whose websites Bwana describes as “major outlets for

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music releases, news and trends”. Among social media and independent media, Bwana names GossipMillNaija, Tunde Ednut (@mazitundeednut) and Instablog9ja as “powerful influencers for making songs trend”; and among radio / TV she names Soundcity TV, HipTV and Cool FM.

Media company Turntable is also important for its magazines and weekly charts, which track the country’s top songs, albums, artists, streaming songs, radio songs, TV songs and producers. Turntable’s annual 30 Under 30 list is a reference point for Nigeria’s young executives, marketers, tour managers and tech innovators. Other leading cultural platforms include Culture Custodian, Album Talks, The49thStreet, HypeTribe and BellaNaija.

In terms of individual influencers, Aibee Abidoye mentions YouTuber Korty EO; streamers Shank Comics, Carter Efe and Peller; digital media personality OneJoblessBoy; and comedian Chinasa Anukam.

Temitope Agbeyo, corporate comms manager at Mavin Records, says that artists themselves are the biggest shapers of culture and consumption. “Outside of that,” he adds, “in Nigeria, key influencers and tastemakers span music, fashion, lifestyle and social media.

“On social platforms, creators on Instagram, TikTok, and X drive trends and conversations. People like Joey Akan, Adeayo Adebisi, Emmanuel Owoniyi, and Deji Osikoya are active commentators. Traditional and digital media outlets also remain influential. Niche blogs, YouTube channels like Osikoya Speaks, Afrobeats Intelligence and community platforms are crucial for reaching engaged, trend-setting audiences.”

Brown says that DJs are also incredibly important in Nigeria. “We have a lot of big DJs, who are always the first line of contact with real people who seek content by breaking music at their events,” he says.

Notable names include DJ Tunez, Spinall, Jimmy Jatt, DJ Neptune, DJ Kaywise, DJ Shawn and DJ Cuppy, while Brown adds DJ Dope Caesar, DJ Obi, DJ Hacord, DJ YK Mule and MS DSF to the list.

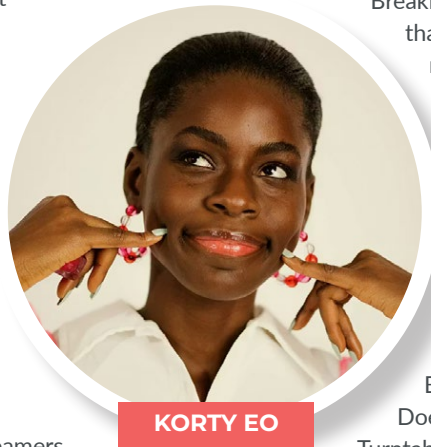
Brown also mentions the importance of TikTok, which has around 37.4m users in Nigeria [according to Intelpoint](#), behind only Facebook and way ahead of Snapchat,

Instagram and X. “TikTok is huge here,” Brown says, “both for the urban centres and for the locals, to gain access and know what is trending and the kind of dance moves that are happening, so you can use the socials to reach us.”

## Cultural nuances for marketers

Breaking an international act in a music market that is dominated by local artists might seem nigh-on impossible. But it is possible for foreign acts to make an impact in Nigeria, with the right marketing tactics and, perhaps, a little luck.

At time of writing Travis Scott, Dave, Juice WRLD, the KPop Demon Hunters Cast and Central Cee are all in the top 100 of the Turntable album chart, while Dave (again), Lil Uzi Vert, Bruno Mars, Djo, J Hus, Olivia Dean, Doechii & SZA, Kehlani and RAYE are in Turntable’s singles rundown.



KORTY EO

The success of Dave and J Hus is testament to what might be the key tool for international marketers trying to break acts in Nigeria: local collaborations. Dave is high in the Turntable charts with ‘Raindance’, his song with Tems, while J Hus has charted with his Seyi Vibe collaboration ‘Richer’. (Ed Sheeran, as we saw above, has also profited from this route.)

“The first type of strategy [marketers] should look out for is to collaborate with the big guys,” says Brown. “We have Davido, we have Tems, we have Wizkid, we have Burna Boy; we have all these big guys who are kind of engineered to help distribute and domesticate the content. If you can get on a feature with them, it will help you to get in line what the locals enjoy.”

Abidoye says that referral marketing performs better than “cold outright marketing” in Nigeria. “There is a strong influencer culture,” she says, “a very aspirational people - as such even mass brands should feel ‘rich’. Marketing is high on premium cues - clean visuals, global reference and celebrity associations.” Nigerians, she adds, also like “exaggerated, sarcastic humour”.

