

# **The Role of Policy in the Development of the Creative Industries: A Review of Government Involvement in Nigeria’s Creative Industries**

**Segun Oke  
Pan-Atlantic University**

*The Nigerian economy’s rich creative industry is underdeveloped despite several government and business initiatives. This investigation examined validity of the claim. Determining if this claim is true is the main goal of this investigation. This study was developed using the Investment Theory of Creativity by Sternberg and Lubber and the Process Theory of Policy by Harold Lasswell. To ascertain the truth of the claim, oral interviews and textual content analysis were used. Nvivo QSR was used for the Content Data analysis and data presentation. The conclusion was that this economic sector has been neglected by the Nigerian government. Of the N=250 participants in the research, 75% felt that the government had not provided enough support for the creative industries, 15% felt the opposite, and 10% were unclear about their opinion. This paper’s discourse is pertinent given the current economic difficulties in Nigeria. The government should tweak its policies in this area for optimum impact, especially in this era of the digital economy, according to the results and recommendations.*

*Keywords: creative industry, economy, underdeveloped, investment, Nigeria, government, policy, digital economy*

## **INTRODUCTION**

The creative industries play a vital role in the development of the economy of any nation. Over the decades in Nigeria for example, successive administrations had neglected or seem not to recognize the array of potential this vibrant sector had to offer especially, concerning its contribution to the nation’s economy in terms of GDP, income to individuals, as well as wealth creation and employment for youths and corporate bodies. Due to the previous government’s mono-cultural approach, in the management of the economy and over-dependence on crude oil, which happen to be our country’s main –stay after a drift from the agricultural sector, with the discovery of crude oil in the 1950s, successive governments have concerned itself with revenue generated from this sector (Kim, K. J., & Rowley, C., 2023).

However, the dwindling prices of crude oil in the international oil market which many perceived was part of the reason why the country went into recession in 2016, had forced the government to rethink its focus on revenue generation. It has become pertinent for the government to look into the modalities of how the Nigerian economy can be diversified in such a way that other sectors especially the creative industries could be given urgent attention because a lot of resources have been generated from it.

Despite the current level of achievement of some of these societies, there is the historical fact of the dynamism and innovative tendencies of these societies. It is a known fact that African people are innovative, as shown by a long history of peculiar cultural goods that are invaluable around the world. African history

also has numerous innovative individuals who have proved their worth over the centuries. These individual abilities and entrepreneurship are an attestation to their various innovative prowess. Such proved are demonstrated in African arts and crafts, music, films, textile, and architectural designs, they have all shown the quality that could make them qualitative commodities of trade (Kwanashie, Aremu, Okoi and Oladukun, 2009; Nzeaka, Ehondor and Ashiru, 2021).

UNCTAD’s definition of creative industries embraces activities ranging from traditional folk art, cultural festivities, books, painting, music and performing to more technology-intensive sectors, such as design and the audiovisual industry, including film, television and radio. Also contained are service-oriented fields, such as architecture, and advertising and new media products, such as digital animation and video games. UNESCO defines creative industries as ‘Those industries that combine the creation, production and commercialization of products which are intangible and cultural in nature. These contents are typically protected by copyright and they can take the form of goods or services In the UK: ‘Those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property’ (DCMS) These include advertising, architecture, the art and antique market, crafts, design, designer fashion, film, interactive leisure, software, music, the performing arts, print media and publishing, software, television and radio, heritage and tourism services.

WIPO copyright model (2003) defines creative industries as “All industries involved in the creation, manufacture, production, broadcast and distribution and consumption of copyrighted works.” This is a more expansive definition. It encompasses the producers of the intellectual property, thus the embodiment of the creativity that is needed to produce the goods and services. It encompasses the mechanism of distribution and marketing and finally the consumers. They are all parts of the chain of the creative industry. Other existing definitions include, according to the compilation by Alakwe, K.O. (2019):

**TABLE 1  
PRESENT DEFINITIONS FOR CULTURAL AND CREATIVE INDUSTRIES**

<b>EXISTING DEFINITIONS</b>	<b>SOURCE</b>
“those industries that are based on individual creativity, skill and talent with the potential to create wealth and jobs through developing intellectual property” - includes thirteen sectors: advertising, architecture, the art and antique market, crafts, design, designer fashion, film, interactive leisure software (i.e. video games), music, the performing arts, publishing, software, and television and radio	DCMS (1998)
“those activities which deal primarily in symbolic goods – goods whose primary economic value is derived from their cultural value... This definition, then, includes what has been called the ‘classical’ cultural industries – broadcast media, film, publishing, recorded music, design, architecture, new media – and the ‘traditional arts’ – visual art, crafts, theatre, music theatre, concerts and performance, literature, museums and galleries – all those activities that have been eligible for public funding as ‘art’...”	O’Connor, J (1999)
1- The activities of the cultural industries involve some form of creativity in their production; 2- The cultural industries are concerned with the generation and communication of symbolic meaning; 3- Their output embodies, at least potentially, some form of intellectual property.	Throsby (2001)
Horkheimer and Adorno (2002) originally used the term cultural industries to refer to industrially produced commercial entertainment – Broadcasting, film, publishing, and recorded music – as distinct from the subsidized “arts” – visual and performing arts, museums and galleries.	Horkheimer and Adorno (2002)
Howkins (2002) argues that the term “creative industry” should apply to any industry where “brain power is preponderant and where the outcome is intellectual property”.	Howkins (2002)

