

# Creative Industries in Nigeria: Challenges and Solutions from the Nigerian Publishing Industry Perspective

Augustine Uchenna Nwodo  
School of Media & Communication, Pan-Atlantic University, Ibeju-Lekki, Lagos, Nigeria  
Email: [uchenna.nwodo@pau.edu.ng](mailto:uchenna.nwodo@pau.edu.ng)

## Abstract

Nigeria has a deep pool of creative potentials capable of contributing enormously to the growth of her economy and that of the continent. This is exemplified in some of the sectors of the creative industries in Nigeria such as film, music, fashion and art that have launched themselves into global reckoning. However, the deep wealth of creative talents in Nigeria is far more than the few thriving sectors of the industries. In other words, there is still so much to be tapped in the creative sector of Nigeria's economy. Therefore, drawing from secondary sources and interview of leading publishers in Lagos, this paper argues that though some sectors of the creative industries in Nigeria are doing well, Nigeria is yet to maximize her deep creative talents. This is due to lack of infrastructure alongside numerous other challenges in the industries. This paper looked at the challenges of creative industries in Nigeria through the lens of the Nigerian publishing industry. It also suggests solutions capable of repositioning the industries for greater heights.

**Keywords:** Nigeria, Economy, Creative Talents, Creative Industries, Publishing Industry.

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## 1. INTRODUCTION

Creative industries are rapidly growing sectors of the world economy in terms of vast creativity, job creation and contribution to the economy of many countries. According to the Organization of Economic Cooperation and Development (OECD) cited in Nzeaka, Ehondo and Ashiru (2021, p.45), "creativity and innovation are contributing in no small measure to the growth of the economy of many nations". Creative industries refer to various activities emanating from human creativity, skills with the potential of creating wealth and job opportunities. The Department of Culture, Media and Sport (2008) defines 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". For Davies and Sigthorsson (2013, p.1), "creative industries is an umbrella term that comprises of activities, products and services, possessing the defining features of human creativity, conveys meaning and contains intellectual property of individuals or groups". Thus, there is a combination of creativity, production and commercialization of creative goods and services in the creative industries concept (Moore, 2014). These creative contents are basically protected by copyrights and have the potential of generating economic wealth (UNCTAD, 2010).

The definition of the creative industries concept varies in different countries and contexts. Hence, there is yet no universally accepted definition of creative industries concept. However, in historical terms, creative industries as a concept, was born out of the cultural industries popularized by Adorno and Horkheimer in 1994 (O' Connor, 2010). A new ideology developed out of the cultural industries that conceptualized the cultural forms as having economic value than just cultural artifacts (Onyeator, 2019). In other words, there is a combination of symbolic value and economic value in the cultural production of any country. However, there are common fundamental characteristics of creative industries. These are; creativity, symbolic meaning, intellectual property, use value and mass production (Galloway & Dunlop, 2007).

Creative industries as a concept is believed by scholars to have originated from Australia in the 1990s (Howkins, 2002). However, the creative industry concept gained more traction during the regime of Tony Blair as the Prime Minister of Britain with its formal recognition as a driver of economic development. The Labor government in power developed Creative Industries Task Force and the 1998 Creative Industries Mapping Documents which became a breakthrough in cultural policies (Flew, 2012). Thus, United Kingdom's Department of Culture, Media and Sports (DCMS) delineated the creative industries as an important source of human innovation with the potential for contributing to national economy. This is in consonance with the position of UNCTAD (2008) which states that, creative industries are one of the most dynamic economic sectors in the world which offer wide range of opportunities for cultural, social and economic development of nations. This served as transition into a new model of sustainable development not just for the United Kingdom but also for European development strategies (Lazzeretti & Capone & Secilmis, 2016). Hence, DCMS (2008) identifies the following as sectors in the creative industries; advertising, the arts and antiques market, crafts, design, architecture, interactive leisure software (video games), music, the performing arts, publishing, designer fashion, software, television and radio.

