

**AN APRIORI AND POSTERIORI DOCUMENTATION OF NEW OPPORTUNITIES IN
NIGERIA'S CULTURE AND CREATIVE INDUSTRY (C & CI)**

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Abstract

This essay takes a look at new opportunities in Nigeria's Creative Industry that mandates all practitioners to be informed with a view of informing and educating their audience and new entrants into the Creative Industry. The media agenda-setting mandate demands that media practitioners and indeed all professionals in the Creative Industry should be informed in order to inform others for proper mirroring of society. The study dug into the primary and secondary materials available, did some focus groups interviews with the researcher's experience to open up new vistas of research and studies into the growing industry that sets Nigeria as one of the foremost competitors for Hollywood and Bollywood. Nigeria remains the ever growing breeding ground for Nollywood industries. This essay lays the foundation for further observations and/or attendant recommendations for further studies in Nigeria's culture and creative industry (C&CI).

Keywords: An Apriori (past view), Posteriori (future view), Documentation, New opportunities, Nigeria's culture and creative industry (NC&CI).

Introduction

The horizon of Nigeria's Creative Industry is so wide and diverse. To do justice to this analysis there is a need to look at the following:

- Culture and Creative Industries (C&CI)
- Culture and Creative Industries Institutions (C&CII)
- Culture and Creative Industries Content Creators (C&CICC)
- Culture and Creative Industries Distributions (C&CID)
- Culture and Creative Industries Consumers in Artificial Intelligence and Robotic Engineering (C&CICAIRE)

A holistic apriori or aposteriori (rear-mirror and futuristic view or look at the total evolutionary developments of the Culture and Creative Industry (C&CI) in Africa in general or1 as a whole and Nigeria in particular will reflect so many changes. These changes are on-ongoing projects into the new digitization era and only God knows where the changes will end or lead us to. For just a few examples, the broadcast Industry as witnessed by the researcher has witnessed changes from colonial to post-colonial that witnessed analogue editing that dovetailed to digital editing, his-master's voice-playing equipment or players that saw the birth of new equipment such as Uher, Niggra, Studer, etc. players to modern cassette and CD players equivalents. Yesterday's broadcasters were moving broadcast leg walkers/workers that move microphones to the audience but today microphones are moving themselves to the audience via drones and other recording broadcast gadgets! Shaibu S.A (2021).

All these are just to mention but a few out of the many changes. These changes introduced new personnels and new equipment needs that demand another new sets of new manpower needs.

Ojoma (2022) affirms:

According to some predictions Artificial Intelligence (AI) will produce a top 40 pop song by 2027, generate creative videos by 2028 and write a New York Times bestseller by 2049 (WEF 2018)

The beat of these multifaceted changes continues with digitization. Even Covid-19 has introduced new dimensions of changes that were never imagined/envisaged. All these too are introducing new personnel needs from production to distribution and ultimately to consumption stage.

We are yet to see the end of the new normal in the diversity of changes that are yet to be seen or witnessed.

The changes we are witnessing in Nigeria, compared with other developed economies can be seen to be rudimentary in content, quality and quantity. These changes have its attendant challenges from the music label era to the royalty era with its numerous/remuneration problems to the present streaming era of different platforms and their incapacity to meet the growing expectations of the owner of the Creative Industry. Ojoma Ochai (2022) reflected the dilemma of the intellectual property owner.

According to a study commissioned by the world intellectual property organisation (WIPO) and published in June 2021, the market-centric and the user-centric models fail to adequately remunerate performers.

This reality cuts across all the spectra of the creative industry stakeholders not only in Nigeria, but other countries of the world.

Culture and Creative Industries (C&CI) in Nigeria

The Culture and Creative Industries (C&CI) in Nigeria according to Shaibu (2002) Florida (2002) Landry and Bianchini (1995) must include, but not limited to include the following:

1. Fine Arts
2. Sculpture
3. Pot Industry
4. Photography
5. Arts and Crafts Industry
6. Music
7. Architecture
8. Design
9. Fashion
10. Film
11. Performing Arts
12. Publishing
13. R & D
14. Software
15. Toys
16. Games
17. TV
18. Radio
19. Writing
20. Textiles
21. Heritage

Unesco sundry publication states that the creative industries sector is made up of 16 distinct industries:

- advertising
- architecture
- visual art
- crafts
- fashion and textiles
- design
- performing arts
- music
- photography
- film and video
- computer games
- radio and TV
- writing and publishing
- heritage

- software/electronic publishing
- cultural education

(source: www.gov.scot)

Unesco further stated that:

The creative industries refers to a range of economic activities which are concerned with the generation or exploitation of knowledge and information. They may variously also be referred to as the cultural industries (especially in Europe (Hesmondhalgh 2002, p. 14) or the creative economy (Howkins 2001), and most recently they have been denominated as the Orange Economy in Latin America and the Caribbean (Buitrago & Duque 2013).