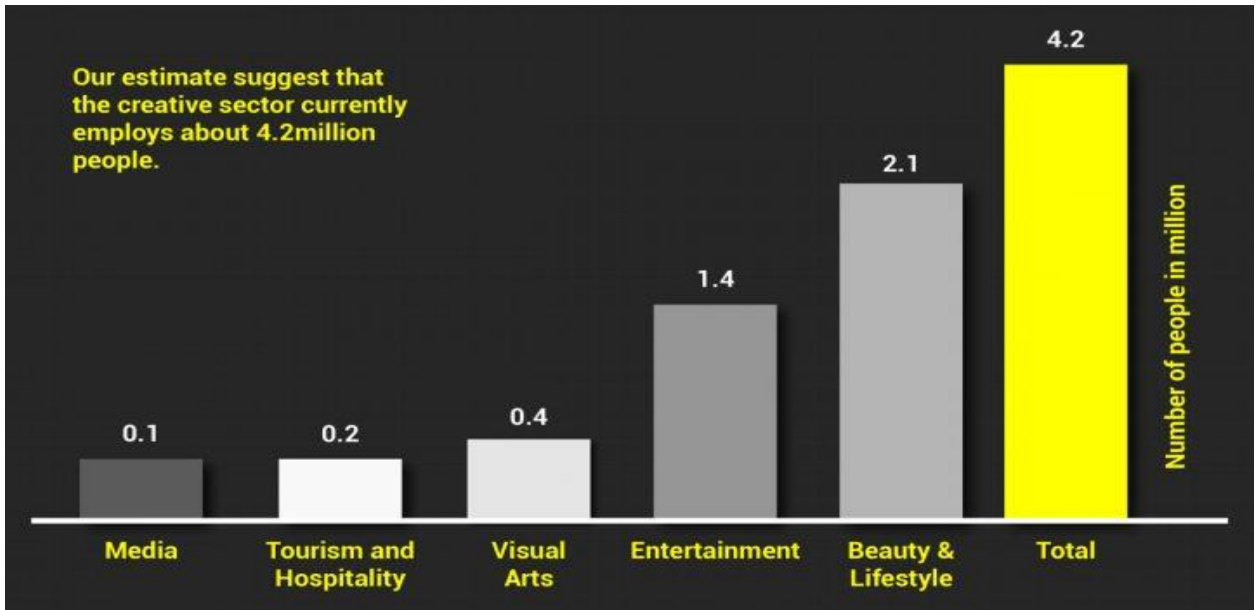
“All industries involved in the creation, manufacture, production, broadcast and distribution and consumption of copyrighted works”	WIPO (2003)
UNESCO defines cultural and creative industries as “sectors of organized activity whose principal purpose is the production or reproduction, promotion, distribution and/or commercialization of goods, services and activities of a cultural, artistic or heritage-related nature.”	UNESCO (2006)
“... creative industries embrace activities ranging from traditional folk art, cultural festivities, books, painting, music and performing arts to more technology-intensive sectors, such as design and the audiovisual industry, including film, television and radio. Also contained are service-oriented fields, such as architecture, advertising and new media products, such as digital animation and video games.”	UNCTAD (2010)

Though the definition of creativity may, vary from one context to another Robert Franken (2013) defined it as the ability to produce innovative thoughts, options, or possibilities that may be valuable in proffering solutions to problems, communicating with other people, and entertaining oneself and others. This definition recognizes creativity as a form of innovation, and knowledge that passes information that can solve problems, the individuals, creativity brings out the skills and talents, that are capable of creating material wealth and jobs through the use of the intellectual property (Howkins 2001; Shaban, A. 2023), was of the view that creative industries involve those activities that mainly focuses on the generation, and exploitation of knowledge and information, examples include music, publishing, design, film and video, architecture, fashion, visual arts, crafts, TV and radio, literature, advertising, computer games and the performing arts and so on. According to the Nigerian Creative Economic Report (2013), UNESCO rated the Nigerian movie industry as the world’s second-largest producer of films in terms of quantities and forecasted an annual revenue of about N522 billion for the industry in 2016; the report, presently Nollywood produces about 2000 movies each year with a viewing audience of over 200 million people watching across Africa and beyond. The same widespread acceptance can be said of Nigerian musicians such as Fela Anikulapo Kuti, Victor Olaiya Onyeka Onwenu, Sonny Okosun and the new generation musicians like Tuface Idibia, P, Square, Flavor, Tiwa Savage, and Davido, Burna Boy, Rema (world famous *Baby Calm Down*), just to mention a few, whose income through music had contributed to the nation’s economy in terms of GDP. In the area of literature, the likes of Prof. Chinua Achebe, Prof Wole Soyinka, Ngozi Chimamanda Adichie and a host of others whose books changed so many lives will forever be remembered.

In the area of film acting and movie production the role of notable actors like Olu Jacobs, Peter Edochie, Desmond Elliot, Genevieve Nnaji and so on, have made Nollywood movies gain an international reputation. To encourage the growth of the sector, the previous government made policies which comes in form of promulgation of decrees and acts of law to regulate the activities of the practitioners in the sector, but the weak enforcement mechanism of government had led to continuous increase in piracy and the copyright abuses experiences depriving the sector of attaining its full potential. Despite these challenges, it generated billion Naira in Nigeria’s GDP.