Thus, according to Kampfner (2017), the creative industries have been the fastest growing part of the economy of United Kingdom. The creative industries of United Kingdom contribute almost £90 billion net to the national Gross Domestic Product (GDP) and creates one in 11 jobs. Moreover, these jobs, unlike any other sector of the British economy, are not prone to being lost to machine automation (Kampfner, 2017). In the same vein, Hooton (2016) observes that UK creative industries have generated almost £10 million an hour as well as 1.9 million jobs in 2016 alone according to DCMS record. Hence, the creative industries have been so successful in the United Kingdom such that their creative economy has become the key driver of UK economy (British Council, 2014).

On the same note, the overwhelming success of the UK's creative industries prompted many other governments around the world to begin to incorporate the creative sector of the economy as a key driver of their national economic strategies. For instance, according to the Australian Research Council (ARC) Centre of Excellence for Creative Industries and Innovation (2013), the creative industries sector of their economy created more than half a million jobs within two decades. In a study carried out and documented by EY Report (2015) covering five regions of the world, it is discovered that the creative industries contributed \$2.250 billion to the world's Gross Domestic Product (GDP) in 2013 as well as employing over 29 million people worldwide. There are equally remarkable success stories in the creative industries in Asia. For instance, the creative industries sector in Hong Kong was valued at \$110 billion in 2014, and creating over 210,000 jobs (GovHK, 2016). As observed by Offiah (2017), there is a vibrant contribution of the creative industries activities to the world economy in different regions. For him, Asia is in the leading position in contribution to the creative economy of the world due to their large population and skilled labor. In the same vein, many other countries of Europe, South America have taken necessary steps in localizing creative industries sector of their economy due to the immense potentials of the sector to the world economies.

Furthermore, Africa's creative industries are one of the fastest growing sectors due to the large pool of creative talents in the region. Africa's growing creative products in the areas of film industry, music, literature, creative arts etc. have been on the world stage. According to African Politics and Policy (2016), Africa's cultural and creative industries are generating \$4.2billion and 574.500 jobs, making it a key driver of sustainable development in the region. However, despite the huge creative potentials in Africa, African Business (2014) observes that her contribution to the world economy in this sector is still negligible due to infrastructural deficiency. This situation is reflected in Nigeria which has a high level of human creativity but not much have been done to uncover the potential of its creative industries.

Creative industries in Nigeria have huge and diverse potentials for wealth creation-contributing richly to the economic development of Nigeria (Nwankwo, 2018). There are several areas of creativity in the Nigerian creative industries with wide range of potentials. These areas of creativity according to the Mapping of Nigeria Creative Industries Report of Lagos Pilot Study (2013) include; advertising, architecture (interior décor, landscaping etc), arts and crafts, fashion and design, home video, film, television, radio, music, performing arts, (carnivals, dance, drama festivals, stand-up comedy theater arts), publishing, tourism and hospitality, visual arts and animation. All these sectors of the creative industries in Nigeria have diverse potentials for wealth creation as they contribute to the development and economy of the country (Nwankwo, 2018). For instance, according to the Mapping of Nigeria Creative Industries Report of Pilot Study (2013), Nigerian film industry (Nollywood) is recognized as the second largest film industry in the world with potential annual growth of N522 billion, and producing over 250 films per annum. The film industry in Nigeria also provides employment to over one million Nigerians. On the same note, the Nigerian music industry is growing stronger and producing renowned artists recognized in Africa as well as globally (Nwankwo, 2018). A good reference point is the recent winning of Grammy award by Burna Boy in March, 2021. EY Report (2015) observes that the music industry is fast growing with an annual production of over 550 albums as well as an expected yield of US\$1billion in sales in the year 2016. Again, the creative industries in Nigeria were projected to reach \$86 million for 2020 (PWC, 2016). Furthermore, the National Bureau of Statistics (2015) puts earnings from fashion and design at N2 trillion of Nigeria's GDP.

However, despite the laudable contributions of the industries in Nigeria, many scholars (Schercliff, 2015; Sanyaolu, 2019; Akinola, 2019) have noted that the industries are struck by challenges which have hindered the actualization of their full potentials. This study therefore seeks to examine the challenges of the industries through the lenses of the publishing industry.

