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**CULTURAL AND CREATIVE INDUSTRIES AS  
APPROACHES FOR REDUCING YOUTH  
UNEMPLOYMENT IN NIGERIA****<sup>1</sup>Omosho Babatunde Joshua and <sup>2</sup>Olukunle Omotoso**<sup>1</sup>Department of Sociology,

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**ABSTRACT**

It is no longer news that the nation is plagued with the challenge of unemployment and innocent youths are grossly affected with this menace. Several methods targeted at meeting this challenge have not yielded expected results. Data available on the number of unemployed youths is still worrisome. What becomes interesting is that among all the methods and strategies aimed at meeting this challenge, cultural industries have not attracted enough attention. The questions one needs to ask are: Why is this so? Are there no adequate industries (cultural and creative) in the country able to meet the employment needs of the youths? Is it not possible for the country to generate income from this economy if given enough attention as it obtains in other countries? What are the likely challenges that may hinder its development? All the issues and questions raised therefore become imperative considering the richness of culture in the country coupled with the high level of potentials inherent in Nigerian youths. This work therefore seeks to address the issues and questions raised with the aim of drawing the attention of stake holder to the need to harness this unique opportunity to meeting the challenges of unemployment in the country.

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**Introduction**

Nigeria as a nation has existed for over one hundred years through the influence of colonial powers which merged both the northern and southern protectorate together and which eventually culminated into the political independence of a nation called Nigeria on October 1, 1960. Interestingly, all parts of the country can boast of vast human and material resources; be it the

west, north, south or northern Nigeria, the nation can boast of rich cultural history. In spite of this uniqueness, the nation has not fully utilized these resources. Equally, the nation is bedeviled with unemployment challenges such that a large number of our youths are unemployed. This development becomes worrisome considering the role of cultural industry across all parts of the globe in terms of social and economic gains for the states. The sector has contributed immensely to the social and economic development of some parts of the world such that some countries now depend solely on the industry for their economic growth. Exploring the available employment opportunities for the youths in the country becomes pertinent considering the physiological composition of these youngsters and its implication of them and the society as a whole. A starting point in this discourse therefore would be an examination of youths in Africa, what unemployment in Nigeria connotes coupled with an investigation of what cultural industry implies globally and within the nation and how it has been impeded and given little or no attention due to a number of factors which shall be discussed later in this paper.

### **Youths in Africa**

Youths are rare gifts, both to their worlds and their communities. This was the assertion of Wangari Maathai as described by Guardian Professional in their article on Africa's rising population and youth unemployment challenge (Guardian Professional, 2013). This statement is true in spite of the experiences they face within the continent. Youths have been defined severally. For instance, the United Nations General Assembly defines youths as those individuals between ages 15 and 24 (and though it is not legally binding) (UN, 1996). Further, African Union (AU) gave its own definition of a youth as every individual between the ages of 15 to 35 thus taking into consideration factors like age, culture and the society (African Youth Charter, 2006). Religious books, have further attested to this by looking at the definition of youths from physiological, emotional and physical characteristics. For example, the Holy Bible describes who a youth is in terms of physical strength "... the days of your youth...before the evil days come and the years draw near of which you will say, I have no pleasure in them"<sup>1</sup> all these issues and others have shaped the definition of youths and their activities within the continent over time. One can therefore define a youth as an 'individual who is considered as possessing the characteristics of a young person as determined by the social, cultural and economic characteristics of the society in focus' (Omotosho, forthcoming). What this implies therefore is that, a youth in Africa and possibly elsewhere is not just based on age; there are other factors that accompany it depending on the prevailing economic and social and cultural issues, 'it denotes a stage whereby individuals transit from being dependent on the basic

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<sup>1</sup>Ecclesiastes chapter 12 verse 1 ESV

necessities of life like food, shelter and so on to a stage of independence' (Omotosho, forthcoming). Find below different categorizations of youths across cultures in Africa.

Table 1: Definition of youths based on age, majority and voting rights across commonwealth countries in Africa

| Country      | Youth age | Majority age | Voting age |
|--------------|-----------|--------------|------------|
| Botswana     | 12-29     | 19           | 21         |
| Ghana        | 15-35     | 18           | 18         |
| Malawi       | 14-25     | 18           | 18         |
| Namibia      | 15-30     | 21           | 18         |
| Seychelles   | 15-30     | 18           | 18         |
| Sierra Leone | 15-30     | 18           | 18         |
| Tanzania     | 15-35     | 18           | 18         |
| Zambia       | 15-25     | 21           | 18         |
| Uganda       | 18-30     | 18           | 18         |
| South Africa | 15-35     | 21           | 18         |
| Lesotho      | 12-35     | 21           | 18         |
| Zimbabwe     | 15-30     | 18           | 18         |
| Nigeria      | 12-30     | 21           | 18         |
| Swaziland    | 12-30     | 21           | 18         |
| The Gambia   | 15-35     | 18           | 18         |
| Kenya        | 15-35     | 18           | 18         |
| Mozambique   | 18-35     | 18           | 18         |
| Mauritania   | 14-25     | 18           | 18         |

Source (Mkandawire, 1996)

Based on Omotosho's (forthcoming) definition and Mkandawire's (1996) description of youths across cultures as analyzed in the table above, the question that should bother one's mind is: what are the experiences of youths in Africa that may make them peculiar or at par with their youths' counterparts elsewhere. Literatures abound regarding what youths within the continent experience; however, efforts shall be made to briefly discuss this based on its relevance to this discourse.