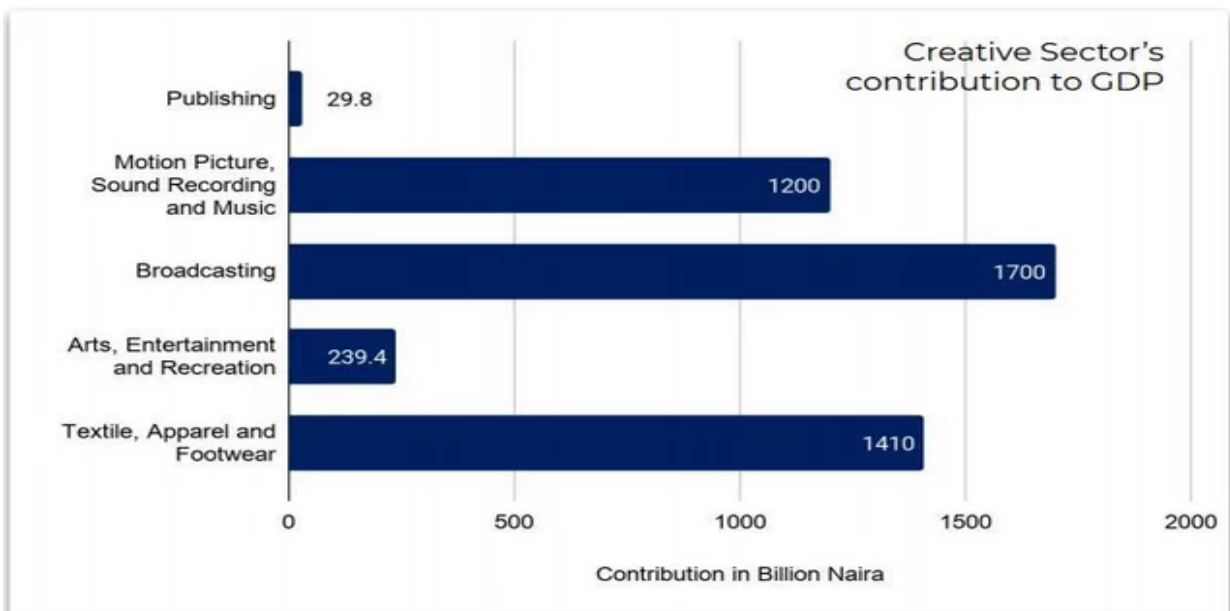
This paper, therefore, looks at the role of policy in the development of the creative industries with an emphasis on Nigerian government involvement in the creative industries.

**FIGURE 1**  
**THE CURRENT EMPLOYMENT SCALE IN THE CREATIVE INDUSTRIES IN NIGERIA**



Retrieved from <https://insights.nexford.org/could-nexford-be-part-of-the-solution-to-plugging-the-skills-gaps-in-nigerias-creative-industry>

**FIGURE 2**  
**CREATIVE INDUSTRIES' CONTRIBUTION TO GDP IN NIGERIA**



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## STATEMENTS OF PROBLEM

The role of the creative industry in Nigeria's economy has been an issue for every successive government because the industry is expected to have been creating wealth for the nation and promoting employment, but the government continuously lays emphasis mostly on oil generation as a source of government revenue, has been a setback. This attitude from previous governments has gone a long way in weakening the drive for creativity in Nigeria hence they ignored the growth of the Creative Industries. Incidentally, Nigerian creativity practitioners were not resting on their oars, they continue in their creative minds in the areas of music, film/video, book writing and so on. Nigerian Actors and actresses are getting global recognition and are doing global deals Like BET Awards (Los Angeles), 2 Face and D'banj are recent winners. 2face recent winner of the World Music Award (Monaco). Whiz Kid: Mobo (London) winner and nominated for MTV Europe awards. Strong Interest from International Record Companies. Mohits D'banj signed a deal with Keyne West's Good Music to produce and release music globally. Femi Kuti was nominated for two Grammy awards. Genevieve on Oprah Winfrey featured in several U.S. publications. However, the creative ideas of teeming Nigerians would have generated more resources for the government and for the outstanding individuals if government policies over the year protected and promoted their products and services. Therefore, this study is aimed to explore the role of government policies in the development of the creative industry in Nigeria. Whilst answering research questions on what extent creative industries contribute to the growth of the Nigerian economy, to what degree creative industries face the growth challenges and how often government policies promote creative industries in Nigeria.

## THEORETICAL FRAMEWORK

This study is hinged on two theories The Investment Theory of Creativity (Robert J. Sternberg and Todd Lubart 1991) and Process Theory of Policy (Harold Lasswell 1951), discussed below.

### **The Investment Theory of Creativity (Robert J. Sternberg and Todd Lubart 1991)**

This theory was propounded by Robert J. Sternberg and Todd Lubart in 1991, who postulates that creativity is majorly a part of resolve. Specifically put, it is a determination to cut-rate and sky-high in the terrene of ideas that innovative pioneers, like good savers, produce thoughts and notions that, at the point are perceived as fiction and perhaps absurd and foolish. During this period the innovative individuals are symbolically "cutting-rate." Then, once their thoughts have received some accession, the creative individuals "sky-high," by harvesting the benefits of their exceptional innovative skill and proceeding to another infamous thought. By nature, innovative people don't bother about the masses. They resent others by doing those unique things that make them navigate in their bearing, seeking to introduce thoughts that are valuable in some way. According to this theory, the bane of creativity is not the reprisals from other people, but the circumspection one places on one's reasoning abilities. Such imperfections or constraints may, however, be elicited from processes of enculturation and socialization, so that it often is not clear whether barriers to creativity are self-inflicted or, down the line, externally forced on them.

Relating the importance of this theory to our discourse one can say that the creative industries in Nigeria are an off-shoot of individuals and groups' creative abilities in different areas of endeavour such as music, fashion and design, arts and performing acts, acting, film and movies, publishing of books and newspapers etc. which started with little or no recognition but the individual being aware that their innovative skills will one day be beneficial to them both financially and otherwise.

