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*Towards a
Prosperous Creative
Industry in Nigeria:
Perspective and
Policy Imperatives*



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ABSTRACT

Globally, the cultural and creative industries have evolved to become a critical sector that contributes significantly to the growth and development of economies. Whereas most western nations have long identified the potentials inherent in the cultural and creative industries, nations in the global south still grapple with strategies that will facilitate the harnessing of the prospects in the creative industries. This paper seeks to explore the Nigerian Cultural and Creative industry sector and its contributory potential to the growth and

development of the economy. Leveraging a critical analysis of extant literature, the paper highlights the immense potential inherent in the industry and how these have been facilitated by the evolution in digital technology and globalisation. While acknowledging the contribution of the film, music, fashion and other sectors to the industry, the paper argues that significant challenges must be addressed if the nation must achieve the desired growth from the industry.

KEYWORDS: Creative economy; Cultural Industry; Creative Industry; Nollywood; Intellectual property

INTRODUCTION

Nigeria, and indeed all of Africa, possesses a rich but largely untapped creative potential with the capacity to enhance growth, development, and competitiveness in the global space. Though the rate of development in the cultural and creative sector has not been encouraging, evidence exists that links Africa to a long history of dynamism and creativity (Kwanashie, Aremu, Okoi, & Oladukun, 2009). However, the African creative capacity has been facing still global competition, owing to a large extent, to sustained marginalisation and globalisation where nations with access to advanced means of distributing creative products always outcompete those from the developing countries. Analysts have affirmed that modernisation, even with its advantages, leads to the erosion of local creativity by subjugating traditional cultures to western culture and thinking (Kwanashie et al., 2009). At variance with this belief, the Nigerian cultural and creative industries have boomed within the past decade. This growth is exemplified by the global attraction to the fashion industry, the heightened collaboration between music artists in Nigeria and others from Africa, Europe and the United States, and, of course, the global attention to Nollywood (the Nigerian film industry).

Furthermore, myriads of Africa's cultural and creative works in several museums in America and Europe is a clear indicator of how popular and vibrant the African creative industries have become. These creative products do not just contribute to the Nigerian economy but also contribute immensely to the economies of the countries where they are being exported to and indeed to the global creative economy. Thus, Nigerian music, fashion, arts and crafts, architectural designs have exhibited a quality that is obtainable in more developed nations.

In industrialised and developing societies, the importance of the creative economy, with specific reference to the economic values inherent in intellectual property, has gained popularity over the years. The ability to harness the economic potential of creativity has many positive effects – the creation of wealth, the establishment of creative capital, the cultivation of creative talents, the enhancement of export potentials and an increase in competitiveness. Consequently, the creative industries are gradually receiving the desired attention from the governments in developing nations. There is high optimism that the creative industries can assist these nations in leapfrogging to the level of development already attained by developed societies.

Because of the long cultural history of many societies like Nigeria, creating products for the marketplace is both constrained and aided by tradition (Cunningham, Ryan, Keane, & Ordonez, 2004). While it is evident that traditional culture facilitates creativity and contribute to the industry, maintaining

those traditional aesthetic forms frequently require that the code of aesthetics remain intact. Again, for many Third World countries, the growth and development of the creative industries have been hindered by weak political and institutional support, poor entrepreneurial capacity, the overbearing influence of foreign establishments and the incidence of piracy. When properly organised, working conditions, employment and the income accruing from the creative industry are all enhanced.

In Nigeria, the cultural and creative industries represent an ever-expanding complex of different economic sectors. The sector incorporates the creation, production, marketing and distribution of products that emanate from individual creativity (United Nations, 2011). According to a report by UNCTAD, the creative industry is concerned with the relationship between the diverse knowledge-based economic activities, which comprise products and services that possess both cultural and economic value (UNCTAD, 2011). They include the film and recording sectors, the performing arts, broadcasting, photography, music, software, games and publishing sectors. The importance of the creative economy lies in its ability to stimulate competitiveness, create jobs and boost the economy. More importantly, creativity has been proven to facilitate quick integration in the global economic space.

