

# Globalization and the Cultural/Creative Industries: An Assessment of Nigeria's Position in the Global Space

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## ABSTRACT

This study provides an assessment of globalization and its impact on top performing creative industries in Nigeria. The prospects and contributions of the Nigerian film, music and fashion industries to the Gross Domestic Product (GDP) were highlighted in a bid to position Nigeria in the global creative space. The study adopted cognitive capitalism as its theoretical framework, and the role of culture as the major product of cognitive capitalism was explored as solutions for developing the Nigerian creative space. Empirical studies by leading research organizations and relevant agencies focused on analyzing the contributions of different sectors of the economy to national growth were reviewed. A review of secondary data indicates that the contributions of Nigeria's creative industries to the global scale is on the rise. Factors that determine Nigeria's role were obtained from secondary sources and were used to form the basis for the conclusions drawn by the study.

## 1. Introduction

The movement of humans over climes and cultures have led to the exchange of cultural practices and products giving rise to globalisation. Globalisation allows countries with different cultural practices and lifestyles to intermingle and develop based on their exposure to a global world. The United Nations Educational, Scientific and Cultural Organisation (UNESCO) describes globalisation as an equivalence of climate change in the human world. Whereby, Climate change has several impacts on sustainable development in the natural world, globalisation has huge impacts on the human world through the provision and promotion of opportunities for creating sustainable development (UNESCO, 2010). Hence, the impacts of globalisation on a society is based on the extent to which a society adopts practices, patterns, attitudes, and way of life of another. However, the essence of globalisation is not to suppress the values of one nation for another; any form of suppression of values based on globalisation is negative which is highly discouraged.

Globalisation does not only involve the exchange of goods, services, capital, technology, information but it also includes the export and import of creative/cultural products, values, viewpoints, laws and practices. Broadly speaking globalisation can be described in four forms; internalisation, liberalisation and universalisation and westernisation (Levin Institute, 2016). Jan Aart Scholte (Scholte, 2007) described internalization as a perception of globalisation, which views globalisation as a catalyst for generating an increase in the levels of transactions such as the movement of people, exchange of money, making investments, transmission of diseases, pollutants, messages, ideas between countries. Internalisation gives rise to interdependence between countries. Globalisation as liberalisation refers to the practice whereby, there is ease of trade and ease of movements between countries. The Government

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removes officially imposed boundaries on the transfer of resources between countries to allow free, “open and borderless world economy” (Scholte, 2007, p. 21). Hence, members of countries that enjoy the liberalisation form have more ease in exchanging cultural products. Universalization is the third form of globalisation, and it refers to a situation where there is homogeneity in what is accepted and practiced by different countries. In universality, cultures overlap and there is a convergence of economies, legal and political systems. This enables citizens to enjoy and consume similar products, such as foods, drinks, music, clothing and films among many other cultural exports. The fourth form of globalisation as put together by Jan Aart Scholte. In this case, globalisation by westernisation refers to the viewpoint that adopts social structures of modernity and its dispersal across humanity. It gives rise to urbanism, capitalism, industrialism and technological advancements that change pre-existing social structures. This viewpoint of globalisation is not well received by some nations and organisation because it tends to be a form of western imperialism, whereby, other nations, disregard their own practices and adopt a western culture that does not reflect their identity and values. Despite the different forms and conceptions of globalisation that exists, it is evident that globalisation compresses space and creates an enabling environment for humans to flourish.

Economic, social and political factors often enable globalisation. Globalisation leads to large economic independence among nations (Igwe, 2013). Globalisation is a reflection of the earth as a single place irrespective of any boundaries that may exist. The way societies have evolved over the centuries serve as a pointer to the importance of globalisation. Just like a coin with two sides, globalisation has its benefits when the goal is to develop the larger society and it could be negative where the intension is to suppress people with fewer resources to trade with global industry giants.

The flow of cultural elements between countries is predominant in our world. In many cases there have been fusions and integrations of culture. People accept the lifestyles and practices of other nations willingly and as a means of being a part of a friendly globe. Some of these fusions are evident in the kinds of foods, clothing, values, music and films that people all over the world consume. Technology of the 21st century also plays a role in the fostering of globalisation, whereby, different media formats converged. People are now global citizens, and barriers of space and time are being mediated through the connection of devices powered by the internet.