### **Process Theory of Policy (Harold Lasswell 1951)**

The Process model of policymaking focuses on the identification of a problem which in our case is the problem of piracy, copyright abuses and the protection of intellectual property which had bedevilled the Nigerian creative industries. The process model or theory of policy sees government policy evolving through some processes which are;

- **Policy initiation-** This involves the period when a social problem is perceived by the people to be affecting them negatively.
- **Agenda Setting-** This is when such a social problem gains the attention of the government.
- **Policy formulation-** this is when the government looks at all the possible options available to them as a solution to solving the societal problem. Here experts and professionals are involved in the decision-making process.
- **Policy Adoption-** This is when the government chooses or adopts one option among the competing alternatives to deal with the societal problem.
- **Policy Implementation-** After a policy has been made on the societal problem the government has to implement such policy using its agencies to enforce the laws concerning the policy made.
- **Policy Evaluation-** this has to do with the government evaluating the effect of the policy made to see if such policy has achieved its stated aims and objectives (intended consequences) or if it has created another societal problem (unintended consequences).

Here, the agitators place a demand and expect that government takes action to redress the trend through the formulation of policy which is followed by policy legitimation, selection and enactment of policy and implementation of a chosen policy then the evaluation of the policy will follow which has to do with government evaluating the effect of the policy made to see if such policy has achieved its stated aims and objectives (intended consequences) or if it has created another societal problem (unintended consequences).

## CONCEPTUAL LITERATURE REVIEW

### Historical Development of the Creative Industry

The term creative industry for the first time appeared in Australia in 1994 before the UK government adopted its use in 1997, before then the issue of creativity was based on the cultural policy which places some emphasis on heritage, within that period the concept gained attention across Europe and was adopted by a range of political parties, its rapid adoption spread across countries like China and East Asia, South East Asia, parts of Latin America and Africa (Nigeria inclusive) are clear manifestations that the creative industries have come to stay. (Kong et al, 2006),

One clear reference to this concept of the creative industry is ‘modernity’ or ‘the future the concept was necessitated following the claims for a new cultural economy which were part of the cultural industries’ agenda in the 1980s and 90s, (O, Connor 2007). The use of ‘creativity’ as a case in point was to change from ‘cultural’ to ‘creative’ which was the subject of discourse now. For some, it was recognition of the centrality of culture, simply written under the sign of ‘creativity’; the terminological change was pragmatic and not central to the real ‘out there’ which it designated. For others it was nonsensical: did it describe an input or an output; (Connor, O 2011; Arcos-Pumarola, PaquinMarta Sitges,2023).

According to the UK Government’s Department for Culture, Media and Sports (DCMS) the creative industries are emphasized as those industries which have their origin in individuals’ creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property. In essence, the term creative industries incorporate a value chain of economic activities of creative enterprises and cultural entrepreneurs that usually starts as a small-scale non-profit business to a profit-oriented business

(WIPO 2016) emphasized that the industry had created a kind of rotational trade and a long-term structural change in our economy that has been underway for the past two decades. (An experiential economy). For example, a book can be adapted into a screenplay for a movie, which could then generate a soundtrack (e.g., sound recording) which generates copyright flows and then there is the possibility of producing speciality merchandise (e.g., toys, clothing lines, crafts) and designs which may be protected and commercialized through patents and trademarks.

According to the National Economic Summit Group; the Nigerian creative industries cover the following areas; Design, fashion, interior, Toys Graphics and Architecture, Arts and crafts: celebration, Visual arts: Photography: Performing arts: and music. News media: Audiovisuals: Software and so on.

### *Agencies in the Nigeria Creative Industries*

According to the National Economic Summit Group (2011), the agencies in the Nigeria creative industry include the followings;

- National Films and Video Censors Board, National Council for Arts and Culture,
- National Institute of Cultural Orientation, National Theatre / National Troupe, Nigerian Films Corporation, National Gallery of Art, Centre for Black African Arts and Civilization, National Commission for Museums and Monuments.

### *Industry Societies in the Nigeria Creative Industry*

The Nigerian creative industries are made up of the following

- Society for Performing Arts in Nigeria (SPAN)
- Copyright Society of Nigeria
- Nigerian Copyright Commission,
- Performing Musician Association of Nigeria
- Society for Nigerian Arts

### **Government Roles in the Development of the Nigerian Creative Industries**

Apart from the enactment of laws to safeguard the industry the Nigerian government both at federal and state levels have played some significant roles which sometimes came in form of interventions to the creative industries.

In 2011, the immediate past president of Nigeria Dr Goodluck Ebele -Jonathan gave a huge sum of Two Hundred Billion Naira. (\$200million) to support the film industry. All to ensure that the industry continues to strive and contribute more to the growth of the economy. The fund was made available in the form of loans and statutory corporate, here documentation was needed as a prerequisite to qualify for access to loan.

The fund as at then made it possible for two film distributors to establish new distribution channels; a move that was aimed at combating piracy and increasing revenues from cinema and DVD releases. These are set to commence business this year. In the same vein in March 2013, former President Jonathan announced a 3 billion Naira (approx. US\$17 million) grant scheme, Project ACT Nollywood, to support training and skills acquisition for film production, production and distribution.

In addition to Federal initiatives, various State governments also supported the industry. For example, the Kano State Sponsorship Board backed 3 Kannywood films. The Bayelsa State Government is a major financial contributor to the Africa Movie Academy Awards (AMAA), an annual ceremony established in 2005 to reward industry excellence,

The government of Cross River State has built a state-of-the-art movie studio in Tinapa; plans are also afoot for the much anticipated Lagos Film Village. Nollywood is a major employer of labour, reportedly second only to agriculture and generates millions of dollars every year. Its importance to the Nigerian economy cannot be over-emphasized. However, while it is the second-largest film industry in the world in terms of volume, when it comes to revenue it falls far behind Bollywood and Hollywood.

To create a more enabling environment, the Government of Nigeria, therefore, still has much to do in terms of making policies that will encourage the industry more. For example, devising incentives for co-productions with both Nigerian and international partners; fast-tracking the revision of the copyright law; executing co-production treaties; supporting the Nigeria Film Corporation, established in 1979, to fulfil its mission and purpose, that is, the creation of an enabling environment for Nigeria's film industry; setting-up robust and vibrant units to fight piracy and infringement; and focusing on improving security.