Howkins' creative economy comprises advertising, architecture, art, crafts, design, fashion, film, music, performing arts, publishing, R&D, software, toys and games, TV and radio, and video games (Howkins 2001, pp. 88–117). Some scholars consider that the education industry, including public and private services, are forming a part of the creative industries.[1] There remain, therefore, different definitions of the sector (Hesmondhalgh (2002)

These, among others, are, according to Lash and Urry (1994) UK Department of Culture, Media & Sports definition are:

.....Industries which have their origins in individual creativity, skill, and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property.

The personnel of these industries include, but not limited to actors, actresses, producers, directors, writers, anchor-persons, comedians, musicians, sculptors, announcers, studio engineers, stage managers, publishers, editors, newscasters, cultural officers, advertisers, PR Officers, marketers, painters, lighting engineers, makeup artists, commentators, analysts, interviewers, cameramen and women, ICT/Digital Officers, cartoonists, graphics, data managers and other auxiliary officers.

Culture & Creative Industry Institutions (C&CII) in Nigeria

1. Federal Radio Corporation Of Nigeria – FRCN
2. Nigeria Television Authority
3. State Radio & TV Stations
4. Nollywood
5. Kannywood
6. Nigeria Film & Video Censors Board
7. Nigeria Copyright Council
8. Independent Radio & TV Stations
9. Newspaper Houses
10. Advertising Companies
11. Recording Companies
12. Cultural Centres
13. Independent Creative Outfits
14. Film Cinema Houses
15. Museums & Monument Centres
16. Culture & Creative Galleries
17. National Theatres

Shaibu (2022)

These Creative Industries have been hampered from growing as a result of our resource-curse folly that makes it impossible for the Cultural and Creative Industries (C&CI) to be developed or properly boosted to be money-spinners that can boost the Gross National Product (GNP) of Nigeria. Other developing and developed economies emphasis on their cultural and creative industries (C&CI) is at variance with what is happening in Nigeria. Hitherto, there has been no programmed or planned maximum government support for the cultural and creative industries of Nigeria to grow with new initiatives.

Contributions to national growth and development aside from the tepid and ritualistic grants, monthly personnel costs without plans for research, growth and development are merely palliative. If the institutional transformation is minimal, how then can we talk of digital intervention? The world cannot wait for Africa or Nigeria!

As a result of Nigeria's lack of support or minimal support for the culture and creative industry (C&CI), the skill and competencies needed to participate in the new digitized model of creative productions are lacking (Ojoma Ochai 2022).

These and lack of training and retraining makes the challenge of cultural and creative industries upgrade for digital shops, digital streaming techniques, digital marketing of cultural and creative products a tall order in Nigeria.

Culture and Creative Industries Content (C&CIC) in Nigeria

Right from the ancient to modern, as well as pre-colonial period, the creative industry has been blossoming in Africa in the juju or masquerade culture as well as in the iron and smelting technology, weaving, bead making, carving, baticking, wood crafting, stone writing, musical instruments, traditional religions, sculpture, embroidery as traditional artistic creative arts have been seen to be associated with these traditional African creative industries, content rights from the beginning.

Today, evolution has made us now to see the:

- Arts components of African Creative Industries
- Dance components of African Creative Industries
- songs components of African Creative Industries
- Film components of African Creative Industries
- Video components of African Creative Industries
- Artificial Intelligence/Robotic components of African Creative Industries

But most of these are still in their rudimentary or analogue formats begging for upgrades into the new digital formats as is present in some developing and developed economies of our world.

Culture & Creative Industry Content Distribution (C&CICD)

Our look at Culture and Creative Industry Content Distribution in Nigeria reflect that there are many ways to do this distribution chain. The original base of African distribution can be said to be rooted in barter trades where one good is exchanged for the order. This was followed by our different transactions in National and International currencies and cryptocurrencies.

Today, different works of arts are now distributed through:

- Interpersonal trade
- Inter-communal trade
- Inter-state Trade
- National trade
- International trade
- Digital marketing that is via blockchain technology (Ojoma Ochai 2022) where unique digital certificates called non-fundable token that is impossible to duplicate as a prelude to digital marketing.