## **2. Global Perspectives on the Cultural/Creative Industries**

The conceptualisation of the cultural/creative industries have come a long way. However, cultural industries and creative industries are terms that are used interchangeably within this study. This is because both terminologies are interwoven, although researchers have attempted to distinguish the two concepts, the arguments with respect to what the differences between the two terminologies still dominate discussions on the nature of the global cultural/creative economy. However, it is significant to mention the historic usage of both terms. The usage of the term cultural industries precedes the use of the term creative industries. Researchers such as Susan Galloway and Stewart

Dunlop have documented the history and origin of the use of both terminologies (Galloway & Dunlop, 2007). Conceptually, the term cultural industries referred to commercial entertainment produced through broadcast media, film, recorded music and publishing as differentiated from subsidies arts (Horkheimer & Adorno, 2002). Policies formed with respect to this conception of cultural industries include; The United Nations Educational, Scientific and Cultural Organisation (UNESCO) cultural policy, the Council of Europe cultural policies and the French cultural policy of the late 1970s and early 1980s and on the other hand the use of the terminology creative industries emerged in Australia in the 1990s. Specifically, the UK

Department of Culture, Media and Sport (DCMS) describes the creative industries as an industry where the product of the human brain is predominant and can be subject to intellectual property rules (Galloway & Dunlop, 2007). UNESCO defines the cultural and creative industries as though, they were the same by stating that both industries comprise; “the act of producing and reproducing organised activity whose principal purpose is to produce or reproduce, Promotion, Distribution and/or commercialisation of goods, services and activities of a cultural, artistic or heritage-related nature.”

The relationship between the creative industries and globalisation cannot be overemphasised as they both directly affect each other. Creative industries provide useful products for countries to exchange for value, hence fulfilling the purpose of globalisation, similarly, globalisation has made it possible for creative industries to thrive through access to a global market sphere. Globalisation has made huge impacts on different cultures and practices in different countries in the world.

### **3. Globalisation and the Nigerian Economy**

Since the Federal Republic of Nigeria gained independence in the year 1960, Nigeria has been known for producing agricultural and petroleum products in large quantities that are sold globally. However, more recently, other supporting industries such as the creative industries and consumer facing industries have shown huge prospects for transforming the Nigerian economy through their contributions to the growth of the nation's Gross Domestic Product (GDP). A review of the 2016, Gross Domestic product quarterly report indicates that the Non-Oil sector accounted for 89.71% of the nation's GDP (National Bureau of Statistics, 2016). Hence reinforcing the critical role of the creative industries in contributing to the sustenance of the national economy.

Some of the factors contributing to Nigeria's performance in the global space are:

#### *3.1. Development of the Nigerian Communications Industry*

The increase in the number of phone lines and access to the internet on a large scale has brought a shift to the way people interact with the world around them. People are more social and the world has become a global village through the advancements in communication technology. Statistics show that there are over 98.3 Million internet subscribers in Nigeria (Nigerian Communications Commission, 2018). The use of internet enabled mobile phones has become very popular among Nigerians of different ages, status or backgrounds. This provides the availability of huge digital content also known as big data, which are created by Nigerians with diverse creative capabilities. Specifically, through the use of social media many internet entrepreneurs have emerged and a good percentage of them function within the creative industries. Some of the thriving creative industries in the digital space are fashion and style, graphics and animations, comedy, music, creative storytelling, creation of parodies and skits, make-up, beauty and more.

#### *3.2. Contributions of non-oil Sectors to GDP*

The contributions of non-oil sectors to Nigeria's GDP is on the rise, indicating that if resources generated from cultural/creative industries within the country are well harnessed, there would be continuous demand for products emanating from the country. The creative industries are vital to the increase in the GDP witnessed in recent years, especially since the fall of the global oil prices. The average growth rate of the non-oil sector increased by 2.0 % in 2018. Whereby, the contributions made from information and telecommunication industries increased by 11.8% in the first quarter of 2018 (Trading Economics, 2018). The compound annual growth rate (CAGR) is expected to be \$294 billion by 2020

### *3.3. Population Growth*

Nigeria is often referred to as "the giant of Africa" due to the size of its population, the presence of Nigerians in different parts of the world and the rate of development in the country. It has been claimed, through studies that one out of every four Africans is Nigerian. Nigeria is endowed with creative workers with great enterprise and skills, through which they serve other parts of the world. Global remittances on the earnings of Nigerians in diaspora, yield the highest form of GDP. Reports from the World Bank revealed that Nigerians living and working abroad contribute more to the GDP of the country than 34 states out of the 36 states in Nigeria (Fuller, et al., 2014). As at 2011, the total remittance from the UK to Nigeria was \$3.8 billion, which accounted for one-sixth of the total global remittances made by the United Kingdom.