### **Youths' experiences within Africa**

Initially, especially at the wake of independence, youths in Africa could be said to be free from the present challenges they experience. However, the economic nose diving of the sub Saharan Africa due to a number of factors ranging from corruption to governance challenges brought untold hardship on the continents and which in turn affected the youths. This economic downturn has affected youths in the areas of employment, education, health and even participation in

governance and politics. The population of youths in Africa is enormous and no continent can boast of a high concentration of youths as obtained in Africa. Studies have reported that about 300 million people in sub-Saharan Africa are aged between 10 and 24, and that the number is expected to reach about 561 million by the middle of this century (African Economic Outlook, 2013). Further, out of the estimated 1.2 billion people aged between 15-24 years globally, it is estimated that 200 million of this population are located in Africa; out of this estimated figure, a whopping 75 million are unemployed (African Economic Outlook, 2013). Going further, International Labour Organisation estimated that the working age population of Africa grew by 21 percent at 2.6 percent annually (ILO, 2011). In addition, it pointed out that 10 to 12 million young ones enter the labour market yearly (African Economic Outlook, 2013). What these data suggest is that youths are on the increase in the continent without the necessary impetus needed to thrive. The educational system is bedevilled with myriads of challenges; health system cannot meet the needs of these young ones while some of these youngsters have become instruments in the hands of elites for the attainment of their selfish motives. More importantly, unemployment constitutes a major challenge faced by these young ones. Aside the challenges of unemployment, there are other issues<sup>2</sup> youths within the continent contend with; they young ones do not have access to participate in decision making process especially on issues affecting them, they suffer abuse and vulnerable due to a number of factors. The challenges youths face within the continent is captured by the youths themselves below:

The African Population is estimated to be more than 1 billion people of which 60% are youth. ...the majority of African youth continue to face; unemployment, underemployment, lack of skills, relevant education, access to health-related information and services including those related to diagnosis, treatment, and care of those living with HIV and above all prevention of new HIV infections among them. Along with other groups such as women and the disabled, the youth bear the brunt of internal and external crisis, be it those related to financial, food and energy crisis amongst others. In addition, many disadvantaged youths are unwittingly conscripted into armed struggle, used to settle political scores and are exposed to various negative media that

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<sup>2</sup>For more on the experiences of youths in Africa see: Regional Overview: Youth in Africa  
<http://social.un.org/youthyear/docs/Regional%20Overview%20Youth%20in%20Africa.pdf>

erodes their positive heritage- leading them to delinquency, drug abuse, and other risky behavior. Furthermore, and as is well known, most youth that migrate to foreign countries or even within continent, in search of greener pastures also face exploitation and mistreatments among other things. (Youth and the African Union 2012)

These challenges have pushed them into various vices ranging from youth gangs and criminal behaviour.

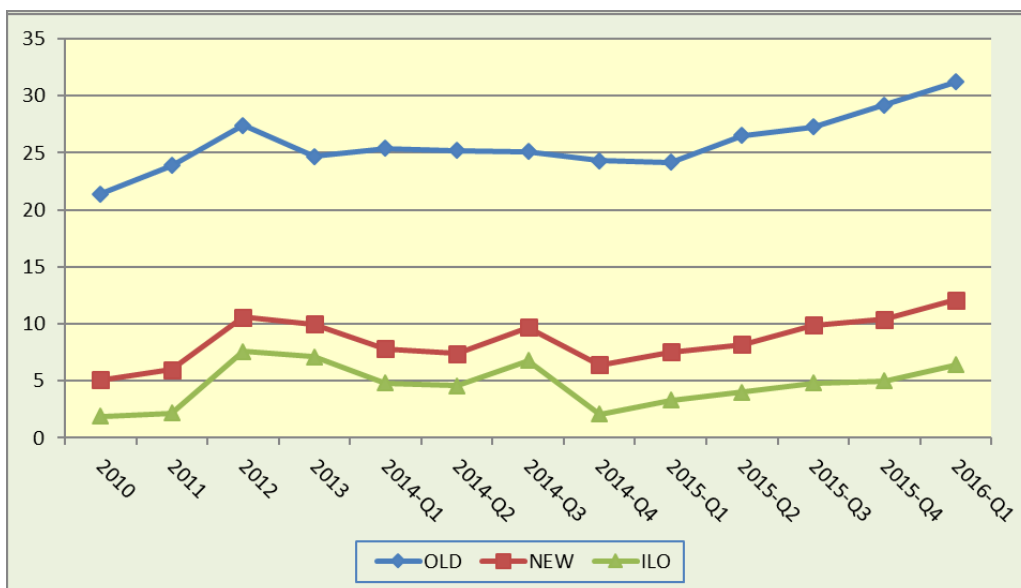
While it is not the focus of this paper to paint a gloomy picture of the challenges of youths within the continent, per se, what this discourse strives to achieve is to understand the current situation with a view to finding the alternatives available to mitigate some of these challenges. Equally, the aim is to also bring to fore that while statistics are put in place regarding the unemployment status of youths in Africa, not much is done to explore and document the activities of these young ones for survival within the constraining social milieu they find themselves. A large number of youths in Africa are making use of the opportunities available in the continent to survive which is often termed as underemployment and usually, such kind of employment do not usually find its way into the statistics. A large number of young ones in Africa are employed but not in the popular formal sector. Brookings Institution's report (2013) made some remarkable findings regarding the situation, it argues that Africa has a large number of informal sectors (which often time are not recorded in statistics) and a large number of young ones find themselves in these sector which in most instances do not pay wages commensurate with the global standards, provide measure of security and develop the necessary skills. Quoting Brookings Institution (2013) further, 'young people in Africa find work, but not in places that pay good wages, develop skills or provide a measure of job security' going further, 'more than 70 percent of the youth in the Republic of the Congo, Ethiopia, Ghana, Malawi, Mali, Rwanda, Senegal and Uganda are either self-employed or contributing to family work'.

