

# LOCALISING THE CREATIVE INDUSTRIES CONCEPT: IDENTIFYING THE CHARACTERISTICS OF THE NIGERIAN CREATIVE INDUSTRIES

**Bolaji Akinola**

School of Media and Communication

Pan-Atlantic University

Lagos, Nigeria

## **Abstract**

*This paper discusses the unique characteristics of the creative industries in Africa's largest economy and posits that the industries are largely led by the private sector and operate in the country's informal economic sector. The paper argues that while some prominent sectors of the creative industries in Nigeria – music, film, fashion and arts—may have thrived and become global brands, they are largely funded with private resources since government financial support and bank loans are scarce. Distribution of finished creative industries works is carried out by small and medium scale companies which, along with the owners of the works, daily contend with poor power supply, bad roads and other decaying social infrastructures, as well as overcome official barriers to trade.*

**Keywords:** Nigeria, Creative Industries, Fashion, Music, Film, Arts, Nollywood

## 1. Introduction

Creative industries refer to various economic activities that depend on talents and individual creativity to grow. The term “creative industries” is known to have been used for the first time in Australia in 1994 (Howkins, 2001) but as has been documented by various scholars, the concept did not gain global acclaim until three years later when the Labour government of British Prime Minister Tony Blair accorded it formal recognition and commenced the implementation of a carefully thought-out policy to integrate it into United Kingdom’s mainstream economy. The term is thus relatively new and its definition and scope still evolving. The U.K. government’s policy recognized the creative industries as being composed of 13 sectors whose products result from intellectual property creations (Flew, 2012).

U.K.’s Department for Culture, Media and Sports (DCMS), a body now known as the Department for Culture, Olympics, Media and Sports (DCOMS), listed the component sectors of the creative industries as advertising, architecture, crafts, design, designer fashion, film and video, interactive leisure software, music, performing arts, publishing, software and computer services, radio and television (British Council, 2010). Hitherto, the individual industries were regarded as part of state-supported sectors and were seen as peripheral to the main economy (Pratt, 2004), but their formation into creative industries served the purpose of not just according the operators of these sectors official morale-boosting recognition and state support, but also moved the sectors from the fringes to the mainstream economy (DCMS, 2001).

The products of the creative industries are ubiquitous, pervading contemporary human society and are consumed daily by billions of people across the globe. Several people in various parts of the world spend a good part of their waking hours interacting with radio and television contents, video games, consume music through various platforms, watch films produced in their countries and those created abroad, and socialize with friends, families, associates and even unknown persons online. This clearly shows that the creative industries have strong social and economic values with potentials for further growth.

Since 1997, the creative industries have become one of the fastest growing sectors of the British economy, providing one out of 11 jobs and contributing as much as £90 billion in economic value to the nation’s Gross Domestic Product (GDP), according to Kampfner (2017). The industry, which generates about £10 million pounds every hour, has created 1.9 million jobs by 2016, according to official U.K. government records (Hooton, 2016). This represents a job growth of 20 per cent in five years (2011 to 2016) – the highest in any sector in the country. According to Kampfner, jobs created by the creative industries, unlike those created in other sectors, will continue to increase and are not susceptible to being lost to automation. The U.K. creative industries were so successful that they became the global call card of the country leading to the creation and wide global penetration of the concept popularly known as Brand Britain.

Perhaps taking a cue from the creative industries’ success story in the UK, the Australian government also almost at the same time instituted policies to align its cultural, media and art

policies with the country's economic policies (Australian Trade and Investment Commission, 2017). This resulted in developing the creative industries as an integral part of the country's contemporary societal values, self-expression, confidence and engagement with the world (Australian Trade and Investment Commission, 2017). The Australian government's approach to the creative industries led to its becoming the fastest growing sector in the country's economy, creating more than half a million jobs, representing 5.3 per cent of total jobs, within two decades (ARC Centre of Excellence for Creative Industries and Innovation, 2013). Whilst there is no standard official definition of the component sectors of the Australian creative industries - the definition by ARC Centre of Excellence for Creative Industries and Innovation (a body popularly known as CCI, established in 2015 by the government-owned Australian Research Council, ARC) is different from that of the Australian Bureau of Statistics (ABS) which is also different from that of the Australian Copyright Council (ACC) –some industries such as software, publishing, performing arts, visual arts, music, arts and crafts, film and television are generally accepted as important components of the industries. This point is significant in that a lack of consensus on the definition or composition of the creative industries across (and sometimes within) national boundaries is not sufficient reason to not pursue its development and integration into the mainstream economy. The industries contribute \$90 billion annually to the Australian economy (Australian Anthill, 2016).