Nigeria has a growing middle class, according to (Fiorini, et al. 2013) "In Nigeria, about 11 – 18% urban households which when numbered are over 2 million, have the purchasing power and annual incomes worth over \$10,000, which puts them in the modest affluent class." The people in this class provide half of the wealth of the country. Going by this growth rate of the annual household income, it is expected that by 2020, the number of Nigerian households earning over \$5, 000 a year will increase to 27%.

### *3.4. Migration and Urbanisation*

There is high mobility of Nigerians from rural areas toward cities, and also migration to other parts of the world in search of better opportunities. Nigeria has one of the fastest rates of urbanization globally, about 40% of Nigerians live in urban areas (Fiorini, et al., 2013). Nigerians in the diaspora actively contribute to transnational transactions and have upheld the flow of the output of the creative industries, across the globe. Nigerian creative workers are present and active in the distribution and production of cultural elements.

## **4. Theoretical perspective**

The role of the Nigerian creative industries can be assessed using diverse theoretical perspectives, however Cognitive Capitalism has been chosen as the theoretical framework for this study because, it addresses new forms of economic regeneration characterised by more flexible means of production, such as digital technologies (Moulier-Boutang, 2011). The internet and digital technologies play important roles in the global space, and they impact on all aspects of the national economy. However, the cultural industries are integral in the new economy. Globally, over 50% of the labour force is working in the new cognitive-cultural capitalism. Cognitive-cultural capitalism to convergence between culture and economy, whereby most of the production we use today are products of the creative economy.

The strategy emphasises development from below. In this case Nigeria can be the world's giant by working with what it has from below, by providing social infrastructures by financing experiments by Nigerians working within the creative industries. This would ensure that each element of the economy would begin to depend on each other. This would eventually lead to the development of new forms and the development of complimentary forms. For the creative industry in Nigeria to make the desired impact in the global scene, it needs to be channelled.

### *4.1. Emergence of the Nigerian Creative Economy*

Arts, beauty, fast life and modernisation are common attributes of the Nigerian society. Although the country has gone through many hard times and political struggles, Nigerians are known for their contributions to the global creative economy. The nation is home to 371 ethnic groups (Vanguard, 2017), with unique cultural elements that are produced locally. Nigeria is also one of the MINT (Mexico, Indonesia, Nigeria, and Turkey) countries, which represents economies of the world that are predicted to become the most powerful emerging markets in the world within the next decade (British Council, 2016). World Bank statistics report that as at 2016, the Gross Domestic Product (GDP) for Nigeria was 404.653 Billion USD as at 2016 (World Bank 2016).

Nigerian creative industries attract many local and foreign stakeholders. For instance, the British Council in Nigeria, is focused on the growth of the creative industries in Nigeria. Some of their activities

in this regard are the establishments of projects such as the creation of Creative Hustle, a platform for connecting professionals in arts with young Nigerians building their careers in arts, Playable City, a digital experiment that allows citizens to know more about their urban landscapes, Fashion DNA, which is aimed at engaging young people to know more about emerging trends in the fashion business (British Council, 2016). Several other interventions exist for the development of the creative industries in Nigeria.

Nigeria has high prospects for growth and development, even though the socio-political environment poses challenges to the maintenance of steady and suitable developments (Durotoye, 2014). New trends emerging within the country indicate that the creative industries are developing rapidly. The creative industries sector in Nigeria is diverse and dynamic with prospects for growth, some of the major economic drivers of the creative industries include; the Nigerian film industry, Nigerian music industry, Nigerian fashion industry, and theatre and arts. The entertainment sector account for the largest contributions of Nigeria's creative economy, whereby the Nigeria film and music industries are the Nigeria's largest contributors to the global creative sectors (Durotoye, 2014). These is also corroborated by a research done by PricewaterhouseCoopers (PWC) in 2016. PWC is an international organisation credited for conducting worldwide research covering different sectors of the global economy.