The creative industries, especially the film and music industries in Nigeria, contributed significantly to the emergence of the country as the largest economy in Africa after the 2014 rebasing exercise. This is an indicator and pointer to the contributory potential of the creative industry towards economic growth and development. However, the optimism that the creative industries will be the key driver of economic growth is dampened by the fact that creative cities and, by extension, the industries are usually located in urban cities. This is because the rural areas constitute a more significant percentage of the population in developing nations, and the output from the urban areas might not be substantial enough to affect the entire population positively. Hence, in most developing countries, the creative industries are barely taken into reckoning regarding national productivity. Often, funds are channelled towards sectors assumed to have more pressing needs like education, health, poverty reduction and agriculture. Likewise, the optimism that developing countries can leapfrog into a neo-classical economic paradigm needs to be evaluated from the perspective of geography, social institutions, and lack of effective innovation systems (Sachs, 2000).

For any sector to grow and prosper, there must be some sort of attention from the government. A critical question here is the following: is it the duty of the government to provide funding for private ventures even though they involve culture and creativity? The answer could be yes or no. The essence

of this paper, therefore, is to highlight the current state of the cultural and creative industry in Nigeria and analyse the role of government in facilitating the growth and development of the industry as an integral component of the broader economy.

CREATIVE INDUSTRIES AND ECONOMIC DEVELOPMENT

In recent years, the cultural and creative industry has become an increasingly important sector contributing significantly to economic growth (Deloitte, 2021). The UN General Assembly, supported by 27 countries, set aside the year 2021 as the International Year of the Creative Economy for Sustainable Development emphasised the contributory potential of culture to the global economy and sustainable development (UNESCO, 2021). According to Yousou N'Dour:

“Supporting the cultural sectors and the creative economy as a way to diversify economic activities is a key issue. The media, museums, theatres, cinema, all these infrastructures have a positive impact on society because they allow economic development, the proliferation of ideas and innovation that lead to progress” (UNESCO, 2021).

Studies have indicated that creativity is not the privilege of rich countries but is embedded in every nation's cultural context much more than labour and capital (Daubaraitė & Startiene, 2017). Thus, with adequate nurturing, these sources of creativity inherent in our societies can facilitate new opportunities for developing nations. This will, in turn, increase their shares of world trade and wealth creation. What makes the creative industries unique and attractive to both public and private enterprises is their ability to drive job creation and economic growth, engendering resilience to an economic crisis and their potential to draw from individual creativity (UNCTAD, 2004).

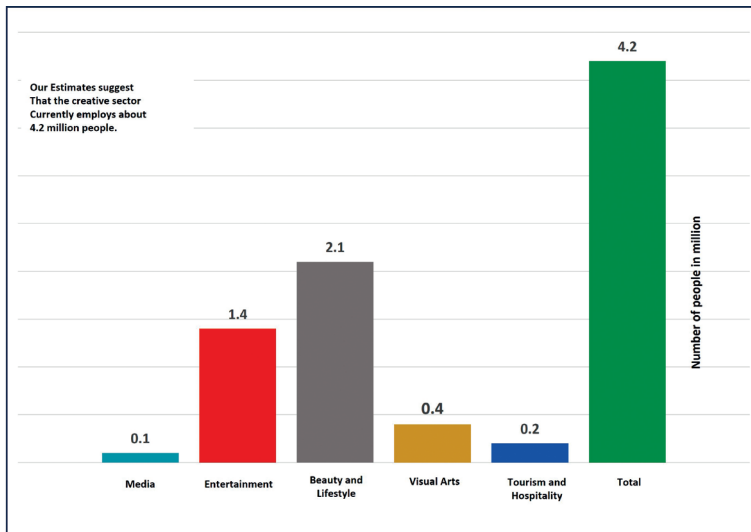
As a concept, the creative economy is not new nor novel. When you listen to radio broadcasts online, buy newspapers from newsstands, subscribe to online video streaming service, visit a cinema to watch a movie, buy clothes, purchase furniture, read a book, or listen to a favourite song, you are consuming a creative product or service. These works are conceptualised and produced by individuals, and they get paid for it. While this sound similar to every other product or service we consume, it differs in a very significant way: the primary input emanates from an original and copyrightable intellectual property (UNCTAD, 2021). Thus, the creative economy encompasses all knowledge-based economic activities on which the creative industries stand.

According to EY (2015), the creative economy has a contributory potential of 3% of the global GDP, and according to UNCTAD, the global market value for creative goods as of 2015 was said to be a significant US\$509 (Henderson & Shelver, 2021).