The creative industries concept also thrives in East Asia with countries like Hong Kong, which derives 85% of its GDP from services, recognizing creative activities as key economic drivers (Yusuf & Nabeshima, 2005). A dedicated office known as *Create Hong Kong*, established in 2009 to promote the development of the creative industries, adopted a broad approach in implementing strategies in seven major areas. The areas as listed on the official government website, GovHK (2016) are: nurturing a pool of creative human capital which will form the backbone of Hong Kong's creative economy; facilitating start-ups and the development of creative establishments; generating demand for innovation and creativity and expanding local market size for creative industries; promoting creative industries on the mainland and overseas to help explore outside markets; fostering a creative atmosphere within the community; developing creative clusters in the territory to generate synergy and facilitate exchanges; and promoting Hong Kong as Asia's creative capital.

The value of Hong Kong's creative industries grew to \$110 billion annually by 2014, representing about 5% of the country's GDP, creating more than 210,000 jobs (GovHK, 2016). Other countries like Brazil, Germany and China have taken bold steps to localize the creative industries with a view to harnessing the economic benefits of their citizen's creation of minds. These countries have identified the creative industries, which constitute 6.1% of the global economy (Howkins, 2001), as economic enablers and as platforms to sell their brands to other parts of the world. The importance of effectively localising the creative industries concept in Nigeria, therefore, cannot be overemphasized. This paper aims to identify the characteristics of the prominent sectors of the creative industries in the country, with a view to providing justification for government policy to propel the industries' growth and development.

### **Creative Industries in Nigeria**

While certain component sectors of the creative industries – music, film, fashion, arts, software and architecture – are known to be thriving in Nigeria, the country cannot be said to have any known articulated national policy towards harnessing the potentials and economic benefits of the creative industries. Perhaps, this statement is in itself not totally correct as the present government recently began to identify with the creative industries concept with the launch of a one-billion U.S. dollars venture capital project (Nwakunor, 2017). However, government's lack of understanding of the creative industries' concept and the industries' significance to the economy is the major obstacle facing the industry (Vanguard, 2017). While the country's top government officials argue that the creative industries add 1.4% in value annually to the national GDP (Vanguard, 2017), there is no official data to support this argument. This perhaps is one of the greatest challenges bedeviling the growth of the industries. The nation's custodian of data, the National Bureau of Statistics (NBS) has no sub-head for the creative industries as a distinct sector of the economy in its GDP reports. Nigeria's annual GDP is usually classified as being made up of oil and non-oil sectors. NBS (2017) listed components of the non-oil sectors as mining and quarrying, agriculture, manufacturing, electricity, gas, steam and air conditioning supply, construction, trade accommodation and food services. The others are transportation and storage, information and communication, arts, entertainment and recreation, real estate services, finance and insurance, administration and support services, education, professional, scientific and technical services, public administration, human health and social services and others.

Some component sectors of the creative industries are scattered under various unrelated sub-sectors. For instance, telecommunications and information services, publishing, motion pictures, sound recording and music production along with broadcasting are classified as activities under Information and Communication while textile, apparel and footwear (a component of the fashion industry) were captured under Manufacturing alongside other economic activities such as beverages and tobacco; motor vehicle assembly; oil refining; cement production; chemical and pharmaceutical products; plastic and rubber production; wood and wood products; pulp and paper products; non-metallic products; metal and iron steel production and other manufacturing activities. In essence, Nigeria's creative industries' major component activities - music, film, fashion, arts, software and architecture - are captured under three different sectors namely Manufacturing, Information and Communication and Arts, Entertainment and Recreation. This is unlike the GDP grouping of U.K.'s economy, which clearly identified and listed the creative industries as a distinct economic sector with all the component activities - advertising, architecture, crafts, design, designer fashion, film and video, interactive leisure software, music, performing arts, publishing, software and computer services, radio and television – listed as sub-sectors. The significance of bringing all these sectors together under one sector in official government data is that it becomes possible to easily and readily measure their contribution to the national economy and also articulate an economic framework that would drive the sector.

In the same vein, the non-consolidation of the creative industries' component sectors under one heading makes their being undermined in government plans a possibility and indeed, it is

a reality. From the NBS (2017) 2016 GDP figures, the aggregate contribution of publishing, motion picture, sound recording, music production, broadcasting, arts, entertainment and recreation, textile, apparel and footwear far exceeds the 1.4% contribution the industries are believed to contribute annually to the national economy. The real contribution of the industries as listed in NBS (2017) GDP numbers are as follows:

- Publishing – N29.8 billion
- Motion picture, sound recording and music production – N1.2 trillion
- Broadcasting – N1.7 trillion
- Arts, Entertainment and Recreation – N239.4 billion
- Textiles, Apparel and Footwear –N1.41 trillion

