1.0 Introduction

Every society possesses a richly diverse cultural heritage viewed as an asset to the people and which represents a shared identity that binds them together. Stakeholders within the cultural and creative industry exert optimal effort in preserving this heritage and the diverse cultural content within the context of the prevailing political and economic climate. Within the Nigerian context, the cultural and creative industries represent an ever-expanding complex of different economic sectors. In recent times, there has been an increase in focus on those sectors that have high creative intensity, leading to an urgent need towards achieving an all-encompassing definition of cultural and creative industry. As is the case at the global level, the cultural and creative industries have been generating so much attention at the local level, principally as a result of the interconnection with new media technologies, and because they are considered as an essential source of innovation and contributors to national wealth (B. De-
Miquel-Molina, 2012). Cultural and creative industries promote the transition to new models of sustainable development based on green and smart economy and are becoming an important paradigm for the new European development strategies foreseen by Europe 2020 (Capone, 2015).

1.1 Concept Cultural Industries

The term ‘cultural industries’ was originally used by Horkheimer and Adorno (2002) to refer to entertainment that emanated through the industrial production process. These include recorded music, publishing, film, and broadcasting. This position is different from the subsidised “arts” which includes museums and art galleries, the visual and performing arts (Dunlop, 2007). According to Howkins (2002), conceptually, the creative industry started in the early 1990s in Australia. However, for most commentators on the subject, the term ‘creative industries’ came into being with the election of “New Labour” in Britain in 1997. Subsequently, the term “creative industries” became prominent in public policy (Flew, 2012).

Jean-Guy Lacroix however argued that the ambiguous definition of cultural industries somewhat explains why “there does not yet exist a unified and global theory concerning this subject”. He further disputed the idea that cultural industries are characterized by their use of industrial techniques for the reproduction and transmission of works. Above all, he aims to bring attention to
the fact that labour in the cultural sector “organizes itself more or less according to the industrial capitalist mode of production. Principally, a separation exists between cultural workers and their products at the moment they are marketed, from the work of and execution of marketing. More than this, he explained that “every activity of the production, distribution and diffusion of cultural and symbolic products (thus integrating cultural labour) should be considered as a cultural industry, organized according to the principles that separate producer and product, design and execution and the technical division of labour. (Jean-Guy Lacroix, 1986).

Creative industries however, is context specific. In some advanced capitalist economies where culture is supported, it has been widely adopted and the contributions of creative industries to the economic development of nations have become strategic, given the global economic viability of the sector. In Nigeria, Ministry of Finance, Budget and National Planning on the 4th of February, 2020 has identified Culture and Tourism Sector as critical to the current Economic Recovery and Growth Plan (ERGP) and preparation of the successor Medium National Economic Plan.

2.0 Nigeria Cultural and Creative Industry

In Nigeria, over the years, the creative industries have shaped economic growth and provided sustenance for a large number of people across the various social and economic strata catalysing the process of national cohesion, identity diffusion
and citizenship. For instance, UNESCO has rated Nigeria’s Home video industry as the world’s second largest film industry with its potential annual revenue of N522 billion; over 2000 movies produced per annum and a captive viewing audience of over 200 million across Africa and beyond. However, to date, no broad empirical study has been conducted to establish the character, size and contribution of the cultural industry to the Nigerian economy. This is necessary to inform policy, build systems, and maximize the sector’s potentials.

In addition to its economic value, the creative industries are veritable tools for addressing the challenges of poverty alleviation; corruption, good governance, and growing insecurity, which have, remain threats to Nigeria’s fledgling democracy.

The Nigerian Movie Industry is seen as a dominant player within this sector and has grown rapidly over the past two decades. Based on industry sources, an average of 50 films are released on a weekly basis and demand for Nollywood movies extends well beyond Nigeria. We understand that the film industry is one of the country’s largest non-oil exports. Furthermore, Nollywood is said to be the second largest employer in Nigeria after agriculture.

A World Bank Report opines that Nollywood alone employs 200,000 people directly and 2 million indirectly. Unarguably, Nigeria is the 3rd largest Film Industry in the world by volume with at least 1,000 releases per year and with a
growing games and animation sector. Likewise, Nigerian Music Fashion, Theatre, Cuisine and other aspects of the sector are growing astronomically.

Mindful of the fact that there is no universal consensus on what defines the term “creative industries”, the 2013 Nigeria Creative Industry Report powered by British Council, sought to establish what defines the creative industries in Nigeria. This was done through series of stakeholder’s meetings and focus group discussions with select strategic stakeholders across the country. While a national consensus is yet to be achieved, the preliminary delineation of the creative industries includes the following:

- Home video/film/television and radio;
- Performing arts (theatre, festival, carnival, dance, drama, stand-up comedy)
- Music;
- Visual art and animation (photography, painting, graphic design, drawing, sculpture etc);
- Tourism and hospitality (museums and monuments, cuisine, nite clubs, events managements etc);
- Arts and crafts;
- Fashion and design;
- Publishing (literature, book fairs, e-resources etc);
- Architecture (interior décor, landscaping etc); and
The Nigerian cultural and creative industry sector comprises the practitioners in the diverse sectors identified as part of the CCI, the service providers, and the regulators. The producers include those directly involved in individual creativity in the industry. These are the writers, publishers, screenwriters, cinematographers, artists (performing and creative), designers and so on. These producers are supported by a group I chose to call the service providers. The focus of this second group is to provide ancillary services to the industry. Such services include business, financial, and professional services, insurance and real estate. They also include distributive service which incorporates transportation and communications and personal services which focus on providing recreation, entertainment, hospitality and those services linked to personal appearances such as makeup artists, fitness services, and catering.