## **2. PUBLISHING INDUSTRY IN NIGERIA**

Publishing industry in Nigeria is a sector of the creative industries. It possesses the basic characteristics of creativity, intellectual property, symbolic meaning, use value and with a large scale method of production. Hence, Oyekanmi & Tomomowo-Ayodele (2018), define publishing as a creative process that transforms creative imaginations of authors to produce different categories of books and other publishable materials. Publishing transforms human creative intellect into books and other publishable materials that convey, sustain and upgrade

the cultural values of a people. In other words, the publishing industry presents to the public cultural goods that impact the society in dynamic ways (Tomasevic & Lebeda, 2014). It involves publication of books, magazines, newspapers, music, photographs, CD-ROMs, etc from the conceptual stage to actual marketing of the published materials (Tomasevic & Lebeda, 2014). The Nigerian Publishing industry exists for cognitive development, preservation and transmission of cultural values (Ihebuzor & Ihebuzor, 2016).

Moreover, publishing industry in Nigeria, as a sector of the creative industries, plays an important role of contributing to the economic development of the country (Ubong, 2018). As observed by Ighapke (2020), publishing industry in Nigeria has huge potentials as it transmits knowledge from one generation to the other, and bringing intellectual/economic development. It is a source of employment to many Nigerians through job creation and adding to the Gross Domestic Product (GDP) of the country. Hence, according to the National Bureau of Statistics (2017) Reports, the contribution of the publishing industry in Nigeria to the GDP was N29.8 billion. Nigeria has the largest publishing industry in West (Shercliff, 2015). Thus, the industry provides job opportunities such as publishers, printers, artists, designers, sales representatives, marketers and so on (Oyeyinka, Aganbi & Atewolara-Odule, 2016). According to Tomasevic and Lebeda (2014), the economic goal of publishing industry is profit. Also Ihebuzor and Ihebuzor (2016) emphasize that publishing industry is a business enterprise which involves a combination of ideas from creative minds and the purpose of profit. Thus, publishing has a direct link to national development which can be socio-economic, intellectual or in form of cultural transmission.

### **3. STATEMENT OF THE PROBLEM**

As impressive as the above figures are with the conceivable potentials in the creative industries in Nigeria, Nigeria is yet to maximize these creative potentials for economic growth. In other words, it still lacks the infrastructure and capacity to commercialize its creative talents and benefits from the vast wealth of these talents. This is due to obvious challenges in that sector of Nigerian economy. For instance, from all the identified creative sectors in Nigeria, only certain component sectors are prominent and thriving namely; film, music, fashion, arts, architecture and software (Akinola, 2019). The situation of the publishing industry in Nigeria leaves much to be desired. Scholars (Ihebuzor & Ihebuzor 2019; Sanyaolu, 2019; Oyeyinka, Aganbi & Atewolara-Odule, 2016) are in agreement that the publishing industry in Nigeria is not performing as expected due to numerous challenges. This is in line with the report of the National Bureau of Statistics (2019) which observes that the publishing industry in Nigeria recorded a decline from growth rate of 4.6% in Quarter 2 of 2019 to 2.93% in Quarter 3 of 2019. The Nigerian Publishers Association (NPA) lamented the declining state of the publishing industry in Nigeria saying that the death of publishing industry in Nigeria is imminent if nothing is done about its declining state (Wahab, 2021). Therefore, this paper examines the challenges faced by creative industries in Nigeria that prevents the development of its potentials with particular focus on publishing industry sector.

### **4. METHODOLOGY**

This study was done through review of existing literature. The secondary sources comprise of journal articles, newspapers, books etc. In addition, in-depth interview method was used to gather data from Nigerian publishers in Lagos who served as respondents. A total of five publishers were interviewed. Four of the interviewees are mainstream publishers while the remaining one is a self-publisher. Purposive and snowballing sampling techniques were employed in selecting the respondents. The interviews were conducted online and an interview guide was the research instrument used in the study. Excerpts from the interview will be cited at intervals in the discussion session.