From the NBS figures, it is clear that the above-listed sectors made a cumulative contribution of N4.6 trillion to Nigeria's N101.6 trillion 2016 GDP figure (NBS, 2017). This represents a contribution of 4.5% and is more than three times the 1.4% contribution typically attributed to the sector by top Nigerian government officials. Perhaps, the policy makers equate the creative sectors with motion picture, sound recording and music production. The official, albeit unwitting underestimation of the creative industries' contribution to the national economy is also underscored by the omission of the contribution of software, architecture and other components of the fashion industry aside textiles, apparel and footwear to the GDP. Perhaps architecture's contribution was captured under the broad heading 'Real Estate Services' without providing further breakdown. This official attitude to matters concerning the creative industries in Nigeria defines the industries' characteristics, which are discussed below.

### **Methodology**

The study is carried out through review of existing literature, observation and semi-structured interviews. Observation was carried out at the National Museum, Onikan, Lagos; Terra Kulture, Victoria Island, Lagos and Nike Art Gallery, Lekki Phase One, Lagos all on Monday 26<sup>th</sup> June 2017. An observation was also carried out at the British Museum, Great Russell Street, London on Saturday 1<sup>st</sup> July 2017. Semi-structured interview was conducted with an official of the National Museum, Onikan on 26<sup>th</sup> June and with some participants at the Creative Nigeria Summit held on 17<sup>th</sup> and 18<sup>th</sup> July 2017 at Eko Hotel & Suites, Victoria Island, Lagos.

### **Findings**

The study found that the creative industries in Nigeria are private sector-driven and that they are largely in the informal sector of the economy. It also found that while some sectors of the industries – music, film, fashion and arts – have gained acceptance on the global scene, they are still characterised by an absence of mapping, poor funding and poor intellectual property protection. These are discussed in further details below.

### *Informal Sector-Driven*

Nigeria's creative industries have been private sector-led and a good number of the prominent sectors that make up the industries are domiciled largely in the informal sector (Meagher, 2010). The informal sector, according to Gerxhani (n.d.), is the part of a country's economy that is not taxed by government because it is difficult to tax. The difficulty arises out of government's inability to track its activities; hence it is typically viewed as problematic. Because the informal sector is not monitored, there is no official government data on the sector's contribution to the economy and the sector's values are not captured in the country's Gross National Product (GNP) or Gross Domestic Product (GDP). As it happens, the informal sector makes up a larger part of the economies of developing countries like Nigeria (Fapohunda, 2012). The Nigerian government acknowledges this much, as it puts the size of the informal sector, relative to the overall economy, at 58% (Ministry of Budget and National Planning, 2013). This means the national GDP is a representation of only 42% of activities in the national economy. The creative industries' contribution is therefore largely underestimated as the N4.6 trillion captured in the 2016 GDP represents less than half of its component sectors' contribution because a substantial part resides in the informal sector. The creative industries in Nigeria are a high employer of labour, providing jobs for an estimated 500,000 people (Vanguard, 2017). The high number of employment in the industries is a key characteristic of the informal sector. Meier & Rauch (2005) argue that there is low entry barrier in the informal sector as little or no skill or education is required to launch a career through the sector. Little capital is also required to set up a small business in the informal sector. Little wonder there is a preponderance of many Nigerians, who are unable to find jobs in the formal sector, gainfully employed in the creative industries, especially in fashion, music and film. This much was alluded to by various speakers during the Creative Nigeria Summit held in Lagos in July.

The underestimation of the creative industries' contribution, as a result of their informal nature, can be seen across music, film, fashion, arts, software and the architecture industries. The fashion industry, for instance, is officially acknowledged to be worth N380 billion (Bank of Industry, 2016) and supposedly contributes 0.47% to the country's Gross Domestic Product (GDP). This figure is however at variance with the 2016 GDP tally which records the contribution by the textiles, apparel and footwear sector (which are part of the fashion industry) as N1.4 trillion. Drawing from formal-informal sector argument in the Nigerian context, the N1.4 trillion may represent only 42% of the size of the textiles, apparel and footwear industry. The industry, both formal and informal, could actually be worth as much as N3.3 trillion. The Nigerian fashion industry is a rapidly growing industry and has attracted international attention (Aiki, 2013), and which has been recognized as a key economic enabler in Nigeria. The industry, like the music and film industries, has evolved, moving away being a "backstreet trade" for school dropouts or the lowly in society to a sophisticated sector populated by well educated professionals, who are creating and exporting Nigerian brands to the international market (Federal Republic of Nigeria, 2016). The one-man business nature of the fashion industry has however left it mostly in the informal sector and this has, unlike industries domiciled in the formal sector, limited its ability to attract strong funding.