While underemployment is a threat in itself as maintained by employment experts; the argument at this point is that several youths irrespective of educational qualification and other socio-economic background who have struggled to secure a job in the informal sector have been surviving and living their lives within this setting. This activity in itself is a laudable one which must be appreciated and well documented. Also it is an avenue to appreciate the roles of the youths in creating and recreating their environment in spite of the constraints they face. We shall come back to this later. Meanwhile, what are

the realities regarding youths and unemployment in Nigeria? This shall be the focus in the next discourse.

### Unemployment in Nigeria

International Labour Organisation provides a definition of unemployment as integers of the economically active population who are without work but available for and seeking work, including people who have lost their jobs and those who have voluntarily left work (World bank, 1998:63). Douglass and Gbosi (2006) corroborated this with their definition as a situation in which people who are willing and ready to get jobs are not able to do so.



**Unemployment Rate Trend (2010 – Q1, 2016) National Bureau of Statistics (2016)**

From the above, unemployment refers to a situation where someone is willing to work and by law able to work but the job is not available for reasons beyond the person looking for job. The tables below describe the trends of unemployment between the periods 2008-2012.

**Table 1: National Youth Unemployment by Gender and Geography, 2008-2012**

| Year | Percentage of Unemployed Youths that are Female | Percentage of Unemployed Youths that are in Rural Areas |
|------|---|---|
| 2008 | 58.50   | 54.68   |
| 2009 | 57.82   | 50.77   |
| 2010 | 54.52   | 47.59   |
| 2011 | 50.85   | 59.95   |

|      |       |       |
|------|-------|-------|
| 2012 | 55.42 | 53.25 |
|------|-------|-------|

NISER, (2013)

National Bureau of Statistics (2016:3-7) made the following assertions regarding unemployment in Nigeria in the first quarter of 2016:

- *The economically active population or working age population (persons within ages 15-64) increased from 105.02 million in Q4 2015 to 106.0 million in Q1 2016.*
- *The labour force population increased to 78.4 million from 76.9million in Q4 2015*
- *Within the same period, the total number in full time employment decreased by 528,148 persons or 0.97%.*
- *The number of underemployed in the labour, increased by 607,613 persons resulting in an increase in the underemployment rate to 19.1% in Q1 2016 (15.02mn persons) from 18.7% (14.41mn) in Q4 2015.*
- *The number of unemployed in the labour force, increased by 1,449,18 persons between Q4 2015 and Q1 2016 resulting in an increase in the unemployment rate to 12.1% in Q1 2016 from 10.4% in Q4 2015, 9.9% in Q3 2015 and 8.2% in Q2 2015*
- *Using NBS previous methodology, unemployment rate would have been 31.2% in Q1 2016, from 29.2% in Q4 2015, 27.3% in Q3 2015, 26.5% in Q2 2015, 24.2% Q1 2015, 23.9% in 2011 and 21,4% in 2010.*
- *Accordingly, there were a total of 24.50million persons between the ages of 15-64 that were willing and able to work and actively seeking work (i.e in the labour force) that were either unemployed or underemployed compared to 22.45million in Q4 2015, and 20.73 million in Q3 2015.*
- *Unemployment and underemployment continued to be higher for women than men in Q1 2016*

Unemployment continues to increase in the country and the mostly affected age group are the youths thus making them more vulnerable.

### **Defining the Cultural and Creative Industries**

It is an obvious statement that Nigeria like other countries of the world have untapped creativity which could enable them compete favourably with its counterparts across the globe. Over the years, evidence available suggests that the nation like other African countries have demonstrated prowess in the music, arts, crafts textiles and a host of others and which have served as a source of income for individuals and groups. While a lot of these skills and entrepreneurial activities in these areas have been eroded by modernisation, a handful of them still exists though at a very crude form.