#### *4.2. Excerpts from Report by PWC on the Entertainment and Media Industry in Nigeria*

Reports obtained from PricewaterhouseCoopers indicate huge prospects for the entertainment industry in Nigeria. A summary of the research done indicates a 19.3% growth rate of the Nigerian entertainment and media market, yielding US\$4.0 billion GDP in 2014. Thereby making Nigeria the fastest-expanding major market globally. Barring any unforeseen economic downturns, the Nigerian entertainment and media market will rise at a compound annual growth rate (CAGR) of 15.1%. "By 2019, the market will be more than twice as big, with estimated total revenue of US\$8.1 billion (PWC, 2016).

### **5. Overview of Top Preforming Creative Industries in Nigeria**

#### *5.1. The Nigerian film industry (Nollywood)*

The leading creative economy in Nigeria is the Nigerian film industry, popularly called Nollywood. Nollywood is the second largest film industry in the world in terms of the volume of movies produced (Chards, 2018). The Nigerian film industry alone grew by 12% in the first quarter of the year 2017 (FBNQuest Research, 2017). Nollywood has been recognised by the Federal Government of Nigeria (FGN) as a priority sector for the 2017-2020 Economic Growth and Recovery (EGR) plan. The industry, which is renowned for its contribution to the preservation and projection of the culture of the different tribes in

Nigeria. Investments in Nollywood is expected to earn US\$1bn from export revenue by the year 2020 (FBNQuest Research, 2017). It has also been recorded that the Nigerian Film industry is the country's highest employer of labour after agriculture.

The movie industry in Nigeria has recorded successes through the creation of movies that appeal to a global audience. A case on point is the production of *30 days in Atlanta*. *30 days in Atlanta* is a movie made by a budding Nigerian filmmaker, Ayo Makun. The movie made it to the *Guinness Book of World Records* as one of the films that had the "highest domestic gross earnings when compared with Hollywood's Stars Wars and Bollywood's PK" (The Nation, 2016). The movie also featured Hollywood actors, making the movie appealing to a global audience and was recorded to have grossed about US\$800 000 (PWC, 2016).

##### *5.1.1. Globalisation in Filmmaking*

Nigeria has been depicted in different foreign movies to showcase Nigerian lifestyles and belief systems. Some of such movies are *Sanders of the River*, a 1935 British film had two of its lead characters take up Nigerian roles, in the year 2005 parts of an American-Spanish movie titled *Sahara* showcased scenes from Nigeria. *The Cursed Ones* is a 2016 British film showcased a Nigerian plot, whereby a pastor cast out demons from a girl possessed with witchcraft. *Tears of the Sun*, is an American action war drama film shot in 2003 which depicted a civil war in Nigeria. Lagos Nigeria was also depicted in *Captain America: Civil War*, a sequel to the Marvel Studios *Captain America: The First Avenger* produced in

2011. The movie *Black Panther* also produced by Marvel Studios showcased Nigeria through its plot and costumes. The movie featured a mask called *Mgbedike* also, the movie featured some of its characters wearing the 'Agbada', an attire worn for special occasions by some tribes in Nigeria and other parts of West Africa. There are countless other foreign movies that have featured aspects of Nigerian culture and practices.

The deregulation of the Nigerian economy and specifically the deregulation of the telecommunications industry by Gen. Olusegun Obasanjo, a democratically elected president in 1999 brought about increased collaborations that enabled Nigeria to further develop the cultural industries. A major dividend of the deregulation of the telecommunication industry has provided Nigeria the benefit of huge digital infrastructure for producing, distributing, storing, sharing and marketing digital copies of movies and other audio-visual products. About 50 Nigerian movies are produced in a week (PWC, 2016).

Nollywood movies are widely distributed in the digital space through online movie channels such as iROKOTV, which is the largest online distributor of licensed Nollywood films. In 2012, iROKOTV received two funding rounds of over US\$8 million, with earnings over US\$5 million in 2015 (PWC, 2016). In addition to iROKOTV, other popular video on demand services for the distribution of Nollywood movies include: iBAKA TV and Afrinolly. Several online channels exist through the use of social media platforms such as YouTube. Popular online channels for distributing Nollywood movies through YouTube include:

SceneoneTV, African movies TV, Ibiza Naija TV, Black Entertainment and others.