The Nigerian music industry is also largely an informal sector affair. The industry, which is made up of folk and popular music, reflects Nigeria's ethnic diversity. Nigeria's music industry, which is reputed to be among the fastest growing in the world (Adedeji, 2016), with an average of 550 albums produced every year, the industry has an annual growth rate of 17.5%, was worth \$47 million in 2015 and is projected to almost double in value to \$86 million by 2020, according to a report by PriceWaterhouseCooper (2016). The value of the industry could however be much higher since most of its activities are domiciled in the informal sector.

A key component of the strategy used by U.K., Australia and other countries where the creative industries thrive is the integration of the industries into the mainstream economy from the periphery. To effectively localize the creative industries concept in Nigeria therefore, there is a compelling need to formulate policies that will drag the industries away from the fringes into the mainstream.

### *Global Brands*

Some of Nigeria's creative industries sector – music, film, fashion and arts – have received global acclaim and have become the country's brand identity. Art works such as Benin bronze have long been reputed as being among the world's best pieces of arts. In 1897, more than 200 pieces of the Benin precious works of art were illegally exported to Britain and to some other European countries where they are prominently displayed in museums including the popular British Museum (Dohlvik, 2006). While they have often been tagged 'bronzes', the collection of artifacts looted from the Benin Kingdom by the imperialists, are not just works made from pieces of metals. They also include precious artifacts made from beads, ceramics, wood, ivory, leather and cloth (Max, 2004). Skin-covered masks often found in Cross River State and other parts of southern Nigeria have also been classified among the most beautiful pieces of arts in Africa (Nicklin, 1974). Exotic Nok terracotta heads found in Jos, Plateau State and other hilly areas of northern Nigeria have also been classified as being among the most iconic ancient objects to come out of Africa (Atwood, 2011). Nigeria's contemporary arts also enjoy global acclaim and feature prominently in international art exhibitions (Onobrakpeya, 2010).

Notwithstanding the global acclaim enjoyed by some of its works, the Nigerian arts industry still faces series of challenges which militate against its progressive improvement. Shyllon (2013) argues that in Nigeria, arts are seen as elitist and luxurious entertainment, hence limiting its local consumption. The ineptitude of arts administrators in the country, the ephemeral interest of government and poor funding of the industry, according to Shyllon, contribute to its poor development. Onobrakpeya (2010) posits that Nigeria is bereft of an art collection policy and supporting infrastructure, in contrast with the practice in countries where the creative industries have developed.

In addition to the above arguments, this study observes the lack of official data on the contribution of arts to the national economy. Not even the National Bureau of Statistics could provide data on the number of jobs or size of the arts industry. A visit to the National

Museum, Onikan Lagos reveals a fast dilapidating national infrastructure. While the museum boasts of several collections of ancient Nigerian arts, it is unkempt. A staff of the museum, who was interviewed during the visit, said the facility and workers were suffering from poor government funding. Several monuments and art works on display were observed to be dusty. The National Museum does not even have a website or a catalogue. This is in stark contrast to the British museum, which was also visited in the course of this study. The two facilities stand at extreme opposite ends of the divide. A visit to two private arts galleries – Terra Kulture in Victoria Island and Nike Arts Gallery in Lekki – also tells a different story from what was observed at the National Museum, Onikan. Both have websites, are well kept and receive more visitors. This lends credence to an earlier argument that the creative industries in Nigeria are private sector-led. The absence of government data on the value of the industry and jobs created by the industry is in contrast with other countries where the creative industries have developed. In the UK for instance, there is official data on the industry. The data states that the arts industry, as part of the creative industries, support 236,300 jobs (1.1% of total jobs); contributes 0.4% to the country's GDP and attracts £856 million in tourist spending every year (UK Creative Industries, 2014). The arts sector was able to make this contribution to the British economy because it gets strong government policy support and funding. For instance, in 2014, the Arts Council of England received £440.1 million in government grant (UK Creative Industries, 2014).

Despite the identified challenges facing arts in Nigeria, the sector has fared well especially as a result of art exhibitions, which are regularly organised in major cities like Lagos and Abuja. Private art galleries are also thriving, with Nigeria's rich increasing their spending on art collections (Mark, 2013). While a separate study might be required to determine the number of artists and art galleries in Nigeria since these figures are not readily available, some top contemporary art galleries, which have attracted strong local and international patronage, include Nike Art Gallery, Terra Kulture, Omenka Art Gallery, Red Door Gallery, Signature Beyond Art Gallery, Art Twenty One, Nimbus Gallery, Rele, Osh Gallery and Mydrim Gallery. Roadside arts are also flourishing with the young and talented exhibiting murals and other art works on the streets (Said-Moorhouse, 2013).