The term 'cultural industry' was introduced by Horkheimer and Adorno in 1947 in a critical way to suggest the erosion of the arts by mass culture and therefore

suggested that efforts should be made to make issues related to culture distinct (Girard, 1981). Other scholars have developed over time and they have considered the term from different perspectives. For instance, Girard dealt with the issue from policy perspective by arguing the case for inclusion of the cultural industries in cultural policy-making in a 1972 paper for UNESCO (Girard, 1972). His argument is further repeated in journal of economics as memorably quoted by Towse (2000):

those responsible for cultural policies have persistently turned a blind eye to the growing importance of these industries in people's leisure time...The conclusion that inevitably springs from this observation is that far more is being done to democratize and decentralize culture with the industrial products on the market than with the 'products' subsidized by the public authorities" (Girard, 1981:25).

As suggested by Towse (2002), a definition of cultural industry might be difficult considering the issues that make up the discipline. A simple way of defining the concept might be to break the concepts into two: 'culture' and 'industry'. Hesmondhalgh (2002: 11-13), defines culture as "the signifying system" through which a social order is communicated, reproduced, experienced and explored." Culture, in this sense, includes everything we are: our political systems, religious beliefs, ethnic character, mores, traditions, history, customs, arts, sciences, and education. These all play a role in how we chose to organize the production of goods and services, the values we place on labor and opportunity, how we make purchase and investment decisions, and how we utilize the resources of this earth (Lash & Urry, 1994; Throsby, 2001). The term "Industry" refers to the extent and process of how we employ capital, labor, and materials and convert it to finished products (Towse, 1993; Jack, 2002). Deductively, cultural industries are best described as an adjunct-sector of the creative industries. Cultural industries include industries that focus on cultural tourism and heritage, museums and libraries, sports and outdoor activities, and a variety of 'way of life' activities that arguably range from local pet shows to a host of hobbyist concerns (Klimis and Choi 1999). The cultural industries are those activities which deal primarily in symbolic goods – goods whose primary economic value is derived from their cultural value. Cultural industries consist of those establishments—for-profit, nonprofit and public—that produce cultural goods and services (Towse, 2002). The best conceptual definition of cultural industries is offered by sociologist the study of how human culture interacts with economic events and conditions.



Creative industry or economy is an evolving one; studies have highlighted the connection between creative industry and culture. Creative industries have been said to be an offshoot of cultural industries. The central concern of any cultural economy lies in creativity. The attention of stakeholders now lies in creativity considering its benefit economically and otherwise considering its innovation. The UK has defined creative industries as ‘those industries that are based on individual creativity, skill and talent with the potential to create wealth and jobs through developing intellectual property’ (British Council, 2011). United Nations Conference on Trade and Development (UNCTAD)’s (2008) definition seems more encompassing as it defines the industry as ‘the interface between creativity, culture, economics and technology as expressed in the ability to create and circulate intellectual capital, with the potential to generate income, jobs and export earnings while at the same time promoting social inclusion, cultural diversity and human development. This is what the emerging creative economy has already begun to do.’ Further, United Nations Educational, Scientific and Cultural Organization (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’

One thing becomes clear from these definitions, creative industries combine a number of activities namely wealth creation, economics-production and commercialization of products and protection of such production by laws. The table below by Avril, while comparing a number of models regarding the operation of creative industry thus becomes relevant

#### A comparison of Models in Creative Industry

| <b>Models: DCMS, Symbolic Texts, Concentric Circles, WIPO: a comparison</b>   |  |   |  |
|---|--|---|--|
| <b>DCMS Model</b>   | <b>Symbolic Texts Model</b>  | <b>Concentric Circles Model</b>   | <b>WIPO Copyright Model</b>  |
| Advertising<br>Architecture<br>Art and Antiques market<br>Crafts<br>Design<br>Fashion<br>Film and Video<br>Music<br>Performing arts<br>Publishing<br>Software<br>Television and | <b>Core Cultural Industries</b><br>Advertising<br>Film<br>Internet<br>Music<br>Publishing<br>Television and radio<br>Video and computer games<br><b>Peripheral</b> | <b>Core Creative Arts</b><br>Literature<br>Music<br>Performing arts<br>Visual arts<br><b>Other core cultural industries</b><br>Film<br>Museums and libraries<br><b>Wider cultural</b> | <b>Core copyright industries</b><br><b>Advertising services</b><br>Copyright collection management societies<br>Motion picture and video<br>Music<br>Theatre and opera<br>Press and literature<br>Software and databases<br>Television and radio<br>Photography,<br>Visual and graphic art |

|                                |   |  |   |
|--------------------------------|---|--|---|
| radio<br>Video and<br>Computer | <b>cultural industries</b><br>Creative arts<br><b>Borderline cultural industries</b><br>Consumer electronics<br>Fashion<br>Software | <b>industries</b><br>Heritage services<br>Publishing<br>Sound recording<br>Television and radio<br>Video and computer games<br>Related industries<br><b>Advertising</b><br>Architecture<br>Design<br>Fashion | <b>Interdependent copyright industries</b><br>Blank recording material<br>Consumer electronics<br>Musician instruments<br>Paper<br>Photocopiers, photographic equipment<br>Manufacture, wholesale and retail of TV sets<br>Radio<br>CD recorders<br>Computers and equipment<br>Cinematographic instruments<br><b>Partial Copyright Industries</b><br>Architecture<br>Clothing, footwear<br>Design<br>Fashion<br>Household goods<br>Toys |
|--------------------------------|---|--|---|

Source: Joffe, Avril. Understanding Creative Industries: Drivers of the creative economy, methodologies of measurement, evidence of contribution, conceptual frameworks CAJ

### Feature Areas of Cultural and Creative Industries

The boundaries of the creative and cultural economy continue to be fuzzy and are currently the subject of lively debate. The days in which cultural industries are limited to artifacts alone may be over as there have been a whole lot of developments, modifications and progress whether positive or negative as far as the field is concerned. In spite of this, cultural and creative industries are well noted in the following areas though it differs from one culture to the other.