### **Government Policies on the Creative Industry**

The term policy can be said to be a system of decisions which prescribes a course of action. In this limelight, we can say that the Nigerian government at different periods has made policies to guide the activities of those involved in the creative industry. Decree No. 61 of 1970 was the first copyright decree

in Nigeria. This Decree was promulgated in 1970 but its provisions did not put into consideration the expeditious socio-economic progress, as well as the incursion of products of advanced technology into the country.

As a fallout Decree, 61 could not hedge the individual inventiveness or originality which led to a high scale of reproduction of other artist work, that robbed the original artists, organizations and individuals who helped generate or circulate the innovative ideas as well as the society, of probable income. The increased agitations that followed from the artists, authors and innovators who are initially the copyright owners made the then Federal Military Government enact into law, the Copyright Decree No. 47 of 1988, which now exists as Copyright Act Cap C28 Laws of the Federation of Nigeria, 2004. The new act ushered in a setup for the realization of authors' perspectives through a detailed shield of creative works, and an establishment of machinery for the administration of copyright and neighbouring rights matters in Nigeria was also incorporated. That is Nigerian Copyright Commission.

The former head of state, General Ibrahim Babangida, GCFR, also establish the Nigerian Copyright Council which was inaugurated in August 1989 with a Governing Board. The council was given the sole mandate of the administration, protection and enforcement of all matters on copyright in Nigeria. To align the Council with the emerging trend in global copyright administration and enforcement, the council's status was changed to a Commission in 1996. Subsequently, the Nigerian Copyright Act was amended twice by the Copyright (Amendment) Decree (No. 98) of 1992 and Copyright (Amendment) Decree (No. 42) of 1999. The justification for the establishment and later upgrading of the status of the Commission, as well as the amendments of the Copyright Act, by the government at that time was to adequately carter for the rising national and international responsibilities within the copyright industry and emerging challenges in the sphere of copyright globally.

Before the 1992 Amendment of the Copyright Act (Decree No. 47 of 1998), the Nigerian Copyright Council as it then was, functioned largely as an administrative agency for copyright matters in Nigeria. It had no statutory powers to enforce or apprehend offenders of the provisions of the Act. Most activities of the then Council were centred on public enlightenment workshops, seminars, conferences, etc. as a way of creating the necessary awareness of the new Act and its implications for the copyright community in the country. These made the commission lack the power to deal with the problems of piracy and other copyright violations. It was the ensuing agitation by authors and other interest groups in the industry that led to the amendment of the principal Act in 1992.

One unique outcome of the 1992 Amendment of the Act was the provision in Section 32A (now Section 38 of Cap C28 Laws Federation of Nigeria, 2004) of the said Act for the appointment of Copyright Inspectors with specific powers to enforce the law. Under the said section of the Act, a Copyright Inspector is vested with powers of enforcement of the Copyright Act, similar to the powers of the Police under the Police Act. Thus, the initial statutory mandate of the Commission as an administrative agency was extended to cover enforcement and regulatory functions. This threw up challenges to the structural status of the agency. The first structure was the constitution and establishment of the then National Anti-Piracy Committee made up of representatives of authors' associations and other interest groups with the mandate to reduce the scourge of piracy in the country. Similar structures were put in place at the state level through the assistance of the Councils for Arts and Culture in the states.

In retrospect, copyright, under the 1970 Act, was supervised by the Ministry of Trade alongside trademarks, patents and designs, which was not administered by any government agency. At the inauguration, however, the Commission became a parastatal of the then Federal Ministry of Information, Culture and Tourism.

In 2006, the responsibility for the supervision of the Nigerian Copyright Commission was transferred from the Federal Ministry of Culture and Tourism to the Federal Ministry of Justice. To properly align the mandate of the Commission with the overall administration of justice in Nigeria as well as ensure conformity. The above shows that these decrees and laws in the creative industry came as a result of agitations from various stakeholders leading to government interest in making policies to solve the perceived problems.



## Cases Reported

The Nigeria Copy Right Commission Right on 30<sup>th</sup> October 2013 received a letter of petition from Pneuma publishers limited alleging that the works of their authors Pastor Sam Adeyemi and Pastor Sam Adelaja titled life and death are in the power of the tongue, ideas rule the world, and success guarantee by the blood among others were being pirate and sold around the street of Ajegunle in Lagos state by Mr Chiwesiri Chukwuamaka Josephat. The allegation was investigated and the commission filed a two-count charge of (1) offering for sale (2) and owning infringing copies against the accused on 7<sup>th</sup> October 2015. Delivering his judgement on 31<sup>st</sup> March 2017 Justice Buba, found the accused guilty of charges and sentenced him to one-year imprisonment.

### *The National Film and Video Censor Board*

The National Film and Video Censor Board established Act No 85 of 1993. The agency was charged with the responsibilities of dealing with issues such as registration of premises by film and video makers, licensing of distributors and exhibitors, censorship of films and video work etc. At present, the Nigerian Copyrights commission is the agency saddled with the responsibility of dealing with issues relating to copyright abuses. The major area covered by the national film and video censor Board is the Nigerian Film/Video Industry also refers to as Nollywood.

The Nigerian film industry gained global attention in the early 2000s before Nigerian videos contributed to less than 0.1 % of film titles shown in cinemas. During this period only films from the western world were screened. However, the trend turned in 1992 when Kenneth Nnebue produced a film titled 'living in bondage' with a low personal budget that singular effort paved the way for the gradual acceptance of Nigeria home videos which within a year later have become a global industry,

The period also replaced the trend of film watching from cinemas to home videos in the place of cinemas. Since then, the Nigerian film industry became successful largely to its peculiar means approach to distribution patterns (Haynes, 1995). These distribution patterns were arranged efficiently which made it possible for the market to spread wide, at present Nollywood is the biggest film industry in Africa, fifth in the world and second largest film-producing industry in terms of volume after Bollywood, Hollywood in California, USA remains the world biggest and richest film industry in the world.