“Authenticity is everything,” adds Sobowale. “Nigerians can smell inauthenticity instantly. Language matters. Context matters. Community matters. You can’t parachute into the culture; you have to participate in it. Also, respect for heritage is crucial. Innovation works best when it’s rooted in something familiar.”

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“The culture is local, vibrant and super diverse,” adds Agbeyo. “Language matters. Religion and even regional identity are very important to the people. While you might be tempted to use influencers, the audience are also super smart. They crave authenticity and personal connections. Social media is very powerful but other channels should also be able explored if the ambition is mainstream consumption.”

Similarly, Alake says that relatability is “a key marker for success in Nigeria”. And for music this comes largely down to three things: language of delivery, sound and “idiosyncrasies by way of slangs, quotables, ad libs and so forth”.

“Your music can be amazing but if people cannot relate, you might not succeed,” Alake explains. “If you do, it is unlikely to be on a massive, mainstream. You need someone that speaks to the minds of Nigerians.”

In terms of budgets, Abidoye says that between US \$15k and \$20k is the minimum spend for an impactful single campaign in Nigeria, while an albums campaign needs somewhere in between US \$50k and \$250k+, depending on the size of the artist. She recommends four local marketing agencies: Inner Circle, Sparc HQ, Horme Agency and We Talk Sound.

Sobowale says that the creative industry “is largely ungoverned in Nigeria”. “Creators and talent set their own rates so you need a large budget to achieve anything,” she explains. “For something meaningful, not just noise, you’re looking at a minimum of \$30k for a serious single campaign. That covers digital, influencers, PR, visuals, radio and on-ground activations. Nigeria rewards scale and presence. Half-measures don’t travel far.”

## Optimism in the end

Nigeria’s music market - like any other - clearly has its problems. On a general level, inflation is a headache. In 2024, the average inflation rate in [Nigeria was 31.4%](#), which fell to 23% in 2025, according to the country’s National Bureau of Statistics. Nigeria’s Central Bank is predicting that this will fall again, to just under 13% in 2026. But the cost-of-living crisis is biting hard.

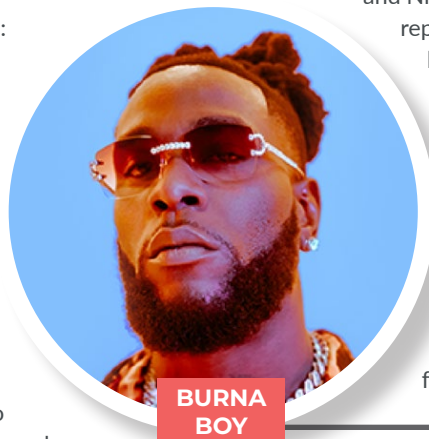
For the music business, piracy remains a problem, while Miller Williams says that the country continues to suffer from a “lack of copyright infrastructure compared to

Europe or America”. “They have a [collecting] society but as the [Bassline to Billions] report said, there isn’t great transparency in collecting performance money from radio or streaming,” he says.

For all that, he believes that the Nigerian music market will continue to grow, both at home and internationally. “Companies like emPawa, Mavin and Empire, which has a great roster of African artists, are helping,” he says. “The potential is there, but growth depends on sorting out the streaming subscription rates and the back end.”

Brown agrees with this positive view, citing the vast amount of experience that now exists in the Nigerian music industry. “We’ve got a lot of people who have learned the ropes in the industry,” he says. “We have a very good A&R system, thanks to a lot of people who have started schooling with the knowledge, transferring the knowledge to locals.”

“I am highly optimistic about the future of Nigeria’s music industry,” Audiomack’s Bwana concludes. “Demand continues to deepen and widen, driven by strong growth in both domestic consumption and global exports, and Nigeria has proven its ability to generate repeatable global hits rather than isolated breakout moments.”



BURNA BOY

“However, meaningful challenges remain in translating this cultural momentum into durable economic value. These include exposure to foreign exchange and inflation volatility, gaps in rights management infrastructure and transparency, and the need to build more reliable pathways from audience scale to paid conversion.”

**“We have all these big guys who are kind of engineered to help distribute and domesticate the content. If you can get on a feature with them, it will help you to get in line with what the locals enjoy...”**

Uwem Brown,  
Music marketing executive