### **5. DISCUSSION OF FINDINGS**

From the review of existing literature and interviews conducted, this study found that the inability to maximize the potentials of the creative industries in Nigeria and publishing industry in particular is attributed to numerous challenges in the sector. The findings reveal similar challenges across all the sectors of creative industries in Nigeria. Hence, from the findings, the creative sectors of Nigerian economy are plagued with challenges of poor national policy on creative industries, piracy, inadequate infrastructure, bad state of economy in Nigeria, poor funding, deplorable state of paper mills in Nigeria, lack of modern publishing technology among others. These challenges are discussed in details below.

#### **National policy on creative industries**

It is not until the recent past, about six or seven years ago that the Nigerian government began to recognize, in a more serious manner, the importance of creative industries to the national economy (Onyeator, 2019). For Akinola, (2019), the indication of government's recognition of the creative sector of the economy began with President Jonathan's launching of the one billion dollars capital venture project. However, the promise of refocusing the creative industries in Nigeria for optimal functioning is yet to be concretely seen (Nwakunor,

2016). Thus, there is virtually no clear cut government policy guiding the creative industries in Nigeria. As observed by Nwankwo (2018), the true test of government's commitment to the creative industries in Nigeria depends on its readiness to articulate a coherent policy strategy with a view to developing clear objectives for the industries. With particular reference to publishing as a sector of the Nigeria's creative industries, there is no effective national policy on publishing in Nigeria (Oyeyinka, Aganbi & Atewolara-Odule, 2016). These scholars emphasize that the policy on publishing keep changing due to constant revision by successive governments in Nigeria. Such policy inconsistency is counter-productive in the industry. This has limited the creation of enabling environment for the publishing industry to thrive in the country as well as putting the Nigerian culture at the global stage. Emenyonu (2017) argues that lack of efficient policy direction on publishing in Nigeria has left publishing in the hands of non-professionals and making it all comers affair. One of the respondents in this study laments that *"government has so many policies that have over the time weakened the publishing industry"*. One of such polices is taxation on imported paper for publishing. He attributes the high cost of materials published here to high rate of taxation as these papers are not produced here in Nigeria. The interviews also reveal that due to weak regulation in the publishing industry in Nigeria, standard is compromised leading to poor quality control.

This lack of efficient policy for the publishing industry in Nigeria is attributed to government's lack of proper understanding of the concept of creative industries and their significance to national economy (Akinola, 2019). This paper aligns with this argument that successive governments in Nigeria, until recently, have not paid close attention to the creative sectors of the economy. The inattentive body language of the governments obviously suggests lack of understanding of the depth of wealth embedded in the creative industries while focusing solely on the oil economy. This posture of the successive governments in Nigeria reflects vividly on the delineation of the creative industries sector of the economy by the National Bureau of Statistics. In the NBS report (2017), there is no distinct place given to the creative industries as a sector of the economy. As Akinola (2019) observes, the sectors of the creative industries are scattered under different unrelated subsectors within non-oil sector of the Nigerian economy. For instance, the NBS report places publishing under information and technology sector. While other major sectors of the creative industries such as music, art, film, fashion, software and architecture are captured under manufacturing and entertainment. This runs contrary to other economies where the thriving creative industries such as UK, are given a distinct place in their GDP groupings (Akinola, 2019) and given adequate attention as well as monitoring. Thus, the creative industries in Nigeria are driven by the informal sector.

Moreover, the inability to group the Nigerian creative industries sectors under one heading by the NBS reflects on the non-accountability in terms of official reliable data of the industries earnings. Hence, though there are scattered pieces of information, comprehensive data on the creative industries in Nigeria are not available (Nwankwo, 2018). Thus, notwithstanding the government's pronouncement that creative industries in Nigeria add 1.4% earnings per annum to the national GDP, it cannot sufficiently be supported with data (Nwankwo, 2018).