Religion: Religious establishments are clearly makers and disseminators of texts and symbols. They provide spaces and experiences where people engage in cultural expression and exchange, they produce and perform cultural events, and they share the nonprofit organizational form with many of the performing arts. Chartrand (2000) includes the religious sector in the definition of cultural industries to include pastors/ministers/rabbis/imams as cultural

workers; In the US for instance, one third of all musicians work for religious organizations (Markusen and Schrock, 2006). African Traditional Religion and other modern religions are examples of this.

Sport, recreation and entertainment: Though studies have revealed that a majority of cultural and creative industry usually operates from a supply side perspective, yet their impact in the area of recreation and entertainment cannot be overemphasized. The relevance of the industry in competing with other sports, gambling, circuses and other recreational options as user of their discretionary income and leisure time cannot be underestimated. Beyers, (2006) and Vogel, (2001) (for the entertainment sectors) include sports and recreation in their definition of creative industries. Sports, entertainment and the arts bear some similarities, both requiring often-subsidized facilities such as stadiums, casinos and performing arts complexes (Seaman, 2003), though they differ in occupational character and multiplier effects (Markusen and Schrock, 2006).

Education: general and arts: Although educators produce and work with texts and symbols, the educational sector is not generally included in the definition of the cultural economy, but can be relevant in creative economy.

Information, Supplier sectors and distributors: Creative industry definition can also, include photographic film, printing machinery, and musical instrument manufacturing. It also includes distributing activities from retail outlets that sell music, jewelry, and bookstores to those that sell equipment for consuming cultural content, such as radios, TV, stereo systems, and Ipods. Even within the commonly included cultural industries, there are sectors that raise eyebrows. Advertising, for instance, could be considered mainly informational and merely a supply industry to manufacturing and service industry clients, rather than primarily producer of texts. Fashion (i.e. clothing) is not included by anyone in the cultural industries, even though fashion designers are often included as cultural workers. Hesmondhalgh (2002: 14) argues that clothing is more about functionality than signifying, but this is debatable. The printing industry produces large numbers of fashionable products. Notwithstanding, all these divisions can be located within both divides

### **Benefits of Cultural and Creative Industries**

There are numbers of employment and economic development related potential benefits of cultural and creative industries. a country like Nigeria has a lot to benefit considering its rich cultural heritage. Aside this, the nation is blessed with artistic individuals who are very creative. These qualities put together make it very much possible for the country to benefit from the industries. Some of the benefits of cultural and creative industries whether at

the corporate or individual levels are expected to include employment (labor intensive, few administrative positions, little upward mobility.), infrastructure development (roads, water, electricity, telecom and cybercom), cultural preservation (economic incentives to preserve food, fashion, festivals and physical history, but these tend to be superficial elements of a culture). further, environmental protection (economic incentives to preserve nature, wildlife and urban cleanliness are supposed to be inclusive), foreign exchange (generates resources to import food, pharmaceuticals, technology, consumer goods.), others are development of health care services (those these aren't always available to local people.), increased tax base, increased civic pride (citizens are happy belonging to such culturally-rich environment), economic development, revival of local traditions and the associated income, increased community visibility leading to other economic development opportunities and among others.

### **Cultural Policy in Nigeria**

The nation has a well-developed art and there is no gain saying about that. The present document regarding the cultural policy of the country dates back to 1972 but became available in 1988. The objectives are to:

Mobilize and motivate the people by disseminating and propagating ideas which promote national pride, solidarity and consciousness; evolve a national culture, which will be reflected in African and world affairs; promote an educational system that motivates and stimulates creativity and draws largely on our tradition and values; promote creativity in the fields of arts, science and technology, ensure the continuity of traditional skills and sports and their progressive updating to serve modern development needs...; establish a code of behavior compatible with our tradition of humanism and a disciplined moral society; Sustain environmental and social conditions which enhance the quality of life, produce responsible citizenship and an ordered society; seek to enhance the efficient management of national resources and skills; enhance national self-reliance and self-sufficiency, and elect our cultural heritage and national aspiration in the process of industrialization. (Cultural Policy, 1988)

Further, the policy also explained ways by which these objectives shall be implemented in four areas namely through cultural preservation, promotion,

presentation and the establishment of a well administrative structure and funding (Cultural Policy, 1988).