Nigerian popular music has also become well known on the global scene and is played in several countries across the world (Amadi, 2017). Most of Nigerian music copies sold at home and abroad, according to the President, Copyright Society of Nigeria (COSON), Tony Okoroji, are however pirated thus depriving Nigerian music artistes' rewards for their labour (Amadi, 2017). Okoroji argues that as much as 80% of Nigerian music consumed at home and abroad is pirated. This is very high compared to the UK and Australia where intellectual property protection have been positioned as the bedrock of the creative industries. The piracy rate in UK and Australia stand at 20% (Brown, 2015). While the distribution of music via online platforms have also become popular in Nigeria, it leaves music artistes with very little returns as telecommunication companies, which are responsible for the online distribution, appropriate as much as 90% of accrued revenue to themselves (Amadi, 2017).



The Nigerian music industry, which churns out an average of 550 albums every year across various music genres and which was valued at \$47 million in 2015 (PriceWaterhouseCooper, 2016), is suffering from weak intellectual property protection (Bivan, 2015).

The Nigerian film industry popularly referred to as Nollywood (and Kannywood for films in the northern part of the country) also fare well on the local and global scenes. Haynes (2007) described Nollywood as not just the third largest film industry in the world, but also “by far the most powerful purveyor of an image of Nigeria to domestic and foreign populations”. Nollywood parades well established local producers working on relatively small budgets to produce widely viewed small screen films. Nollywood surpasses Hollywood, and is next only to India’s Bollywood, in terms of the number of films released annually (UN News Centre, 2009; and Tade, 2016). Nollywood is a huge industry with an unverified large number of people earning a living from it. The industry is worth about N1.2 trillion (NBS, 2017), contributing 1.18% of the nation’s GDP. The major challenges facing the industry, however, remains poor funding and piracy. The unbridled piracy of Nigerian films is attributed to a weak copyright regime (Onuzulike, 2012). Aside illegal reproduction of DVDs, Nollywood also loses huge revenue through illegal online streaming of its movies across the world (Bright, 2015). A conservative \$2 billion (N611 billion) annually is lost to DVD piracy alone (Tade, 2016). This amount could triple if revenue lost through illegal online streaming of the films is factored.

On funding, a Nigerian film producer, Yewande Sadiku argues that Nollywood is in desperate need of “a financial makeover” (Bright, 2015). The Nigerian government has however made some attempts at bridging the industry’s funding gap. Details of these will be discussed in the later part of this paper.

Aside piracy and poor funding, Nollywood’s major theme, which largely revolves around “plenty juju and Jesus” (The Economist, 2010) may deprive it of much-needed appeal beyond the African shores and may make its popularity short-lived. The industry is hard pressed to recreate itself and build compelling storylines that will resonate audiences.

Nollywood, like other sectors of the creative industries in Nigeria, operates largely in the informal sector. Film productions are funded by private individuals; government financial support and bank loans are scarce. Distribution of finished work is carried out by small and medium scale companies which, along with the owners of the films, must daily contend with poor power supply, bad roads and other dilapidating social infrastructures, as well as overcome official barriers to trade.

### *Unmapped territory*

The study of the creative industries is virtually new and the starting point for the development of the industries in several parts of the world has been mapping (Markusen, Wassall, DeNatale & Cohen, 2008). Higgs & Cunningham (2008) posit that mapping provides empirical analysis useful in plotting the industries’ growth trajectory. Mapping is also invaluable to policy makers and creative industries operators as they provide data, “which are

hard to classify and document statistically” (Higgs & Cunningham, 2008). It is mapping that provides data to propel and justify government support.

Different countries adopt different measurement methodologies to map their creative industries. Since the mapping of the UK creative industries in 1998, government-sponsored creative industries mapping have used four areas of metrics to express the size of the industries. The areas include employment, firm activity, value added to the economy and export trade value (Higgs & Cunningham, 2007).

At the early stage of the UK creative industries’ development, the Tony Blair administration set up the Creative Industries Task Force (CITF) to embark on mapping of relevant sectors. This did not only assist the government obtain relevant data for planning, it also helped define the creative industries, creating a scope for target policy. According to Flew (2012), DCMS’ mapping of the UK creative industries played a vital informative role in establishing international policy discourse for what the creative industries represent, how to define the industries and what their wider significance are.

Public policy towards development of the Australian creative industries also started with mapping (ARC Centre of Excellence for Creative Industries and Innovation, 2013). Hong Kong also carried out mapping, which formed the basis for the type of public policy required to grow the industries.

The Nigerian creative industries are however characterized by an absence of mapping. There is no document showing that any form of mapping has been done in the Nigerian context. The private sector, realizing the importance of mapping, is however taking the lead to produce a useful mapping document (British Council, 2014). Without adequate mapping, there is tendency for undervaluation or overvaluation of the industries’ true worth - either could be harmful to its growth.