### **Piracy**

The safeguarding of intellectual property against piracy, using a defined legislation, is a major challenge in the Nigeria's creative industries. Piracy is defined as the unauthorized use of copyright works, whether in print or digital form. It is the biggest problem facing the Nigerian publishing industry (Sanyaolu, 2019). The publishing industry loses huge amount of money due to the harmful effects of the activities of pirates in Nigeria. For Ubogu (2018), piracy is an endemic problem in the publishing sector of the creative industries in Nigeria affecting publishers, distributors and retailers alike. Oyeyinka, Aganbi and Atewolara-Odule, (2016) describes it as an institution in Nigeria. The entire publishing chain is robbed of the fruit of their work. On a very sad note, pirated works are usually low quality which will be bought by the public though at a cheaper price. The activities of pirates are even facilitated by digital technology. It is easier now to create and widely spread files electronically within a short time. Copyrighted works are also freely shared online thereby making the original owners of the intellectual property lose out on their labor (Ezekwe, 2019).

Likewise, the other areas of publishing, such as the Nigerian music, film and video industries are replete with activities of pirates who engage in publication of pirated CDs and DVDs. According to the Copyright Society of Nigeria 2012 cited in Offia (2017), piracy activities cost the music industry in Nigeria 50% potential revenue annually. Again, with digital technology, the activities of pirates and copyright infringements in the area of music publication are on the rise. There is easy download of music online into external drives and iPods without the consent of the original creators of the music (Offiah, 2017). The root cause of piracy in the industries in Nigeria is attributed to weak regulatory structures of the industries. According to a study carried out by Ridwan, Akashoro and Ajaga (2013), the continued thriving of the activities of pirates is as a result of lack of political will, weak legislation and poor implementation of the existing laws established to eradicate piracy. Secondly, the failure of government to establish and maintain efficient distribution channels of published works creates environment for piracy (Onyeator, 2019). Many Nigerian published works are distributed to other parts



of the globe through different channels without proper structure to benefit the original creators (Offia, 2017).

### **Inadequate infrastructure**

On a general note, the poor infrastructure situation in Nigeria poses another major challenge to the creative industries in Nigeria, and the publishing sector in particular. As observed by Oyeyinka, Aganbi and Atewolara-Odule, (2016), the power sector which is a catalyst for industrial development as well as road infrastructure is in a bad state in Nigeria. Industry owners in Nigeria have to develop their own basic infrastructure to remain afloat. Such situation invariably limits the ease of doing business in the industry. The failure by the successive governments to provide basic infrastructure-power, road, etc increases the cost of publishing and in some cases collapses the business completely. For instance, the publishing industry in Nigeria cannot work optimally without constant power supply. Dependence on fuel generators for electricity by industry owners skyrockets the cost of publishing. The situation has even deteriorated today in Nigeria with the pump price of diesel going for N800 per litre. In other words, the critical role of efficient power supply as well as all other infrastructural needs in publishing activities cannot be overemphasized.

### **Bad economy in Nigeria**

Nigeria's economy is in a bad shape. It is very difficult for the creative sector of Nigeria's economy to optimize its potentials in an unstable economy with very high exchange rate and low purchasing power of the naira. Government's taxation on the imported publishing materials such as papers, inks, film and machineries plates weakens the industry. Government taxation has a tremendous impact on the industry as many of the publishing materials are not produced locally, and leading to spike in the cost of materials (Oyeyinka, Aganbi & Atewolara-Odule, 2016). All the respondents in this study lamented the negative impact of bad economy on the art of publishing in Nigeria. They emphasized lack of incentives to encourage publishing due to the unstable economy. Moreover, the state of economy has also made foreign publishers not to invest in Nigeria. It is the prerogative of the government to fix the economy of the country. Since publishing contributes hugely to the economy, there is need for the government to repair the bad economy of the country as well as reduce tax on imported publishing materials for growth in the sector. More so, it is imperative to do that now that the government is seriously thinking about diversification of the economy due to the dwindling oil prices.