2.1 Contribution of Cultural Industries To Nigeria Economy

The growth trajectory of these sectors is diverse as some sectors are more impactful than the others in consideration of their contribution to the growth and development of the economy. Thus, the movie, music, and design sectors play a more contributory role in the Nigerian economy.

Unlike the GDP grouping of U.K.’s economy, which clearly identified and listed the cultural 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 and publishing – listed as sub-sectors, some component sectors of the cultural industries in Nigeria are scattered under various unrelated sub-sectors. For instance, publishing, motion pictures, sound recording and music production are classified as activities under Information and Communication while textile, apparel and footwear (a component of the fashion industry) were captured under Manufacturing. 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.

<table>
<thead>
<tr>
<th>Year</th>
<th>Textile, Apparel &amp; Footwear GDP (%)</th>
<th>Arts &amp; Entertainment &amp;Recreation GDP (%)</th>
<th>Motion Pictures and Sound Recording GDP (%)</th>
<th>Publishing GDP (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2011</td>
<td>2.03</td>
<td>0.13</td>
<td>0.99</td>
<td>0.0197</td>
</tr>
<tr>
<td>2012</td>
<td>1.99</td>
<td>0.16</td>
<td>0.84</td>
<td>0.018</td>
</tr>
<tr>
<td>2013</td>
<td>2.28</td>
<td>7.85</td>
<td>1.85</td>
<td>7.85</td>
</tr>
<tr>
<td>2014</td>
<td>3.01</td>
<td>10.21</td>
<td>10.05</td>
<td>10.28</td>
</tr>
<tr>
<td>2015</td>
<td>2.78</td>
<td>6.54</td>
<td>-0.9</td>
<td>8.56</td>
</tr>
<tr>
<td>2016</td>
<td>1.08</td>
<td>2.05</td>
<td>-1.08</td>
<td>0.46</td>
</tr>
<tr>
<td>2017</td>
<td>0.82</td>
<td>4.13</td>
<td>0.57</td>
<td>2.29</td>
</tr>
<tr>
<td>2018</td>
<td>1.69</td>
<td>2.53</td>
<td>-0.44</td>
<td>6.03</td>
</tr>
<tr>
<td>2019</td>
<td>-0.09</td>
<td>4.12</td>
<td>0.2</td>
<td>2.6</td>
</tr>
<tr>
<td>2020</td>
<td>-7.06</td>
<td>0.2</td>
<td>0.03</td>
<td>6.79</td>
</tr>
</tbody>
</table>

The graph above depicts the data on contributions of the Cultural and Creative industries to Nigeria’s Economy as depicted in the table above. While the graph clearly shows that this sector has contributed significantly to Nigeria’s economy, it also explains their performances from 2011 to 2020. Of particular interest is that Publishing contributed the highest GDP in the Cultural and Creative industries and while other sectors nosedived in the 2020 pandemic year, publishing was unaffected, instead its GDP Contribution was on the rise.

3.0  **Recommendations**

In view of this review of Nigeria’s Creative Industry, the following recommendations are noteworthy:

- Attention should be given to developing the capacities of Cultural professionals in Cultural statistics. This is important to provide necessary data for monitoring and evaluation of the developments and challenges in
the Creative industries as well as provide the policy makers with necessary tools for cultural policy and national planning;

- Nigeria should as a matter of urgency domesticate all the ratified UNESCO Cultural Conventions. These are standard setting instruments that will help guide policy makers within the guideline of global best practices for the administration of Culture in Nigeria;

- The Nigerian Government should provide more funding to the Creative sector in order to create employments for the teeming youths as well as reposition its economy in line with the economic diversification Agenda.

- Investors should seize the vast opportunity in the Creative sector by investing in the sector.

3.1 Conclusion

Nigeria’s economy has evolved to be one of the biggest in Africa and with a population of over 200 million. The cultural creative sector have played significant roles in Nigeria’s economy by generating revenue and providing employment. This progress has however suffered set back for lack of proper coordination of the sector, lack of relevant cultural statistics and competencies of cultural researchers as well as poor monitoring and evaluation system to ascertain the developments and challenges of the sector hence, the difficulty experienced by Cultural policy makers to measure its significance to National development.
The poor collaborations of Government Agencies responsible for different aspects of the development of Nigeria’s creative industries is also a major challenge. There is however an urgent need for better coordination and a comprehensive mapping exercise which will lay the necessary foundation to facilitate future policies that will address the requirements for growth of the cultural and creative industries in Nigeria.
Works Cited