The Nigerian film industry has progressed to the use of local languages in film acting now, we have Hausa, Igbo, Yoruba, Urhobo, Benin, Calabar and so on films, this could be attested by the various African Magic Channels in DSTV and GOTV. There is no doubt that Nigeria's film/video economy is one of the largest in the world. Although it is largely operating in grey economies, where the annual output is difficult to quantify, there is a general agreement that between 2000 films/ home videos are produced yearly higher than Hollywood which produces about 520 films (Larkin, 1998). Because Nigerian films are not released through the cinemas, it has become difficult to know the number, of films produced.

However, the issue of piracy and copyright abuses and proper regulation of the films that are fit for societal consumption has been identified as part of the constraints to the growth and development of the industry, government efforts in anti-measures are included in the copyright law but the weak enforcement mechanism had also posed a major threat.

### *Comparing Nigeria Creative Industry With Other Countries*

In comparing the Nigerian creative industry with that of California for example it is evident that California has the biggest economy in the United States and one of its sources of revenue is ARTS – that is Hollywood. The California creative economy produces more than \$300 billion in total sales and receipts and is one of the largest employment generators with over 640,000 direct and indirect jobs.

The California creative economy has a high multiplier effect on other aspects of the regional economy, though Nigeria Nollywood was rated the 5<sup>th</sup> highest producer of film and second in revenue generation to the Nigerian economy. Such comparison implies that the Nigerian creative industry can learn from the California experience as the sustenance of a creative economy will help harness Nigeria's creative, intellectual and aesthetic sensibilities as expressed through the arts, music, film and culture, towards building a more robust Macro-Economic platform and gradually move Nigeria from an Oil dependent

Economy into a vibrant and diversified economy. This will involve the measurement of the market impact of businesses and individuals involved in producing cultural, artistic and design goods and services to be able to optimize output.

#### *Contribution of the Nigerian Creative Industry to the Nigerian Economy*

Nigeria is rich in creative output from Arts and Crafts to Music, Acting, Writing and Fashion. From the recently rebased GDP figures Nollywood is 5th largest film industry in the world, after Hollywood, cinema of China, Bollywood, Turkish cinema which ranked 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> respectively, with annual revenues estimated at \$200 - \$300 million. The Nigerian music scene is also vibrant with different music spheres.

According to the South African Department of Trade and Industry, the Nigerian film industry is estimated at US\$ 250 million. South Africa's entertainment industry is valued at around US \$ 1 billion, with film and television generating more than US \$ 800 million in economic activity each year. According to a recent economic impact assessment study commissioned by the Cape Film Commission, the industry has a direct annual turnover of more than US\$ 380 million and contributes an indirect annual turnover of more than US\$ 500 million.

#### *Some of the Challenges Facing the Nigerian Creative Industry Are Outlined as Follows:*

- Poor enforcement of copyright and Intellectual Property Rights
- Weak copyright protection discourages record labels from investing in Nigeria.
- Limited access to finance in form of credit facilities
- High cost of access to information (Internet)

#### *NEEDS Document Aimed at Promoting the Creative Industry*

NEEDS- is an acronym for National Economic Empowerment and Development Strategy. It is a document containing the country's plan for prosperity. In the document the government let the people know how its plans for how to overcome the deep and pervasive obstacles to progress that the government and the people have identified.

NEEDS generally focus on four key strategies which are; reorienting values, reducing poverty, creating wealth, and generating employment. It is based on the notion that these goals can be achieved only by creating an environment in which businesses can thrive, the government is redirected to providing basic services, and people are empowered to take advantage of the new livelihood opportunities the plan will stimulate small and medium-sized enterprises.

NEEDS is about the Nigerian people their welfare, health, employment, education, political power, physical security, and empowerment. relating it to the creative industry it is evident that the industry has contributed to poverty reduction, youth employment and wealth creation for individuals.