### **Poor funding**

Funding the creative industries is also a challenge in Nigeria. Similarly, the creative industries in Nigeria are also characterized by lack of access to fund. As Uzor, (2019) remarks, public sector funding of the creative industries in Nigeria leaves much to be desired. In the area of publishing in Nigeria, there is no fiscal support as Nigerian banks do not fund or support publishing. According to Oyeyinka, Aganbi and Atewolara-Odule, (2016), the attitude of the financial institutions in Nigeria towards the publishing industry is weakening the industry. They emphasize that most publishers engage in self-publishing because the Nigerian banks are often reluctant to fund the industry due to fear of losing their money. Moreover, to self-publish is equally capital intensive. According to one of the respondents in this study, "*Most publishers cannot afford the capital to sign authors, foot the publishing/production costs and also pay royalties to authors*". Successive governments in Nigeria have been blamed by the respondents in this study for lack of commitment in creating access to funds for the publishing industry. Even though there are some efforts on the part of government in the area of funding the industries such as the \$200 million appropriated for Nollywood and the entertainment industry in Nigeria by the government of President Jonathan in 2015 (Onyeator, 2019), the industries are poorly funded. This has led many industry players to engage in self-funding which cannot help the industries in Nigeria optimize their potentials. In contrast, Onyeator (2019) cites an example with the UK and Australian governments' commitment to funding of their creative sectors through direct investments, partnership with private sector, grants and sponsored programs.

### **The deplorable state of paper mills in Nigeria**

There is low productivity of paper mills in Nigeria. Ezekwe (2019) observes that the three pulp and paper mills in Nigeria have been declining in production since 1990. The decline in the production of newsprint affects adversely the publishing industry. Consequently, most of the publishing papers are imported with the attendant high cost of production (Iwu-James, 2011). Egbewole and Rotowa (2017) affirms that despite the huge amount of money sunk into establishing pulp and paper mills in Nigeria, they have not functioned optimally. Pulp and paper mill products have been import dependent and have been the largest imported forest product. On the same note, Ogunwusi and Ibrahim (2016) observe that paper mills in Nigeria have undergone several challenges. As a result of the numerous challenges, the paper mills' performance in Nigeria has been fluctuating. "From 2009 till today, none of the primary paper mills is carrying any significant activity" (Ogunwusi & Ibrahim, 2016, p.4). The respondents pointed at the failure of the successive Nigerian governments to show commitment to the publishing industry in Nigeria in general and to the revival of the paper mill industries. They believe that "*a huge commitment by the government to the publishing industry in Nigeria may lead to a reversal of the ugly situation of the paper mills*". Such commitment will create an enabling environment for the publishing industry in Nigeria to thrive.

This is in consonance with the views of Oyeyinka, Aganbi and Atewolara-Odule, (2016) who observe that

the attitude of the successive Nigerian governments towards promoting the publishing industry in Nigeria has not been encouraging particularly the needed attention by the paper mills. In the same vein, Kalejaiye and Akangbe (2007) considers the government as the greatest challenge that the publishing industry in Nigeria has due to lack of commitment to the industry.

Furthermore, the interview findings in this study reveal that the presence of obsolete production equipment in the Nigerian paper mills is another factor that contributes to their low productivity. Egbewole and Rotowa (2017, p. 14) share this view by noting that “the paper mills in Nigeria lack the necessary equipment and tools to meet contemporary development challenges”. Thus, for the paper mills to work optimally, they have to be revived by equipping them with the state-of-the-art technology. Besides the aforementioned reasons behind the declining productivity of the paper mills in Nigeria, the findings from the respondents in this study show that poor energy supply and unstable economy are part of the limiting factors of the paper mills in Nigeria. This is line with the view of Egbewole and Rotowa (2017) who observe that poor power supply which is as result of the skyrocketing prices of diesel affects paper production.

Therefore, the solution lies in government’s honest commitment to resuscitating the three paper mills in Nigeria; Nigeria Paper mills, Jebba, Nigerian Newsprint Industry, Oke Iboku and Iwopin Pulp and Paper Company. Moreover, part of the government’s commitment to reviving the paper industries is to ensure power sector reactivation as well as infrastructure resuscitation. Part of the solution is also that government should encourage private sector participation in the paper production in Nigeria (Egbewole & Rotowa, 2017). This will help make the publishing papers available locally and reduce the rate of importation with its attendant cost.