#### *Poor Funding*

The creative industries in Nigeria are also characterised by poor funding and lack of access to finance. This is more so since most of the operators are small and medium businesses operating mainly in the informal sector of the economy. Lack of access to finance, which is a challenge to Micro, Small and Medium Enterprises (MSMEs) in Nigeria (Ajayi and Adegbite, 2016), limits ability for growth and expansion (Nwabughio, 2017). The poor funding of the creative industries permeates the dominant component sectors namely music, film, fashion, arts, software and publishing.

At the Creative Nigeria Summit held in Lagos, the focus of discourse was on how to bridge the funding gap in the creative industries especially with regards to financing film, television and music. Some financiers and creative industry entrepreneurs, while acknowledging the role of government in providing tax credits and incentives to encourage funding, advocated the need for data that could be used by operators to attract crowd funding and venture capitalists. A representative of the Bank of Industry (BOI) argues that the Nigerian creative

industries have been unable to attract funds because they could not generate tangible assets-based collateral to support loan applications.

The Nigerian government has, however, made series of attempts at providing grants and single digit interest loans through the Central Bank of Nigeria and the Bank of Industry (BOI) to support the sectors.

In the fashion industry, for instance, the Nigerian government created a ₦100 billion Cotton, Textile, and Garment (CTG) Revival Fund in 2010 to revive the country's ailing textile industry. Some operators were able to borrow from the Fund at 6% interest rate and pay back over a five-year period. The low interest rate was significant since commercial bank loans in the country attracted up to 20% interest. While the Fund initially contributed to raising capacity utilization of the textile industry from 29.1% in 2012 to 49.7% in 2013, it ran into troubled waters in 2014 when many borrowers failed to meet their repayment obligation as a result of the inability of their products to compete against imported fabrics (Okereocha, 2014). In 2015, the government also instituted the Bank of Industry (BOI) Fashion Fund to support the fashion industry value chain and to upscale gender promoted businesses in the fashion industry.

Nollywood has also enjoyed financial support from the government. The first intervention from the Federal Government was in 2011 when the administration of Dr. Goodluck Jonathan approved a \$200 million loan for the industry for disbursement through BOI. The government also approved a grant of ₦3 billion for the industry in 2013 (Njoku, 2013) and ₦420 million in 2017 (Premium Times, 2017). The grants were to support the government's "Project Act Nollywood", aimed at developing the film industry value chain through top quality film production, capacity building and effective distribution network.

### **Conclusion and Recommendations**

The creative industries have been recognized in various countries for the vital role they play in economic development. They are high employers of labour and are capable of generating substantial earnings through trade and intellectual property rights. More and more countries now recognise the creative industries, which were once relegated to the periphery of the economy, as viable means of recreating their identities, establishing their national brands and earning much-needed foreign exchange.

In Nigeria, however, the potentials of the creative industries have not been fully harnessed, although some component sectors of the industries such as music, film, arts, fashion, software and architecture are growing. These sectors and others however have the potentials to grow faster and make stronger contributions to the Nigerian economy. While government has taken some laudable steps in supporting some sectors of the industries, a lot more work needs to be done to accelerate their growth and integration into the mainstream economy. Towards this end, the following recommendations may be useful:

- A Nigerian Creative Industries Task Force (NCITF), made up of relevant scholars, knowledgeable industry practitioners, economists and government officials should be set up to carry out mapping of the creative industries;
- A department of National Creative Industries Development Agency (NCIDA) should be established under the office of the President to articulate and implement policies for the development of the creative industries;
- Government must ensure strict implementation of the copyright law and other intellectual property protection laws to guard against unbridled intellectual property theft. A special task force may be set up to apprehend violators of IP laws. It is also necessary to ensure speedy trial of suspected violators of these laws;
- There is need to formalize distribution channels of music, films, arts, books and other creations of the mind to guard against IP theft. A strict policy and possible crackdown on unlicensed distributors may help in curbing the menace of piracy and other IP infringements;
- Government should also assist creative industries practitioners link up with reputable distribution channels in Africa, Europe and America to reduce the illegal consumption of Nigerian works abroad;
- Government should also consider organizing Nigerian fashion shows, art exhibitions and film festivals abroad. The shows, exhibitions and festivals should target areas in Europe and America that have sizable population of Africa Diaspora, to help develop a fan base for the Nigerian creative industries as the starting point to building a strong *Brand Nigeria*;
- Since one of the major hindrances to the development of the creative industries in Nigeria is access to capital, government should consider the possibility of developing mechanisms for assessing the potential profitability of each segment of the industries and provide guarantee for local and foreign loans in selected areas. This should be in addition to the grants and loans made available by the government in fashion and film industries. The existing grants and loans should however be collapsed into a Creative Industries Development Fund, which should be managed by BOI and the proposed NCIDA;
- There is need to standardize the operations and products of various sectors of the creative industries. Training institutions should be set up to provide proper training and certification of practitioners.