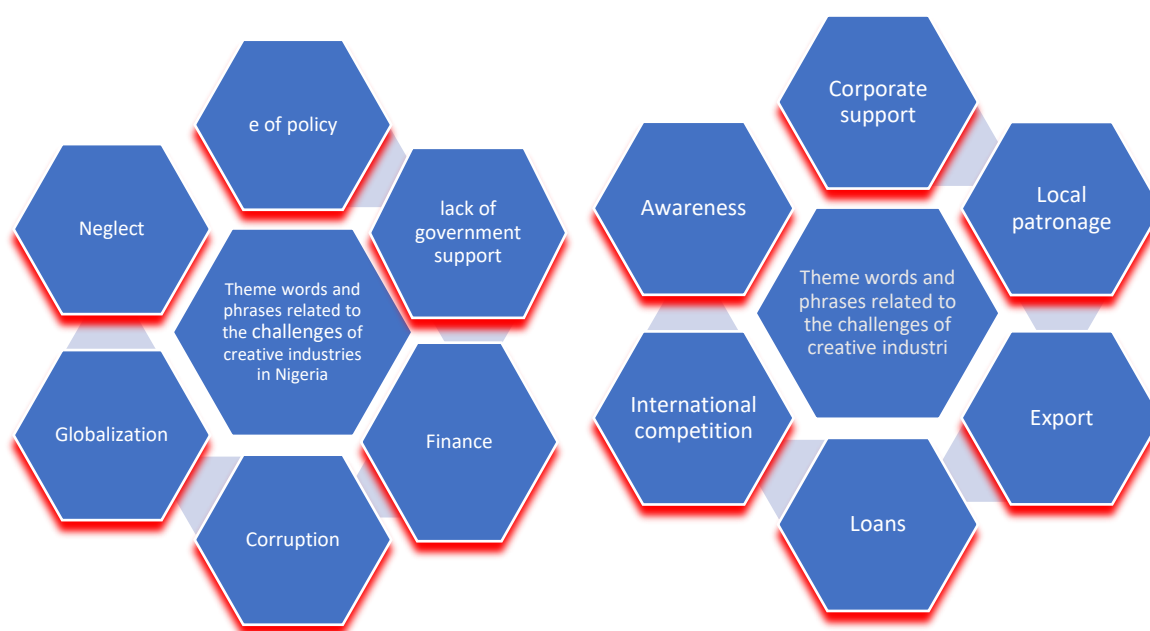
## **METHODOLOGY AND DATA ANALYSIS**

Content analysis was used for this study to obtain baseline data and isolate the unique elements in the population for the study which took a critical look at texts and publications connected with the topic to justify the position of the paper based on the research objectives and questions. The research collected adequate data through purposive sampling whereby the population (texts and publications), (N=10), which were the most useful for the research were purposely selected because of the detailed understanding of the topic. This made it possible to gather textual information and organized it into themes of analyzed meanings that drew a sizable volume of information, which was subsequently chosen from EBSCO, Google Scholar, Scopus, and other internet publications as manageable relevant materials.

The pattern helped in locating sufficient information for the paper's perspective through a strong approach to acquiring adequate knowledge of the issue through text association and interrogation. This will be carried out through a content analysis of articles related to the topic in a deductive pattern which usually builds on past works and articles and literature reviews. (Polit & Beck, 2004). The data was checked for

content words related to the topic after the categories were decided. The eligibility and inclusion and exclusion criteria for articles included were articles for analysis must be published from 2019-2023, eleven articles were analyzed, and all were publications on the creative industry in Nigeria. The reverse became the exclusion criteria. The frequency of individual words, phrases and concepts connected with the government’s neglect of the creative industries defined the units of meaning to be coded for analysis. Only data relevant to the context of the study were selected as models (Patton, 1990). The Nvivo QSR, a computer-aided qualitative data analysis tool was used in the investigation to produce genuine data. It has created proper management of these words. The central data for this study was derived through a content analysis of eleven publications related to the topic. Below are the theme words and content categories identified during the content analysis of articles.

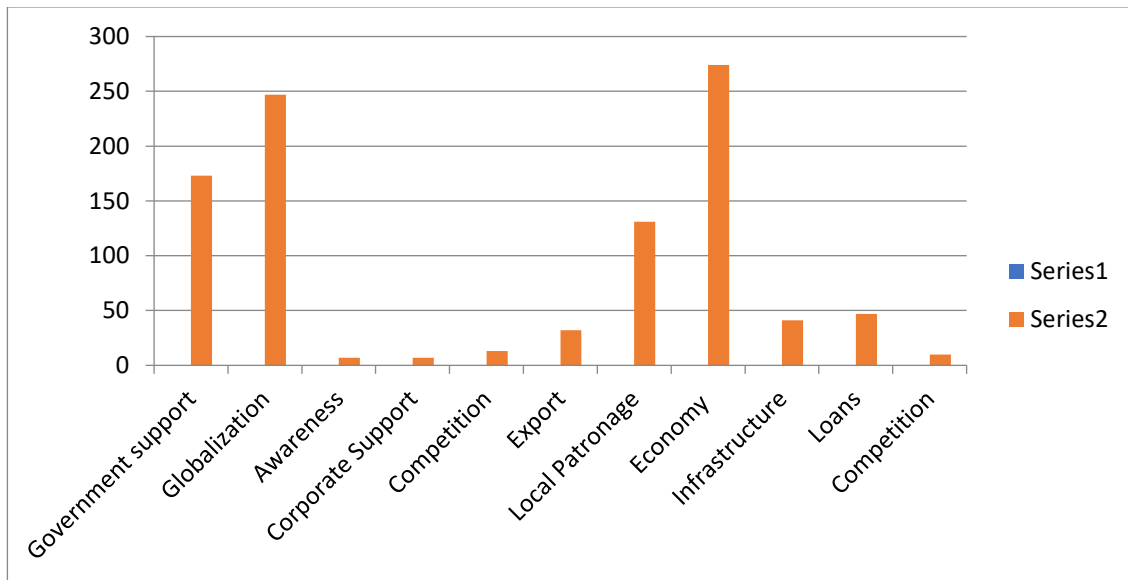
**FIGURE 3**  
**THEME WORDS AND PHRASES RELATED TO CHALLENGES FACED BY THE CREATIVE INDUSTRIES IN NIGERIA**



Source. Researcher

After a detailed textual analysis of the articles with Nvivo QSR (Lumivero), the following group of words were prominent on the government’s neglect of the creative industry and the areas that would require government intervention for the sustainability of the creative industry in Nigeria.

**FIGURE 4**  
**INDICATIONS OF THE AREAS OF CONCERN IN THE CREATIVE INDUSTRIES**  
**IN NIGERIA**



Source: Researcher

## DISCUSSION

The purpose of this study is to investigate the role of policy in the development of the creative industries: a review of government involvement in Nigeria’s creative industries. This section presents a summative analysis of the data collected through content analysis of various publications on the subject through inductive and deductive coding of articles connected with the challenges of creative industries as extracted and displayed on the graph above. The coding of content words was drawn from the three research questions of this work stated below, which were used to develop the units of meaning that were coded based on the frequency of individual words and concepts related to the development of the creative industries in Nigeria. The criteria for inclusion were the articles published between 2019 to 2023.