Globally, the creative industries have evolved to become one of the most dynamic sectors of economies. Available data have laid credence to the fact that creative industries have impacted positively on the social, economic and cultural development across Europe and America through employment and promotion of trade. Indeed, the creative industries have opened up a whole new vista of opportunity for developing nations to achieve developmental goals hitherto witnessed among developed countries. However, Africa still struggles to rise above the low position it occupies in the global space as a result of undocumented creative outputs primarily due to the informal structures that exist within the industry. This makes most of the outputs go unrecognised and thus do not feature much in terms of export.

At the heart of innovation, which drives sustainable growth and prosperity, is creativity. In Nigeria, creative innovation emanates from diverse sources: the sciences, arts, technology, business, research and development and, more importantly, our communities. These aggregate to enrich Nigeria's cultural capital. For there to be a creative business, creative innovations must find a place in the marketplace. It is this economic potential that makes creativity critical in the development of economies. The Nigerian creative industry draws on the enormous creative talents and skills of the Nigerian populace, and other industry sectors are employing creative methods as a strategy to improve productivity. As an emerging sector contributing significantly to the economy in terms of output, revenue, and employment, the Nigerian creative industry attracts due attention locally and internationally. The Nigerian Creative sector has evolved to become a vital contributor to the economy. It is the second-largest employer of labour in Nigeria (after agriculture), with about 4.2 million employees and the potential for an additional 2.7 million jobs by 2025 (Oluwole, 2021).

Figure 1: Creative Industry Employment Capacity by Sector.



Source: Business Insider Africa

According to Godwin Emefiele, the Central Bank Governor, as cited in Babatunde (2021), the Creative industry is worth US\$4.5 billion and accounted for a total of about US\$1.8 billion of the country's GDP for the year 2020 (Sasu, 2022).

A significant concern for Nigeria and most African nation-states is that of development. Globally, there is a consensus on the need to harness resources towards achieving growth in Third World countries. This concern has led to the provision of grants and financial aid for developed nations. However, the success recorded has not been commensurate to the assistance on offer, simply because a greater percentage of Africans live in the rural areas and thrive on subsistent agriculture (Kwanashie, Aremu, Okoi, & Oladukun, 2009). This is the case in Nigeria, where the considerable oil wealth has not helped in ameliorating the conditions of these rural dwellers. Thus, the need for accelerated development is imperative. With its rich cultural heritage and creative potential, there is a need to refocus on diversifying the economy from the predominant dependence on oil. To achieve this, the nation has deployed quite some strategies ranging from import substitution for the industrial sector to the promotion of exports and privatisation and commercialisation of public enterprise. While these strategies have yielded some results, the current focus is on mobilising the creative potential of the people for economic growth. This is based on the belief that the creative industries possess a more significant potential for economic advancement in a liberalised economy (Kwanashie, Aremu, Okoi, & Oladukun, 2009).

ADVANCES IN THE NIGERIAN CREATIVE SECTORS

A mapping exercise carried out by the British Council in 2013 identified ten key sectors within the creative industries (Dandaura, 2013). The contributory capacity of each of these sectors differs, with the film industry being the most significant contributor to the Nigerian economy. Consequently, the level of interest and investment depends on the profitability of the industry sector.

FILM

The Nigerian film industry comprises Nollywood, subsectors like Kannywood and other segments that cater to Igbo and Yoruba speaking audiences. A turning point for the industry was the transition to the direct-to-video system that was facilitated by the VHS, VCD, and DVD. The success in the film industry can be linked to the rich cultural diversity, which forms a ready source of creative scripts and storylines for practitioners (actors, scriptwriters, producers and others). Predominant themes range from religion to topical issues in society. In terms of output, Nollywood is the second largest film industry, with products in high demand across different nations of the world. At the global box office, revenues from Nollywood trail those of Bollywood and Hollywood, with the industry worth a whopping US\$6.4 billion in 2021, which happens to be the largest for the African continent in terms of value, number of films produced annually, revenue and popularity (Igbinadolor, 2022). The sector produces about 2,500 films annually and contributes about 2.3%, which translates to nearly US\$660 million to the nation's GDP and is projected to exceed the US\$1 billion mark in a few years (International Trade Administration, 2021). This vast economic potential has sustained interest from investors and the government. Opportunities here will include the opening of cinemas across the major cities and sub-urban areas, leveraging digital technology in streaming of videos, training and capacity building, especially in the area of cinematography, scriptwriting, directing, and equipment leasing (International Trade Administration, 2021).