The prominent sectors of the creative industries in Nigeria have performed relatively well in the face of multiple environmental challenges and with little or no support from the government. As Africa's largest economy and the most populous black nation on earth with a population in excess of 170 million, no country in Africa can sell the creative talents of Africans to the world better than Nigeria. The country's largely energetic, expressive and youthful population is a huge asset that can be harnessed through the creative industries to build a thriving knowledge economy. Government will, however, need to drive the industries' growth process through formulating the right policies and giving necessary support, some of which have been highlighted in this study.

## References

- Adedeji, W. (2016). The Nigerian Music Industry: Challenges, Prospects and Possibilities. *International Journal of Recent Research in Social Sciences and Humanities*, 3(1), 261-271.
- Ajayi, A. and Adegbite, S. (2016). *An Exploration of the Challenges of Micro, Small and Medium Scale Farmers in Ile-Ife Township of Osun State, Nigeria*. Scholedge International Journal of Business Policy & Governance, 03, (09), p122-134.
- Amadi, O. (2017, July 23). How the Excellency of Nigerian music echoed at the Creative Nigeria Summit. Vanguard. Retrieved from <http://www.vanguardngr.com/2017/07/excellency-nigerian-music-echoed-creative-nigeria-summit/>
- ARC Centre of Excellence for Creative Industries and Innovation. (2013). Australian Creative Economy Report Card 2013. Retrieved from [http://www.cci.edu.au/Creative\\_Economy\\_report\\_card.pdf](http://www.cci.edu.au/Creative_Economy_report_card.pdf)
- Atwood, R. (2011). The Nok of Nigeria. *Archaeology*, 64(4). Retrieved from [http://archive.archaeology.org/1107/features/nok\\_nigeria\\_africa\\_terracotta.html](http://archive.archaeology.org/1107/features/nok_nigeria_africa_terracotta.html)
- Australian Anthill. (2016, September 27). Australia's \$90 billion creative industries have been identified as a key economic growth sector. Retrieved from <http://anthillonline.com/australias-90-billion-creative-industries-identified-key-growth-sector/>
- Bivan, N. (2015). Billions of Pirated DVDs, CDs Flood Nigerian Markets. Daily Trust. Retrieved from <https://www.dailytrust.com.ng/news/general/billions-of-pirated-dvds-cds-flood-nigerian-markets/21284.html>
- Bright, J. (2015). Meet 'Nollywood': The second largest movie industry in the world. Fortune Entertainment. Retrieved from <http://fortune.com/2015/06/24/nollywood-movie-industry/>
- British Council. (2010). Mapping the Creative Industries: A Toolkit. Retrieved from [http://creativeeconomy.britishcouncil.org/media/uploads/files/English\\_mapping\\_the\\_creative\\_industries\\_a\\_toolkit\\_2-2.pdf](http://creativeeconomy.britishcouncil.org/media/uploads/files/English_mapping_the_creative_industries_a_toolkit_2-2.pdf)
- British Council. (2014). Creative Economy. Retrieved from <http://creativeeconomy.britishcouncil.org/places/nigeria/>
- DCMS. (2001). Creative Industries Mapping Documents. Retrieved from <https://www.gov.uk/government/publications/creative-industries-mapping-documents-2001>