### Analysis of Content of Articles Based on the Research Questions

**RQ 1.** *To what extent do creative industries contribute to the growth of the Nigerian economy?*

In response to this question, most of the articles and literature reviews agreed that the creative industries were a major factor in the development of the Nigerian economy. The texts were of a common agreement that it is a driver of the economy and that they were inseparable. They encouraged the government to encourage creative industries to sustain the economy of Nigeria. The analysis then summarized that creative industries could be the mainstay of the economy if harnessed properly. This position could also be deduced from the graph above.

**RQ 2.** *To what degree do creative industries face the challenges of growth in Nigeria?*

To this question, most texts agreed that the creative industry in Nigeria faced enormous challenges that the government must tackle for the adequate development of the creative industry. These are from the provision of financial support through loans, export incentives, corporate support, and infrastructure

development amongst other support that must be provided by the government for the development of the creative industry in Nigeria.

**RQ 3. How often do government policies promote creative industries in Nigeria?**

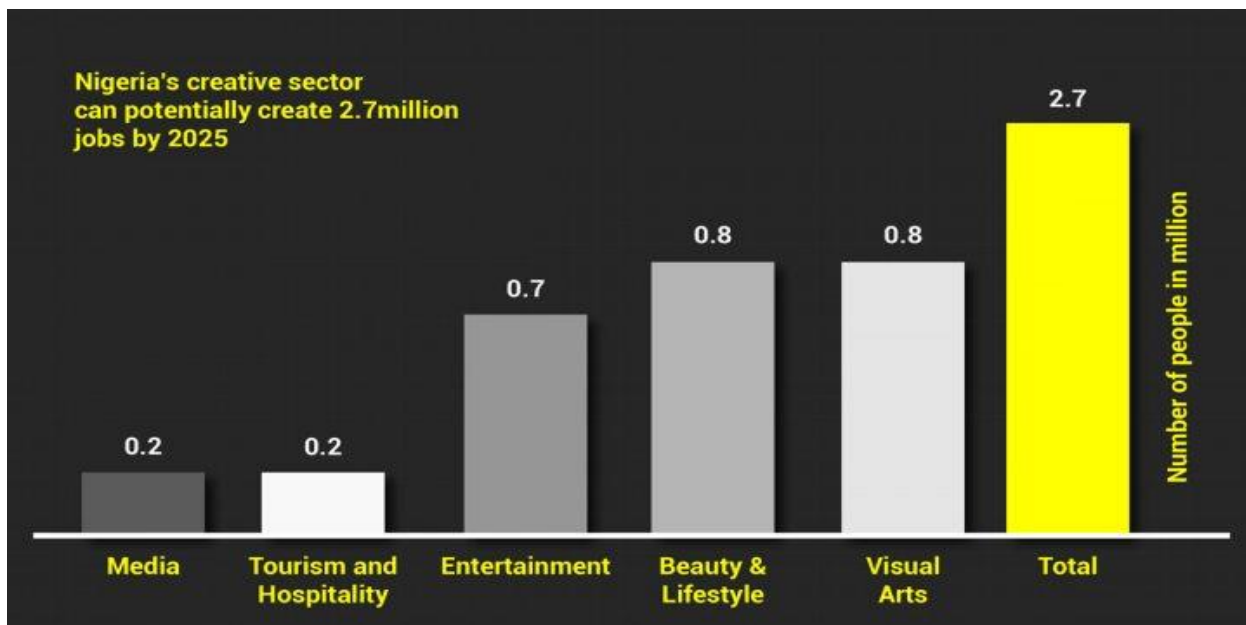
Most texts agreed that government rarely provides any visible support for the creative industries and that most of the support was mere media propaganda. They also agreed that corruption was a major factor as most of the monies voted to support the creative industry disappear under bureaucratic bottlenecks created by civil servants. This was a major hindrance to the growth of that sector.

The qualitative content analysis of texts with Nvivo QSR to determine how the government determined and supported creative industries in Nigeria have indicated areas of concern and how to improve on them if the creative industry is to make an impact on the economy of Nigeria.

**CONCLUSION AND RECOMMENDATIONS**

In conclusion, it is understood that governments make policies to strengthen their creative industry, but how far these policies are implemented and enforced is the subject of concern. This is because piracy is still unabated and copyright abuses are not going down either. What is important therefore is for the government to exercise its political will, by strengthening the agencies saddled with the responsibility of tackling piracy and copyright abuse to reduce the loss that the problem had created to make the industry for both local and foreign investors. If handled properly with adequate funding, it could generate close to three million jobs in 2025 according to a report carried out by Nexford University.

**FIGURE 4  
NIGERIA CREATIVE SECTOR POTENTIAL BY 2025**



Retrieved from <https://insights.nexford.org/could-nexford-be-part-of-the-solution-to-plugging-the-skills-gaps-in-nigerias-creative-industry>

Because of the foregoing, this study recommends the following:

- a. The government initiates policies and programs that will support the growth of the creative economy, through private sector initiatives and protection of property right

- b. That the ministries of information and culture, tourism, commerce and industries, science and technology must all through a collaborative effort strive to drive a national course for the creative economy.
- c. That cultural dynamism be allowed to undergird our economic stability and importance should be placed on talent development, creativity
- d. The government should enforce the laws made to govern the operations of the industries
- e. Government should get involved in the form of research for those involved in the production and spread of cultural goods and services such as audio-visuals and recording industries, book publishing arts and crafts, tourism etc.
- f. Studies should be carried out on the current conditions in terms of intellectuals, artists, innovators, craftsmen and other experts that show interest in the qualities and quantities of goods produced, sold, imported and exported.
- g. Government should promote policies that will encourage cultural products and new cultural forms and for sustaining the integrity of local production as an avenue of innovativeness and social growth and development

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