Without mincing words, the policy can be regarded as a step in the right direction based on the fact that it explains the position of the country regarding culture. Some of the objectives in the policy deals with issues that pertain to youths. For instance, the third objective which aims to promote an educational system that motivates and stimulates creativity is a welcome one. Children and youths, as a result of this policy are able to understand their history and traditions which can also be transferred from one generation to the other. Further, such step will equally make it possible for non-Nigerians to understand the culture and traditions of the country irrespective of their locations more especially in this era of globalization. Notwithstanding, the policy has come under several attacks based on a number of issues ranging from lack of attention on the youths in its formulation, failure to carry along the major key holders on culture issues, failure of the policy to meet with the needs of the nation and among others(Dandaura, 2014; Sonuga, 2012). As far as the focus of this discourse is concerned, the policy has not been able to pave way for entrepreneurial development in the country thus making it difficult for youths and other interested parties to harness it for their economic benefit. While one cannot but give kudos to the young ones making waves in the creative industries either as comedians, actors artistes among others, majority of them are able to do this based on their talents and doggedness alone. A clear objective regarding the relevance of the policy to economic development is lacking. A number of scholars and policy makers have also voiced out their opinions regarding the need for another policy that captures the realities of the moment.

### **Why are these industries not fetching enough income in Nigeria?**

Explanations regarding the failures of the sector in providing the needed support for the country is not farfetched. The nation suffered serious setback regarding its cultural development due to the influence of colonialism. Traditions, and lifestyles were rendered archaic and evil under the watch of colonial administrators. In some instances, some artefacts were carted away to the developed world thus depriving the owners the proprietary rights. Colonialism and its attendant paraphernalia rendered African cultures useless, inferior and in some cases dangerous. On the other hand, western lifestyles became popular and replaced the existing ways of life of Africans. The will and passion for indigenous cultures experienced a major setback during this period. This trend continued till date as certain lifestyles became demonised due to the influence of Christianity, while others were regarded as archaic and completely discouraged on the platforms of modernism.

Cultural Dependency theory further sheds light on how cultural industry suffered a setback in the country. This perspective, a response to the failures of the modernisation theory explained how modern societies influence the developing societies in almost all aspects of their lives with the aim of selling its ideas and cultures to the developing worlds. This was summarised by Schiller (1976) thus:

*"the sum of the process by which a society is brought into the modern world system and how its dominating stratum is attracted, pressured, forced and sometimes bribed into shaping social institutions to correspond to or even to promote, the values and structures of the dominant centre of the system" (Schiller, 1976: 9)*

*Schiller's argument emphasized on how America took over the European powers namely the British French and the Dutch. The continued growth and expansion of the US economy military and technological power thus makes it dominate the global economy. This becomes possible through informational power which allowed the US to dominate that field. Communication knowledge thus becomes a major means through which values, lifestyles were transmitted to other parts of the world (Thussu, 2006) Other areas which allowed the domination of the United states over other regions include movie markets (Hollywood); and the export of television programs to some parts of Latin America; cartoons and comics that promote capitalist ideologies; Advertising, which further shapes these philosophies (Thussu, 2006).*

This perspective becomes relevant for this discourse considering its emphasis on how emerging economies become redundant due to the influence of western cultures. Different policies and programmes thus became avenues to further entrench western values in the hearts of the teeming Nigerians with the aim of 'modernising' the nation. Consequently, indigenous cultures were stifled; western values became the norm and the benchmark for modernisation. Gradually, cultural and creative industries began to lose fervour. Calabash carving business in Oyo, pottery business in the north and among gradually began to produce at a very low capacity due to low patronage. The spill over effects of these colonial activities are obvious regarding the attitude of Nigerians to cultural products. Further reasons why the industry is not producing the desired results are discussed below

### **Ethnicity**

We may need to further argue in this paper that one of the major impediments to the growth of cultural industry in the country is the challenges of corruption and ethnicity. In explaining ethnicity as a concept, Thomson (2000) argued that

it 'focuses more on origin and descent, rather than geographical consideration of a state'. Nnoli (1978) and Otite (1993) highlight attitudes in ethnic issues: people place their ethnic values over the interest of others and even the society; the interest of individuals and natal groups are usually promoted, such interest tends to complicate issues and on the long run, threaten collective co-existence, ethnicity is usually enforced by other factors like religion, language among others. This has been a major issue affecting the growth and development of the industry. This can be traced to the wake of independence when the clamour for political leadership was on and ethnicity was used as an instrument for assuming leadership positions. Leaders in each ethnic region therefore abhorred any form of development that did not come from their region at this period. Thus, some valuable antics were shipped to Europe, while some were stolen and sold to interested buyers. The industry thus suffered neglect in the hands of the leaders at this period.