MUSIC

The Nigerian music industry has evolved over the years to become a vibrant industry, with its popularity extending beyond the shores of Nigeria. This is evident with some of the local musicians collaborating with renowned western artists like Jay-Z, R Kelly, Rick Ross, 50 Cents and many others. Some Nigerian artists have received awards for their exemplary performance: Femi Kuti and Peter and Paul Okoye (P-Square) won the KORA Music Awards, while 2 Face Idibia won the World Music Awards and the BET Awards. Ayodeji Balogun (Wizkid) won the Grammy for collaborative work with the American singer Beyonce and her daughter, Blue Ivy Carter, for the "Best Music Video" for the song, Brown Skin

Girl. Damini Ogulu, aka Burna Boy, won the Grammy in 2021 for the “Best Global Music Album” award for his album “Twice as Tall”. Total revenue accruing to the music industry in 2021 rose to rise to US\$73 million, and this translates to a 13.4% compounded annual growth rate (CAGR) for that period.

CREATIVE ARTS

Historically, Nigeria has always had a thriving art sector, with most of the nations’ prized artworks decorating museums, galleries and private collections across Europe and America. The art sector of the creative industry is made up of collectors, galleries, annual auctions both locally and internationally and myriads of painting from amateurs and professionals. Renowned artists include Ben Enwonwu, Uzo Egonu, Uche Okeke, and El Anatsui. “Bush Babies” by Njideka Akunyili holds the record for the most expensive Nigerian Art piece sold. Her mixed media art sold for US\$3.4 million at Sotheby’s New York in 2017. This is followed by Ben Enwonwu’s “Tutu”, which sold for US\$1.6 million in 2018. Other famous works of art that attracted immense value include Njideka Akunyili’s “Drown”, which was sold for US\$1 million, and Toyin Odutola’s “Compound Leaf”, which was auctioned at Sotheby’s for US\$597,335.00 in 2019 (Memeh, 2021). These achievements have contributed to making the sector more attractive to budding artists.

FASHION

In recent years, Nigeria has witnessed phenomenal growth in the fashion industry, which represents another significant stimulant for the employment and economic development of the nation. Nigerian designers have gained a strong foothold in European and American markets through fashion weeks and other fashion fairs. This boom can be attributed to the emergence of social and new media that have made it possible to showcase Nigerian designs across a wider audience worldwide. Since 2010, the fashion sector has achieved a steady growth rate of 17%, driven by increased demand and unprecedented initiatives that continually push the industry towards global consciousness (Akinsola, 2019). Some of these initiatives include the Lagos Fashion Week. Kenneth Eze, a designer for menswear, recently won the Fashion Focus prize and is one of the first Nigerian designers to be stocked at Brown’s, a luxury fashion retailer in the United Kingdom (Akinsola, 2019). This is in addition to the hosting of two prominent Nigerian designers: Eki Orleans and Nkwo Onwuka, by the Prince of Wales, Prince Charles, in 2018. Though the Nigerian Fashion industry accounts for 15% of the Sub-Saharan fashion market, which translates to about US\$4.7 billion, many still believe the pace of growth is slow given the huge population of Nigeria (Akinsola, 2019).

PUBLISHING

Publishing and advertising have a very long history in Nigeria, with the first printing press established in Calabar in 1846 by the Presbyterian mission (Oyeyinka, Aganbi, & Atewolara-Odule, 2016) and the West African Publicity Limited set up in 1928 as the first advertising company in Nigeria. The publishing sector has been affected by the boom in digital technology, with Nigerian publishers struggling to tap into the opportunities presented by digital media, and the industry still retains some potential. Furthermore, the state of the publishing industry in Nigeria has been impacted negatively by the emergence of author-publishers, who has contributed to eroding the quality of published materials. According to the National Bureau of Statistics, the publishing industry contracted by -6.79% (NBS, 2021) and contributed a paltry US\$47,000 to GDP.

Since the establishment of the West African Publicity Limited by UAC in 1928, the advertising industry has grown to a huge sector aptly classified under the creative industry (Alakwe, 2019). Right from its launch into the Nigerian market, the advertising industry has experienced steady growth and has evolved to become a flourishing business sector valued at an impressive US\$425 million as of 2017 (Tinubu, 2021). Whilst many industries are struggling to recover from the devastating effect of the COVID-19 pandemic, and the advertising sector has always remained on an upward trajectory, thanks to the boom in digital technology. This is evident from the fact that the industry relies strongly on mobile telecommunications. A common practice in the advertising sector is the engagement of foreign partners and affiliations to secure more juicy briefs locally.