#### *5.1.2. Prospect for the Nigerian film industry*

In the past eight years, the Nigeria Government has renewed its support for the development of the film industry by investing heavily in human capital and providing access to finance for filmmakers. One of such contributions is the establishment of an Innovation Distribution Fund (IDF) of NGN 2 billion with the aim of enhancing the quality of locally produced video content as well as for the reduction of the problems associated with piracy. In association with the World Bank, the Nigerian government was able to disburse the IDF to enable key players in the Nigerian film industry to make better movies and better distribution network for showcasing their films through the right channels that will help the filmmakers to overcome the menace of piracy.

Current statistics and projections for the future of the Nigerian film industry indicate a steady growth rate. Specifically research from (PWC, 2016) show that by the year 2019, the Nigerian film industry will be worth US\$295 million

The Nigerian film industry will also experience massive growth in the use of digital channels for the distribution of movies and audio visual content. This is due to the fact that mobile technology has led to the spread of the use of the internet and other services that provide captivating audio-visual content, making it possible for movies produced to be more easily accessible and quantifiable.

The availability of improved technology for producing high quality videos and films, will provide the Nigerian film industry a lot of leverage. The industry which is already fast growing will benefit largely from access to improved technological equipment and skills necessary to make world class movies. If Nigerian filmmakers continue to adopt the use of well-known and talented artists from Hollywood and Bollywood, the industry will expand much better beyond the borders of the Nigerian audience and would appeal more to a global audience.

Despite the different opportunities that exist for the growth of the Nigerian film industry, the leadership structures at play in Nigeria at different levels need to continuously support home grown content as well as talents that will attract and appeal to a diverse set of audience.

#### *5.2. The Nigerian Music Industry*

Music is a key component of the creative industries, and it has played an important role in bridging barriers posed by territorial demarcations. The Nigerian music scene has evolved over the years from traditional music genres to the addition of genres publicised by the west. The classification of the music industry refers to all aspects of the music business and it includes; organisations and establishments that are made up of professionals in the music value chain, such as; composers, producers, artists, talent managers, sound engineers, media crew, promoters, agents, distributors and much more.

The Nigerian music industry is highly commercialised and widely distributed to all regions of the world where there are interested audience. The internet has been a major contributing channel to the dispersal of music from Nigerian artistes. Leading Nigerian artistes such as Femi Kuti, WizKid, Davido, Teckno, Phyno, DbanJ, Tuface, Tiwa Savage, Simi and Falz have a huge and growing international fan base. Pop culture has gained grounds in the Nigerian music scene and the two top artist in that genre of music are Ayo

Balogun popularly known as 'Wizkid' and David Adedeji Adeleke popularly known as 'Davido'. Both artists have proven that there is globalisation in the Nigerian music scene in modern times. Music in itself has proven to be an international language that can be easily understood by all. Although Davido and Wizkid perform their songs using lyrics with a fusion of English language and Pidgin English, both artists often have their concerts fully booked by audiences from different parts of the world. In May 2018, WizKid broke a record by having his concert at the O2 Arena in South London fully booked. This feat obtained by WizKid put him in a special class, belonging to illustrious international acts. Other artists that have recorded such massive audience turn out at the O2 Arena are; Rihanna, Beyoncé, Spice Girls and Gary Barlow (Ndeche, 2018). Similarly, Davido has also recorded huge crowd turnouts for his shows in Namibia and New York (Vanguard, 2018).

Evidence abound on the impact of globalisation on the Nigerian music scene, Nigerian artistes have at different times collaborated with international artists, and in recent times Nigerian musicians have created their own version of songs by artists from different parts of the world. Folarin Falana, popularly known by his stage name, 'Falz' recently got the attention of the American music industry through his remix of

Childish Gambino's viral music hit song '*This is America*'. Falz's music video helped to promote Nigeria in a positive light as well as to draw global attention to Nigeria. The Nigerian artist borrowed Childish Gambino's concept of promoting America to also promote Nigeria, by creating his own version titled; '*This is Nigeria*'. The video made by Falz went viral on the internet, which led to promises for more collaborations between the Music industry in the United States of America (USA) and the Nigerian music industry. For instance, top American hip-hop star, Sean Combs, popularly known as 'Puff Daddy' after watching the video '*This is Nigeria*' made by Falz, promised to give generous air play to Falz's music on his music channel (Ndeche, 2018).