- Fapohunda, T. (2012). Women and the Informal Sector in Nigeria: Implications for Development. *British Journal of Arts and Social Sciences*, 4(1), 35-45.
- Federal Republic of Nigeria. (2016). *Nigerian Fashion Industry*. Retrieved from <http://www.nigeria.gov.ng/index.php/2016-04-06-08-38-30/nigeria-fashion-industry>
- Flew, T. (2012). *Creative Industries Culture and Policy*. First Edition. London: SAGE Publications Ltd.
- Gerxhani, K. (n.d.). Informal Sector in Developed and Less Developed Countries: A Literature Survey. Retrieved from <https://pdfs.semanticscholar.org/0264/2de5f3e0661ecdb6dc415774d627b166642e.pdf>
- Gov HK. (2016). *Creative Industries. Hong Kong: The Facts*. Retrieved from [https://www.gov.hk/en/about/abouthk/factsheets/docs/creative\\_industries.pdf](https://www.gov.hk/en/about/abouthk/factsheets/docs/creative_industries.pdf)
- Higgs, P. & Cunningham, S. (2007). *Australia's Creative Economy: Mapping Methodologies*. Brisbane: CCI.
- Howkins, J. (2001). *The Creative Economy: How People Make Money from Ideas*. First Edition. Westminster, London: Penguin Books.
- Kampfner, J. (2017, January 1). Creative Industries are Key to UK Economy. *The Guardian*. Retrieved from <https://www.theguardian.com/commentisfree/2017/jan/01/creative-industries-key-to-uk-economy>
- Mark, M. (2013, July 22). Africa's art flourishes as the newly wealthy wake up to its value. *The Guardian*. Retrieved from <https://www.theguardian.com/artanddesign/2013/jul/10/africa-art-value>
- Max, R. (2004). Interpreting the new museology. *Museum and Society*, 2(2), 84-103.
- Meagher, K. (2010). *Identity Economics: Social Networks and the Informal Economy in Nigeria*. First Edition. Rochester, New York: HEBN Publishers.
- NBS. (2017). Nigerian Gross Domestic Product (Q4 2016). PDF File. Retrieved from [http://nigerianstat.gov.ng/elibrary?queries\[search\]=gdp](http://nigerianstat.gov.ng/elibrary?queries[search]=gdp)
- Nicklin, K. (1974). Nigerian skin-covered masks. *African Arts*, 7(3), 8-15.
- Njoku, B. (2013, March 9). Puzzle over Fed. Govt N3bn grant to Nollywood. *Vanguard*. Retrieved from <http://www.vanguardngr.com/2013/03/puzzle-over-fed-govt-n3bn-grant-to-nollywood/>

- Nwabughio, L. (2017, May 30). Osinbajo signs laws to ease access to credit facilities for MSMEs. Vanguard Newspapers. Retrieved from <http://www.vanguardngr.com/2017/05/osinbajo-signs-laws-ease-access-credit-facilities-msmes/>
- Nwakunor, G.A. (2017, July 18). Government announces \$1m venture capital to boost creative economy. The Guardian. Retrieved from <https://guardian.ng/news/government-announces-1m-venture-capital-to-boost-creative-economy/>
- Okereocha, C. (2014). N100b Textile Fund: How Solution Became Problem. The Nation. Retrieved from <http://thenationonlineng.net/n100b-textile-fund-how-solution-became-problem/>
- Onobrakpeya, B. (2010). DEVELOPMENT OF NIGERIAN CONTEMPORARY ART SINCE 1960. Bruce Onobrakpeya Foundation. Retrieved from <http://ovuomaroro.blogspot.com.ng/2010/09/development-of-nigerian-contemporary.html>
- Onuzulike, U. (2012). Nollywood: The Influence of the Nigerian Movie Industry on African Culture. *Human Communication*, 10(3), 231-242.
- Pratt, A.C. (2004). Creative Clusters: Toward a Governance of the Creative Industries Production System. *Media International Australia*, 112(1), 50-66.
- Premium Times. (2017, June 30). Nigerian govt gives Nollywood extra N420m grant. Retrieved from <http://www.premiumtimesng.com/news/top-news/235490-nigerian-govt-gives-nollywood-extra-n420-million-grant.html>
- PriceWaterhouseCooper. (2016). Global Entertainment and Media Outlook for 2016 to 2020. Retrieved from <https://www.pwc.com/gx/en/industries/entertainment-media/outlook/segment-insights/music.html>
- Said-Moorhouse, L. (2013, September 27). Colorful, creative, inspiring: The world of African street art. CNN. Retrieved from <http://edition.cnn.com/2013/09/27/world/africa/creative-inspiring-african-street-art/index.html>
- Shyllon, Y. (2013, December 4). PM News. Retrieved from <https://www.pmnewsnigeria.com/2013/12/04/problems-of-art-development-in-nigeria/>
- The Economist. (2010, December 16). Nollywood: Lights, Camera, Africa. Retrieved from <http://www.economist.com/node/17723124>

UK Creative Industries. (2014). Economic contributions of arts and culture. Retrieved from <http://www.thecreativeindustries.co.uk/industries/arts-culture/arts-culture-facts-and-figures/the-economic-contribution-of-the-arts>

UN News Centre. (2009). Nigeria surpasses Hollywood as world's second largest film producer – UN. Retrieved from <https://www.un.org/apps/news/story.asp?NewsID=30707#.WXiuGmU4kU0>

Vanguard. (2017, July 17). NIPC boss says creative industry can boost Nigerian economy if properly harnessed. Retrieved from <http://www.vanguardngr.com/2017/07/nipc-boss-says-creative-industry-can-boost-nigerian-economy-properly-harnessed/>

Yusuf, S. & Nabeshima, K. (2005). Creative Industries in East Asia. *Cities*, 22(2), 109-122.