TOWARDS A THRIVING CREATIVE SECTOR: KEY CHALLENGES

From Nollywood to music and fashion, Nigerians have turned what was hitherto referred to as informal work into a vibrant economic activity through which its culture is exported to a global market. With the launch of the first-ever Netflix original Nigerian movie, the emergence of internationally acknowledged fashion brands, and the winning of the Grammy by Nigerian music artists, the Nigerian Cultural and Creative Industry is consolidating its position on the global stage. However, Available data and critical observation indicate that the full economic potential of the Nigerian Creative Industry is yet to be achieved. This delay can be attributable to several factors that impinge on the growth and development of the industry and affect the contributory potential of the sector to the Nigerian economy.

Some significant setbacks include lack of proper coordination of the creative sector, lack of relevant cultural statistics and capabilities of researchers in

the industry, sub-optimal level of monitoring and evaluation to unearth the developments and challenges in the sector and the consequent difficulty in measuring the contributory potential of the entire sector (due to the informal nature) to national development. Also contributing to the challenge is the poor level of collaboration amongst the government agencies that operate within the sector.

Other issues impinging on the fast development of the industry are the skills gap, especially in the movie, music and fashion industries, low level of investments in skills development and slow pace of upgrading the academic curriculum to address the current and future needs of the industry. There is also a lack of adequate mapping of the internship structures, provision for mentorship and career development for young talents (Agbakosi, 2021). Of greater importance is the lack of requisite infrastructure and industry-friendly regulatory framework to drive growth and development. Finally, funding is a major challenge. The difficulty in securing loans and grants also contribute to the myriads of challenges facing the sector.

DEVELOPING THE CREATIVE INDUSTRY IN NIGERIA: STRATEGIES AND POLICY IMPERATIVES

With the rebasing of the Nigerian economy in 2013, Nigeria leapfrogged South Africa to emerge as the largest economy in Africa – a position it has retained to date. The nation's GDP was at US\$31 billion in 1990, increasing to US\$514.05 billion in 2021 (Kamer, 2022). Increasingly, Nigeria is becoming more integrated into the regional and world economy, as evidenced by the increase in foreign direct investments (UNCTAD, 2014). This development can be attributed to a noticeable shift in sources of revenue to the service sector.

In the contemporary globalised world, creativity and knowledge have evolved to become principal drivers of economic growth with profound implications for trade and development. In consonance with technology, creativity and knowledge have opened up the massive potential for many Third World nations to identify and develop new avenues for wealth creation and employment in line with global trends. However, one significant prerequisite is carefully articulated policy strategies by the governments at different levels to facilitate the conversion of creativity and knowledge to wealth and trade cooperation at the global level.

Most often, development is triggered by changes in the structure of production driven by government policies. This is because decisions taken by governments in the cultural and creative industries have the potential to impact the socio-economic and political status of societies directly. However, there is a need to ascertain the impact government's contribution will have

on the civil, social and cultural values of the society, how such support will encourage skills development and employment, and how it will influence world views, behaviours, values, and attitudes. Diverse strategies are available to governments in their quest to boost the creative economy and create a strong link between the economic, social, technological and cultural aspects of the economy.

In Nigeria, the government has put in place some structures and devised strategies to promote the cultural and creative industries. While these might not be adequate in addressing the needs of the industry, more areas of intervention are being advocated. These are in regulations, grants, creating an enabling environment, which include creative cities and clusters, training and education and tax incentive. This section of the paper, therefore, focuses on analysing what the Nigerian government should be doing concerning the policy direction and strategies highlighted above.

PROVISION OF INFRASTRUCTURE

One of the fundamental roles of governments across the world is to provide an enabling environment where the social, economic and cultural life of the citizenry can grow and prosper. This is evident in the provision of tangible and intangible infrastructure to stimulate economic development. The focus, therefore, ought to be on those infrastructures that are prerequisites to the effective functioning of the markets as well as for promoting and protecting the public interest. The infrastructural needs of the creative industries are evident at every point in the value chain – from the point of initial production through marketing and retail.

One critical but often overlooked infrastructural need of the creative industry is accommodation. This involves office spaces, factories, and homes for the creative workers. Lack of accommodation can be a deterrent to creative output. As Nigerians migrate from the rural areas to the urban areas, a principal challenge facing them is where to live. With the high cost of accommodation in cities like Lagos, Abuja, and many others, startups find it difficult to afford spaces for business.