#### **Lack of modern publishing technology**

There is an overwhelming influence of technology in all areas of human endeavor in the contemporary world. Just as in many other creative sectors in Nigeria, lack of modern publishing technology to meet the contemporary demands poses a huge challenge to the industry (Ubong, 2018). Advancement in technology is changing the process of publishing globally. Technology has transformed the operations of the publishing industry. Thus, to be reckoned as a big player in the industry, the Nigerian publishing industry must be up to date in terms of technology. As Oyeyinka, Aganbi and Atewolara-Odule, (2016) observe, publishing in the present society has gone beyond traditional practice. There is now a migration to e-publishing driven by digital technology. A good example is the Desktop publishing that is prevalent today. The Nigerian publishing industry is largely not advanced (Emenyonu, 2017).

## **6. CONCLUSION**

The creative industries in Nigeria, just as in any other country in the world, have been recognized as a vehicle of economic development besides their role of exporting specific symbolic values. Through some sectors of the creative industries such as films, music, arts, fashion, software and architecture, Nigeria has been able to position herself in the global space. However, there are still many other creative sectors in Nigeria that are not thriving as expected.

Hence, this paper concludes that though Nigeria has huge potentials in creative talents, Nigeria is yet to maximize these creative potentials for economic growth. In other words, it still lacks the infrastructure and capacity to commercialize its creative talents and benefits from the vast wealth of these talents. This is due to the numerous challenges that bedevil the creative sector of the Nigerian economy as exemplified in the challenges faced by the publishing sector of the creative industries in Nigeria. Thus, there is an urgent need to tackle the challenges of lack of coherent national policy, inadequate infrastructure, bad economy, piracy, poor state of paper mills in Nigeria, poor funding and insufficient modern technology.

This paper recognizes that the Nigerian government has taken some positive steps in giving needed attention and support to some sectors of the creative economy, but there is still so much to be done by both the public and private sectors to reposition the industries for growth and integration into the mainstream Nigerian economy.

## **7. RECOMMENDATION**

Therefore, this paper recommends the following;

1. There should be a well-defined national policy on creative industries in Nigeria. A very important aspect of this policy should be to give a distinct place to the creative industries as an economic sector by the Nigerian Bureau of Statistics for easy mapping and monitoring of the industries. The government of Nigeria should intensify its commitment to the publishing industry and the creative sector of the economy in general by articulating policies that enable the industries to thrive optimally. The policy should be home-grown, reflecting the peculiar context of the industries in Nigeria. There should be a well-articulated policy direction in the Nigerian publishing industry to enable favorable environment for the growth of the industry. All stakeholders in the publishing industry in Nigeria should cooperate to establish such an enabling environment.

2. Copyright laws and intellectual property protection should be strictly enforced by the relevant regulatory bodies in Nigeria. The solution to piracy lies on the strength of legislation and commitment to enforcement of the laws guiding the industry by the regulatory bodies. The Nigerian Copyright Commission (NCC) must live up to this expected commitment by putting structures that will eradicate piracy in the publishing industry. There should be synergy involving all the stakeholders in the publishing industry; law enforcement agencies, publishers, authors, printers, booksellers in the fight against intellectual property violations in the publishing industry in Nigeria.
3. The Nigerian government should partner with the financial institutions to create access for funds to the creative industries players as capital is key to the growth of the sectors. Government should put structures in place to enable creative entrepreneurs have access to loans and grants.
4. There should be adequate provision of basic infrastructure by the government to reduce the high cost of production in the industries.
5. Government should take bold steps in repairing the economy to facilitate growth in the industries. Tax incentives should be given to creative entrepreneurs.
6. There is urgent need to revamp the pulp and paper mills in Nigeria for optimal performance and to reduce the cost of importation of publishing materials.

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