### *5.2.1. Prospects for the Nigerian Music Industry*

Following the research done by PricewaterhouseCoopers (PWC, 2016), the Nigerian music market is on the rise. The Compound annual growth rate of the industry from 2010 is estimated to be 11.3%, which amounts to a revenue of US\$88 million. The research also revealed that the industry churns out over 550 albums of different music genres on an annual basis. Nigeria's music market generated revenue of US\$51 million in 2014, up from US\$47 million in 2010. Annual revenue is forecast to grow by an estimated CAGR of 11.3% to reach in 2019.

Nigeria has a predominantly youthful population, with over half of the population less than 30 years old (Mbachu & Alake, 2016). The music culture targets young people globally and Nigerian music artists have the capacity to engage the youthful population and also to provide a means of employment to young individuals who are talented and interested in building career.

### *5.3. The Fashion industry in Nigeria*

Beyond the entertainment industries, the Nigerian fashion industry has been a great asset for developing the nation and providing visibility to the country through collaborations with different world markets for the sale of clothing items originating from Nigeria. The industry has contributed to job creation in Nigeria, even though it belongs to the informal sector of the economy. The Nigerian fashion industry remains an important cultural export component that contributes to the GDP of the country (Proshare Web TV, 2015).

There is growing interest in the use of local Nigerian fabrics by international designers. Also Nigerians all over the world are more comfortable to wear Nigerian and other African prints.

Nigerian fashion and music also go hand in hand, as many Nigerian musicians, often showcase Nigerian outfits in their music videos. Particularly, artist that perform in afro-centric music genre, such as Femi

Kuti, Lagbaja, Asa, Bez Idakula and Yemi Alade are well respected for their outstanding appearances in Nigerian clothing.

Wearing Nigerian clothing, such as the Ankara, is no longer perceived as being local rather it is considered as good fashion statement. It is now common to see people of different races elegantly dressed in unique Ankara pieces. Fashion has been a way for Nigerians to showcase the vibrant and rich Nigerian culture.

Studies have shown that Nigerians are considered to be very fashionable and expressive with their fashion choices (Fiorini, et al., 2013).

## **6. Conclusion and Recommendations**

Studies have shown that the creative sector in Nigeria has a high capacity for growth as a result of an emerging middle class consisting of new generation Nigerian consumers. Such that their lifestyle choices and activities will contribute immensely to the growth of the Nigerian economy (Fiorini et al., 2013). It is estimated that by 2020, the creative output of Nigeria will witness growth opportunities amounting to \$40 billion. Hence growing the GDP of the country significantly. Cultural/Creative Industries in Nigeria, represent a new economic paradigm, which will impact on the GDP of the country in positive ways.

The Cultural/Creative Industries in Nigeria require more government support to grow and compete comparatively with other creative industries globally. For instance, Nollywood is famous for high volume of movies produced and not the quality of production. The industry will benefit greatly from trainings and development of structures that will ensure high quality of movies are produced. Problems of piracy need to be addressed through the use of copyright laws that protect intellectual property and ensure that movies are distributed through appropriate channels. Similarly, the music industry continues to rise in its global reach and acceptance. However, it still has more potentials for growth especially through proper development of talents and artiste management. The fashion industry is thriving and needs more support through the provision of infrastructure that will ensure the availability of good quality fashion pieces that are available in the right quantity and accessible to potential buyers and investors.

Cultural diffusion should not become a hindrance to the culture produced within the country and shared with other parts of the world. Deliberate policies should be designed and implemented to further develop the creative industries; such policies would be useful in consolidating the cultural products emanating from the system.

In adherence to the promulgations of cognitive capitalism, developing the creative industries will further strengthen the socio-political environment and make it more attractive to local and foreign investors. It will also provide more jobs and ensure that raw talents are harnessed and ready to contribute to the global economy.

Finally, Nigeria needs to establish structures that will ensure the promotion of its culture and creative assets in the global economic space.

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