Businesses, especially those in the creative sector, require power to thrive. Power generation and distribution have been a major challenge in Nigeria for decades, irrespective of the huge amount of resources expended so far in that sector. This has forced most businesses to depend on generating sets with the attendant cost of fuel to power their businesses. Whether in the music recording studios, film production studios, photography, fashion, or even in the creative arts, the need for electricity is paramount. The resultant effect of low or non-existent power is the high cost of creative output and the

erosion of margins. As a follow up to the unbundling of NEPA by the previous administration, the present administration of Muhammadu Buhari has made a significant effort to rejuvenate the industry. The effects, however, are yet to be felt by the business environment. Their efforts are also being thwarted by the activities of militants in the Niger Delta, where the gas that powers the power turbines are generated and pipeline vandals.

Access to information and communication technologies is also critical for the growth and development of the creative industry. With globalisation, there is a need to access information across the globe as well as share information across diverse nations of the world. There is no doubt, however, that access to ICT, in terms of identification of market opportunities, training, innovations, networking, and sales, is a significant factor in the development of the viability of small business units (UNCTAD, 2008). However, without a robust ICT framework, this will be difficult. Currently, teledensity in Nigeria is 102.40 million, with about 305.38 million connected lines and 195.46 active lines (NCC, 2022). To boost connectivity, the Nigerian government recently auctioned licenses for the 5G broadband internet. This promises to close the gap in interconnectivity and usher in efficiency in the sector. With the distribution and sales of music, films and even published works gaining popularity on digital media, a fast network will not only enhance streaming but also facilitate access to information that might form an essential component of the creative activity.

Finally, transportation is equally another critical necessity to the creative industry. Cheap and efficient means of transport will engender movement of raw materials, workers and creative goods across the country. The recent revamping of the railway system in Nigeria and the plan to establish a national carrier are steps in the right direction. While waiting for these plans to materialise, the industry will continue to grapple with transport and logistics challenges.

PROVISION OF FINANCE AND INVESTMENT

Provision of financing and investments come in the form of grants which is a more direct form of investment in the creative industries. With the private sector shying away from investments in a risky sector such as music and film, the responsibility for shoring up avenues for sourcing of funds has shifted to governments and multilateral agencies. This shift can be attributed to the fact that many entrepreneurs in the creative sector struggle to develop a convincing business model and business plan, and most sectors within the industry, such as dancing, editing, weaving, and choreography, are not seen as profitable businesses. Thus, these sectors have not actualised their full potential due to a lack of required capital to scale up their activities and operate as profitable businesses.

While changes are taking place in response to success stories from creative workers, many professions and skills within the creative economy are yet to be recognised as business categories in strictly legal terms. Consequently, many of them cannot access funds to drive viability and growth. However, funding is critical in boosting the creative economy. Such funds can come in different forms: public funds, investments from the private sector, public-private ventures and grants from multilateral agencies.

In response to the significant contribution of the creative industries, especially the music and film industry, to the growth of the economy, some agencies and the government have made available funds that operators within the creative industries can access. While these funds were available in principle, accessing them is a huge challenge for the practitioners. This was the case with the US\$200 million government grant to the film industry. The Nigerian Bank of Industry (BoI) also instituted the NollyFund to provide funding for the film production value chain. This initiative was expected to create a minimum of 7,000 direct and indirect jobs (Abulude, 2016). Access to the funds is restricted to limited liability companies. The NollyFund initially was worth N1billion with a debt limit of about N50 million per individual loan. Some of the establishments that have accessed the loan in the past are Silverbird Distribution Company, G-Media, Genesis Deluxe Distribution company, Kingsley Ogoro Productions Limited, 4Screams International Limited, among others (Abulude, 2016). The bank has also financed several creative projects in the film industry like *Flower Girl* (2013), *Half of a Yellow Sun* (2013) and the digitisation of several film houses.

While these interventions have increased the level of attention and interest in the creative industry, the core target still struggles to access the funds. And restricting access to only limited liability companies puts creative individuals who do not have the wherewithal to set up a limited liability enterprise at a disadvantage. The approach, therefore, should be all-encompassing, and efforts must be made to educate these individuals on the advantages of working as a corporate entity while streamlining the company registration process to make it more seamless and attractive.