Ojoma Ochai (2022) Opined that:

The content for creative distribution and accessing cultural expressions has been disrupted by digital transformation such as Artificial Intelligence (AI) blockchain and extended reality (XR) which includes immersive technology like augmented, virtual and mixed realities) are disrupting traditional business models in the Cultural and Creative Industries.

Culture and Creative Industries Consumers (C&CIC)

The music Industry has moved from the analog to digital productions, from Decagram to Polygram productions eras in Nigeria and today the music intellectuals property owners (the musicians) their Producers, Directors and Promoters have to migrate from the problematic royalty era to the now near scientific and easy to monitor digital streaming era to get the dividends of their sweaty creative endeavours that are patronized by the consumers via different digital platform like Spotify and others. Shaibu S.A (2022)

Other Observations

The Film Industry has moved tortoisly from cine era to video era and are now bracing up with the diverse challenges of digital film or video productions. Like other creative genres, there has to be a movement from the raw materials to the processed goods for the consumer to be attracted for patronage. In the case of the Film Industry, scripts must be written, rehearsed and produced for recordings at different locations for proper actualization of the raw materials (the script) for the producer/director to actualize for sale.

The film industry's different production processes in different production chambers are in turn fast giving way to different digital, artificial intelligence and modern challenges of production that knocks off actual props, settings and locations for plastic replacements in a multi tasking new normal film production regimes to the chagrin of different film actors, actresses, producers, directors, costumers, lighting experts, etc. who must change or be changed out of the present realities of film productions.

Culture and Creative Industries (C&CI) New Challenges in Artificial Intelligence and Robotic Engineering in the Digital Creative Economy

Studies have shown that Nigeria has not been forthcoming in the improvement of the original format of the Cultural and Creative Industries. If this is the sad reality, how can we talk of being part of Artificial and Robotic Engineering challenges in the Cultural and Creative Industries (C&CI)?

The enabling environment such as the national film village(s), production studios, editing studios, production equipment, digital backups, etc. as we have in Hollywood, Los Angeles, USA is not in Nollywood or Kannywood or other emotional names that we give ourselves. The Abuja film village International (AFVI) and other states initiatives at Creating Film villages have not been met with the political will on the part of Nigeria's political actors at all levels.

The Ministries of Culture all over the land are only Programmed for annual dancing festivals or competitions. The National Theatre at Iganmu Lagos is torn between being sold to the public and lying perpetually dormant with occasional dance and singing festivals.

Findings and conclusions

Ojama Ochai (2022) **New Opportunities and Challenges for Inclusive Cultural and Creative Industries in the Digital Environment**, published by UNESCO (2022) **Reshaping Policies for Creativity: Addressing Culture as a Global Public** Good is very relevant in its conclusion and for the study's findings:

Although the majority of countries have policies aimed at the digital transformation of cultural institutions and Cultural and Creative Industries, more action is needed to ensure that a diverse range of active (especially in terms of size, geographical location and gender) can participate in digital creative economy.

- Shaibu (2021) recommendation for a policy or agenda on Nigeria's Creative Industry in which government must create the enabling environment for an improvement in the Creative Industry's value chain by proper fundings of all components of the Nigeria's Culture and Creative Industry (NC&CI) is relevant to this study.
- Need to bridge the digital divide of 77% access to 4G in urban areas, and 22% access to 4G in rural areas for the Creative Industry in Nigeria to be able to access itself with developmental strides in the developed economies in order to boost digital literacy and improved digital access.
- In order not for Cultural and Creative Agencies/personnels not to lose out, they must be abreast with the tides of times of ICT, Artificial Intelligence and/or Robotic Engineering by being current with the debilitating changes in the industry.

Conclusion

For Nigeria to play her role properly as the giant of Africa, it must take its pride of place as a pacesetter in leading innovations in Cultural and Creative Industries (C&CI) in Africa.

As the openings of the variety of Cultural and Creative Industries are wide and varied, so as are the new personnel opportunities in conventional culture and creativity platforms, Information Communication Technology (ICT), Artificial Intelligence, Robotic Engineering, etc. Even present multitasking that seem to reduce such opportunities in a lean and fit new normal compression or reduction of personnel for the realization of the objectives of culture and creative industries (CCI) has been seen not to have the capacity of reducing the number of these new opportunities.

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