Aside this, the oil boom at the wake of independence created a serious neglect for the development of the industry; attention was focussed on the exploration of oil considering its economic gains at that period. This further created tensions among the ethnic groups as there were moves by leaders from each ethnic group to 'access' oil for their selfish benefit using their ethnic group as platforms to perpetrate this. The nation has witnessed series of ethnic clashes as a result of the selfish ambitions of these erstwhile leaders. While a number of countries have properly utilised and benefitted from their cultural heritages, in the country, a number of these cultural heritages have been neglected, vandalised, lost or suffered arson or theft due to the challenges emanating from ethnicity. The creative industry in Arkansas, for example, employs nearly 27,000 individuals and generates \$927 million in personal income for Arkansas citizens alone. In North Carolina, the wages and income of workers employed by creative industries infused \$3.9 billion into the state's economy in 2006. And in Massachusetts, the 17.6 percent yearly growth of the cultural sector contributed \$4.23 billion to the state's economy. However, in the whole of Nigeria, access to a meaningful data might almost be impossible and where available it is ridiculously small. For instance, as regards tourism in the country as at 2004, it was estimated that about 190,000 international air arrivals with visitor spending at US\$ 280 million for 2004. This of course is a reflection of the fact that the industry is facing a lot of challenges which make it impossible for it to compete favorably with its counterparts in other parts of the world. Find below a table describing the economic benefits of cultural industry in some selected countries:

Table 2: Number of persons\* directly employed in the cultural sector in the European Union (1995)

| Country             | Total.    | Performing art | Heritage & education | Cinema & audiovisual | Publishing & recording | Press   | Crafts  |
|---------------------|-----------|----------------|----------------------|----------------------|------------------------|---------|---------|
| Germany             | 100,760   | 100,000        | 80,000               | 200,760              | 170,000                | -       | 450,000 |
| Austria             | 3,681     |                |                      | 3,681                |                        | -       | -       |
| Belgium             | 57,653    | 12,400         | 10,970               | 20,889               | 6,485                  | -       | 6,909   |
| Denmark             | 17,549    |                | 2,900                | 14,699               |                        | -       | -       |
| Spain <sup>1</sup>  | 257,113   | 42,400         | 21,930 <sup>2</sup>  | 88,523               | 32,260                 | -       | 72,000  |
| Finland             | 33,566    | 9,060          | 8,560                | 7,025                | 1,971                  | -       | 6,950   |
| France <sup>3</sup> | 745,158   | 160,000        | 96,400               | 177,108              | 95,180                 | 66,470  | 150,000 |
| Greece              | 10,134    |                |                      | 10,134               |                        | -       | -       |
| Ireland             | 31,536    |                | 1,500                | 6,086                | 1,800                  | -       | 16,000  |
| Italy <sup>3</sup>  | 495,586   | 104,000        | 36,413 <sup>2</sup>  | 144,023              | 64,201                 | 63,946  | 83,000  |
| Luxembourg          | 2,320     |                |                      | 2,320                |                        | -       | -       |
| Netherlands         | 15,647    | 35,000         | 15,961               | 57,186               | 22,500                 | -       | 21,000  |
| Portugal            | 35,918    | 12,000         | 4,000                | 8,918                | 2,500                  | -       | 8,500   |
| United Kingdom      | 511,743   | 90,000         | 71,600               | 198,543              | 25,400                 | 101,100 | 25,000  |
| Sweden              | 60,907    | 33,000         | 3,500                | 10,907               | 3,500                  | -       | 10,000  |
| Total               | 3,415,318 | 604,111        | 353,734              | 950,802              | 425,787                | 231,516 | 849,359 |

Notes:

1) To this total the Spanish add the graphic arts and related activities, audiovisual equipment, manufacture of musical instruments, photographic and cinema laboratories. (2). Excluding art teaching but including architecture. (3). Including the press

\* The figures given are estimates derived from diverse sources. They relate to the number of people working in the cultural sector regardless of status (full-time or part-time). Source: European Commission (1998)

The tables above give a picture of the benefits of cultural industry in selected countries and without mincing words, this development calls for attention in Nigeria. While the nation in recent times have made frantic efforts in addressing the challenges bedeviling this sector through the establishment of agencies and parastatals, they have not been able to achieve the expected results due to a



number of challenges (not limited to Nigeria only) ranging from lack of skilled manpower (project management, finance, bookkeeping, marketing etc.), lack of monetary resources & skills to access funds, aside this, a larger proportion of the work are being undertaken by non-professionals. Further, there is lack of business spirit amongst the locals (Government handouts) and public/Private relationships are non-existent. Moreover, there is a lack of an enabling environment for the private sector involvement, the sector lacks reliable statistics and market information and the existing incentives and investment procedures are not attracting investment in the tourism sector travel.

### **Other factors**

Hugo Achugar (in Canclini and Moneta, *et al.*, 1999) described the inconspicuousness of cultural employment in Latin America, which according to him “means not only that society does not ‘value’ cultural work as a source of employment and wealth, but also that there is a lack of awareness of its importance and meaning,” this same situation can be said of cultural industries in the country. This value issue thus constitutes the major challenges in which other ones revolve around. In spite of the vastness of these resources in the country coupled with the composition of youths in the country, not much has been heard regarding the utilization of the industry for the benefit of youths. The question is: why has the nation not able to fully harness the resources to the benefits of these young ones. One must say that the first problem relates to awareness issues. Quite a number of these sites are not given the needed attention thus making it difficult for the young ones to see the need to properly pick a career in tourism and heritage related studies. School curricular has failed to synergize economy and cultural industries. So what these young ones are brought up to understand is that, the nation is blessed with human and natural resources without a focus on the potential economic benefits from these resources. Aside this, this government attitude is equally reflected in the areas of funding. Until very recently, cultural sites have received very little attention in terms of funding; roads leading to the places are dilapidated, structures around the sites moribund while the location itself looked empty and uninviting. The reason is simple; the government has not made adequate funding available to these sites. The managers in these locations are often worn out due to age and lack of incentives. In other areas of cultural industries which have thrived in the country namely stand-up comedy, film and drama, practitioners have equally complained bitterly of lack of attention from the government in the areas of support. They are bedeviled with financial challenges coupled with piracy issues. Quite a number of these practitioners have become indebted due to the failure of the government to provide the needed support for them.