CREATION OF INSTITUTIONAL MECHANISMS AND DEVELOPMENT OF EXPORT MARKETS

Collaboration among ministries is a strategy that the Nigerian government has not explored to the fullest. As culture and creativity is a link between ministries of technology, culture, tourism and youth development, it is imperative to have a flexible and workable institutional process for cross-cutting policies across these diverse ministries. Through the ministries of culture,

funding should extend beyond the pure cultural sector and involve ministries in charge of technology and industrial development. This facilitates a more comprehensive approach to developing the cultural sector as it aligns the objectives of the ministry to those of allied ministry for mutual growth.

It is expected that the government should institute strategies that will encourage the sourcing of funds from outside the shores of Nigeria through targeted foreign direct investments. While the fashion, film and music sectors of the creative industry have done well in reaching out to the global market, the government must support such moves by signing bilateral trade agreements with select countries across the world and facilitating the participation of Nigerians in international trade shows. The government can offer some form of tax rebates and tax holidays for new entrants in the creative sector. This will reduce the initial pressure on capital requirements for the business. While these have been made available to operators in the telecommunication sector (with emphasis on GSM), the film and music industries, it is yet to be extended to other sectors of the creative industry, especially fashion, architecture, photography and others.

REGULATORY AND PROTECTION OF CREATORS' RIGHTS

Intellectual property encompasses a wide array of legal frameworks that include trademarks, patents, and copyrights. Whereas copyright laws facilitate the preservation of the rights to creative works such as musical and literary arts, trademarks protect and regulate brand identities. Patents deal with protecting the rights to technological and scientific inventions from copying. Because of the intellectual property inherent in creative works, there is a need for a robust legislative framework aimed at safeguarding creative output and enforcing intellectual property rights. In Nigeria, the adoption of strong intellectual property rights protection is becoming popular in response to the realisation that the creative industries contribute significantly to economic development. However, enforcement is weak or simply non-existent, primarily due to the lack of a robust and transparent collection and management of intellectual property rights. The result of poor monitoring and weak enforcement is piracy, which is the bane of the creative industry in Nigeria.

Furthermore, the legal framework for intellectual property protection is founded on three critical laws: the Copyright Act of 2004; The Patents and Designs Act of 1990, and the Trademarks Act of 1990. These laws aim at encouraging individual creativity, protecting creative outputs and enforcing infringements. Irrespective of the existence of these laws, piracy is still a huge challenge facing the creative industries in Nigeria. It makes the development of a viable career in the creative sector near impossible and impinges on the

optimal performance of the creative industries. In the music industry, pirates have a competitive advantage over the intellectual property owners because of lower cost and lower capital investment requirements with strong links to highly informal but very efficient distribution networks. Corruption has made practitioners in the industry question the veracity of the government agencies and extant laws in fighting piracy.

One of the ways through which Nigeria can address this issue is by instituting a collection society or agencies. Their duty will be to monitor physical distribution and consumption in the media (with reference to film and music) with the intention of collecting royalties on behalf of the intellectual property owners. Thus, the Copyright Society of Nigeria (COSON) and the Audio Visual Rights Society of Nigeria (AVRS) are bodies established to assist in this case. However, the major challenge is the lack of a legal framework, proper structure, data, and capacity to track and monitor usage within and outside Nigeria. While it is relatively easy for foreign collection agents to monitor usage on radio and television in Nigeria, the same cannot be said for the monitoring of locally produced creative works abroad. Thus, the enactment of the relevant laws is clearly not enough to address the issues of intellectual property infringement. It must be backed by the will to enforce such laws.

EDUCATION, TRAINING, AND RESEARCH

At the primary, secondary and tertiary levels of education, there exist some attention on creativity, arts, and entrepreneurship. A number of training institutions have also been established by both the government and private sector organisations that cater to these subject areas. We have the Musical Society of Nigeria, The Nigerian Film Institute, and technical colleges. The neglect and subsequent decay in the educational sector by the government have resulted in the emergence of many private educational institutions. Even though the government still regulates these schools, most of their curriculum is not localised, especially in primary and secondary schools. Since primary and secondary schools represent an arena where creative talents are identified and nurtured, there is a need to pay more attention to these levels of education. Special focus should go to the curriculum, incorporating subjects that stimulate creativity. Aside from music courses offered at the university level, there is virtually no government-owned professional institution where musical skills can be developed. The existing ones – Tenstrings music Institute, Peter King College of Music and the Musical Society of Nigeria and many others - are private establishments. Though universities represent a critical pathway to careers in the creative industries, there is a need to set up special institutions that will cater for the needs of the creative industries and provide a pipeline of creative workers that will form the core of

the creative economy. There is also a need to re-jig the academic curriculum to place more emphasis on subjects and courses that will elicit individual creativity.

The availability of research institutions is also critical. Aside from facilitating the development of the creative industries, carrying out research and applying the same is necessary for the growth of all economic sectors. The humanities, arts, and social sciences all produce quality research papers that can be leveraged upon by the creative industries. Though the government has funded a number of these initiatives, many of them are not targeted at the cultural and creative industries. There is a need to explore more efficient means in fashion design and even more creative ways in identifying raw materials in the painting and creative arts. The ministries of culture, tourism, science, technology and education should shift their attention towards research and leverage results to boost the creative sector.

INSTITUTION OF EFFECTIVE DATA COLLECTION MEASURES

The bane of Nigerias' creative industry is the lack of adequate data to drive sound decisions. Both the government and practitioners in the creative industry work blind with regard to requisite data. Aside from the film industry, it is difficult to know the volume of trade in the creative industries or the number of times a particular song is played on radio or television. Lack of requisite data makes it challenging to calculate royalties due to intellectual property owners. The National Bureau of Statistics can help by setting up structures through which data on creative activities can be collated and accessed by practitioners and investors alike. There is no gainsaying that adequate investment and policy will positively impact the growth potential of the creative industries. Still, until the economic values of the outputs from these sectors can be measured and benchmarked, the efforts will be in futility.

CREATIVE CITIES AND CLUSTERS

According to Flew (2002), a critical element in developing the cultural and creative industry is locational geography or the formation of creative cities and clusters. Clusters emerge from a conglomeration of specialised suppliers, necessary infrastructure, producers of complementary products, specialised customers and academic and research institutions that promise specialist knowledge, information, and training, technical and educational support. Popular examples include the Aba leather industry, the Lagos and Aba fashion hub, the Asaba film village and many others. Clusters facilitate the generation of substantial competitive advantage within them. This happens in three different ways: access to specialist input in terms of labour, technology and knowledge; promoting innovation through capacity enhancement and facilitating quick and flexible response to new

opportunities; and, finally, promoting the formation of new business by encouraging access to requisite labour, capital, skills, and technology (Alakwe, 2019).

Governments can stimulate the establishment of clusters through tax rebates, the establishment of training and research institutions and the provision of funding which is a huge requirement in the cultural and creative industry. Furthermore, efforts should be intensified towards creating markets for creative products. Some state governments have initiated plans to develop their creative and cultural industries through private initiatives, public interventions, and government policies. For instance, the creation of Tinapa by the Cross River State government was to drive the establishment of a film industry cluster in that region.

CONCLUSION

In most developed nations, the cultural and creative industries account for a significant percentage of the overall economy. The rebasing of the Nigerian economy has brought to the fore the significance of the cultural and creative industries in the growth and development of the Nigerian economy. The emergence of the new media, increase in digitisation and the rise in demand for licensed streaming of Nigerian videos from foreign countries all point to the fact that the industry is set for exponential growth. ROK Tv reports an audience of millions of viewers across 178 countries and the Nigerian fashion is being represented at various fashion shows in major cities of the world, and Netflix has been active in the Nigerian film industry.

The ability of the creative sector to contribute optimally to national growth and development is seriously marred by several factors. Critical are continued loss of revenue because of informal marketing and sales, which encourages piracy and reduce interest from investors. The incidence of weak enforcement of intellectual property rights using ambiguous and outdated laws must be addressed. Poor infrastructure, as seen in the power sector and the telecommunication sectors that contribute to minimising the contribution of the creative industries to the economy, should be investigated.

Though governments are not expected to shoulder those responsibilities that the private sector can handle, the onus lies in providing the enabling environment where creativity thrives. This can be done by enacting the requisite copyright laws, updating the educational curriculum, and setting up a specialised training institute for the creative industries. There is also a need to build up people's confidence in the government to protect their works while making the registration process of copyrights and patents a smooth and seamless one devoid of ambiguity. Creating creative clusters has also proven to be a good strategy in growing the creative industry. Governments should engage more

with practitioners and operators in the creative industries to better understand their needs. Attracting operators will be of mutual benefit to both parties as the activities of these operators will form a source of internally generated revenue.

Finally, there is a need to map the industry and institute a mechanism through which data on creative outputs can be collated, measured and used to benchmark on expectations. For the potential investor, this will be critical in decision making.

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