The attention of the government over the years have focused on oil, the main stay of the economy and the government on several occasions have done

everything possible to support young ones interested in these areas. At one point in time or the other, politicians have voiced out their opinions on why it is abnormal for non-science student to go outside of the shores of the country for further education. The belief is that such areas lacking technological flavor may have nothing much to offer the country economically. In addition, orthodox religions have also discouraged the development of the field in the sense that some of these areas are regarded as evil, cultic and must therefore be avoided like a plague. These have pushed a number of young ones away from these areas as an average Nigerian shared strong sentiment with these modern beliefs. A number of industries which should be making money and contributing to the social and economic development of the country have been abandoned. Parks are no more visited; western cultures have replaced all the existing cultural values. Any attempt to resuscitate culture is usually met with stiff opposition. Several cultural values of the country which should have been a very good economic benefit have not thrived under the religious challenge. Any cultural artifact is termed evil; those who carry it are also believed to be evil and as such, turning such cultural heritage into economic gain is difficult. Parents hardly encourage their children to visit different sites where the nation's cultural heritages are kept; parents are not willing to visit the place and the implication is obvious on the economic development of the sector. The implications of these are not farfetched. The nation has continued to experience increased poverty, high level of unemployment and loss of cultural values, to mention a few.

Further, quite a number of youngsters in the country are not willing to venture into some aspects of the industry based on the belief that it is archaic and may not bring the desired economic benefits within the expected short time. An average youth interested in cultural industry desires to be a stand-up comedian or a music/drama artiste. This reason is because with natural abilities/talent, it might still be possible for the youths to succeed with or without government support. This might be impossible in other areas because government inputs are seriously needed coupled with some of the issues raised above. While one must not completely absolve the youths of the blame as well, one must also point out that these fears expressed by the youngsters are a bye product of the attitudes of the policy makers from the onset regarding cultural industry in the country.

### **Conclusion**

Cultural and creative industry has become the mainstay of several economies in Africa and the entire globe. *In the US*, cultural industry generates \$166.2 billion in economic activity every year: 5.7 million full-time equivalent jobs; \$104.2 billion in household income \$7.9 billion in local government tax revenues \$9.1 billion in state government tax revenues; \$12.6 billion in federal

income tax revenues. In sub-Saharan Africa, Kenya makes \$500 million every year from tourism alone. The questions we need to ask ourselves are: What are we doing as a country to improve the state of cultural industries in Nigeria? The need to improve on the current state of cultural industry in the country therefore becomes very important considering the enormous benefit it has to offer the country.

We shall divide our suggestions into two: the first one addresses the general public including the policy makers while the second one deals with the professionals in the field. For the industry, more attention should be paid to the field (through legislation); for example, offering incentives targeted at the arts and culture sectors as well as development initiatives, entrepreneurial training, marketing programs would go a long way in addressing this challenge. The nation at present depends solely on petroleum. There is need to explore other areas and cultural industry is one of the options available. When the government pays attention to this sector, it will in turn attract private investors. All these can further be achieved through funding. At present, it appears that the sector may not be enjoying the necessary financial backing needed to keep the sector alive. Some of the challenges experienced in the sector may partially be as a result of funding. Equally, there is need to pay attention to awareness programmes. This becomes important considering the mix-up between religion and culture. Efforts must be made to create enlightenment among the citizens so that they can understand the difference between religion and culture. Such awareness can involve print and electronic media, visiting churches and mosques in order to enlighten them and organizing seminars and workshops. This will go a long way in getting the members of the public informed as far as cultural industry in the country and religion are concerned. Further, public/private partnership must be encouraged. Programs of this nature have been taking place in the country. This aspect can further be explored in the industry. The sector needs to partner with the private sector so as to further improve on the sector. Also, the government and other stake holders must identify the pivotal creative industries or clusters in the state and develop it to achieve expected results. In addition, security issues and power in the country must be addressed by the stake holders. A defect in one aspect of life affects the other. When issues of power and security for instance are not tackled, it affects the influx of tourists to the country. Efforts therefore have to be made to address these challenges so as to make the nation attractive to tourists from all parts of the world.

For the professionals, the cultural workers also have roles to play as far as improving on the sector is concerned. The development of the industry to the expected standard cannot be left in the hands of individuals and policy makers alone. The responsibility lies with the cultural workers because they are needed

in providing the needed guidance and direction which others outside the field can follow. Some of the roles they need to play include better communication between existing professional associations in all creative industries, to enhance joint working and give each industry stronger lobbying power on issues affecting cultural industries; where there are no professional organizations, they need to be set up. Also, cultural workers need to be more assertive in their professional endeavors. Attempts to address some of the issues raised here would mark a right step in the right direction for social and economic development of the country.

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