Recommendation for creative industries in Nigeria

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Executive Summary

This report provides and analysis the current problems that are present in the Creative Industries in Nigeria. Methods of analysis include: problem identification, problem elaboration, benchmark from other countries and recommendations for each problem.

From the problem identification analysis, many problems were discovered in Nigerian creative industries and they were further divided into 3 categories. The broadest category, covered several problems with huge scope and importance for Nigeria general development as a country and therefore impact the Creative Industries. As the analysis dig deeper it was established more specific category that consolidate all the problems that are present in all the creative industries. Furthermore, the third category are problems that trouble the growth of every creative industry separately, and were unique to that industry.

As the problem has been identified, the second phase was to elaborate them in more details. We started with one of the largest and oldest problems in Nigeria the Poverty. Poverty is problem number one that impact the Creative industries, in a way that over 80 million Nigerians cannot afford existential needs not to mention TV set, going to cinema or buying art works. Furthermore is the lack of power supply in some parts of Nigeria, therefore no primary conditions for most of the industries to exist. Additional of power supply is the underdevelopment of Broadband Internet Connection infrastructure. This leads to high cost of the existing Internet providers and therefore only 12% Internet users from all the Nigerian population. Last problem that was analyzed regarding this category is the Education problem. The education is in bad shape with high illiteracy rate and over 30 million Nigerians out of schools.

The analysis continued with the elaboration of the general problems for all the creative industries. First problem we analyzed is the Piracy problem and the Copyright infringement. Piracy cripples the creative industries in Nigeria, thus limiting the ability of the creative workers to monetize their labor. Furthermore, in this category we analyzed the problem of failing to meet digital switchover (DSO) deadline.

Finally, we finished with elaboration of the industry specific problems. First industry we analyzed in more details was Movie industry and the necessity of structural changes to fight with the piracy problem and the broken distribution, financial difficulties and the lack of technically competent people and the low quality production. The music industry is experiencing similar difficulties with addition of lack of originality of newer musicians and their lack of knowledge of monetizing their works apart of physical sales and live performances. The elaboration continued with the advertising industry and it problems with regulations, illegal operators and high cost of rent and art and culture industry and it negligible position in Nigerian society.

In the third phase we have provided benchmarking of best practices that were used in other countries to solve similar problems. For example, on the piracy problem solving were taken examples from Norway and UK and how they fought Piracy. Another example, on DSO problem, we took Malawi who surprised everyone with their ability to execute DSO in the given deadline. Furthermore, for the movie industry we reviewed the Indian movie industry (Bollywood) for access to finance recommendations, USA movie industry (Hollywood) for distribution
recommendations, UK movie industry for developing technically competent staff and Turkey movie industry for improving movie production. Additionally, we researched the sources of income that are used by most popular musicians (for example we took Taylor Swift), and also reviewed the regulations regarding advertising industry in UK and Australia and make overview of South African Art and Culture Industry. As addition of every case study that was elaborated, several recommendations were derived for every problem separately.

After the comparison of the current state of Nigerian Creative industries with benchmarked countries, at the end we summarized the generated recommendations for the general problems for all the industries and for the industry specific problems. Some of the recommendations are already found but need to be executed, and some recommendations has to be established additionally. Important thing is to raise awareness among Nigerians and to offer legal alternatives. If Nigeria adhered these recommendations, it can be very helpful in supporting its creative industries.
Introduction

This document represents an addition to the previously made “Baseline Report on the Creative Industries in Nigeria”. It expands on it, focusing more on the problems and difficulties that Creative industries in Nigeria are currently experiencing and offers recommendations for potential solutions.

The document is structured in 4 main sections:

1. Problem Identification;
2. Problem elaboration;
3. Benchmark and recommendations from other countries and;
4. Conclusion.

In the first phase we will extract all the problems that were identified during the creation of the Baseline Report and furthermore, perform additional research where necessary. Next step will be dividing all the problems in 3 categories according to the importance and the scope that the problem covers:

- General Problems for Nigeria that impact the Creative Industry;
- General problems for all Creative Industries;
- Industry Specific problems.

The first category are the problems that are part the everyday life of the Nigerians and indirectly affect the Creative Industries. Given the seriousness of the problems, there was no difficulties in identifying them. As we entered deeper into the problematic, we recognized difficulties that are limiting the growth of the creative industries as a whole. At the end, we focused on every specific industry and the problems that are present. We were able to detect 1 to 4 problems about every industry separately.

Next phase was examination of the problems in more details and recognizing the sources responsible for appearance of the problem. Following the methodology used in the previous phase the problems were analyzed in the order starting from the general problems that impact the creative Industries, followed by the general problems for all creative industries and in the end analysis of the problems regarding every separate creative industry.

In the third phase we performed extensive research about the creative industries that experienced similar problems and practices that were used to solve the problems. Given the wide scope and the gravity of the general problems that impact the creative industries we do not perform benchmarking for them and therefore we started this phase with benchmarking the problems that impact all the creative industries and then continuing to the industry specific problems.

The last part is conclusion of the research and summary of the recommendations for the problems we identified. As we processed great amount of information’s about the affected industries and
how other countries fight and in more cases eliminate the problems, we proposed recommendation that will eventually lead to successful resolution of the problems in Nigeria’s creative industries. As we do not performed benchmarking for the general problems that impact the creative industries we also do not propose recommendation for them.

**Problem Identification regarding creative industries in Nigeria:**

After extensive research and return to the previous made “Baseline Report” we identified many problems that are divided in 3 categories. As the baseline was more oriented toward what is the current situation in the creative industries in Nigeria, we needed additional research to specifically look and identify areas for improvement. Below is the table summary of every problem that we identified, sorted by the previous explained order. All this problems will be elaborated into more details in the coming chapters.

### 1. General Problems that Impact the Creative Industry

**Poverty.** Nigeria is one of the poorest and most unequal countries in the world, with over 80 million or 64% of her population living below poverty line.

**Power Supply.** Inadequate and in some regions lack of power supply infrastructure. There is ongoing corruption and mismanagement of the funds projected for developing reliable power supply.

**Education.** 39% of the adults cannot read. 40% of primary school teachers are not qualified.

**Broadband Internet Connection.** The Internet sector is slowed down by the country’s underdeveloped and unreliable fixed-line infrastructure. This leads to high cost Internet services that the people cannot afford so in 2016 only about 12% of Nigerians have broadband service.

### 2. General problems for the Creative Industries

**Piracy.** Piracy hits all copyright sectors in Nigeria and the worst is in the creative industries. The Nigerian Copyright Commission (NCC) estimates that the country is losing over US$1 billion annually to piracy.

**Copyright and Intellectual Property Rights.** Poor enforcement of Copyright and Intellectual Property Rights. This weak copyright protection discourages record labels investing in Nigeria.

**Digital Switch over (DOS).** Nigeria failed to meet the June 2015 deadline for digital switchover due to sloppy preparations, lack of funds, poor coordination and inconsistency in actions, among others and most of the broadcasting stations still broadcast analogue signals. Next deadline for DOS is set for July 2017.
3. Industry Specific problems

Movie Industry

Access to finance. Low level of awareness of the potential of creative industries by the financial sector. Too strict processes and documents required to get access to funds.

Lack of technically competent people. Many of the contents are with low-level quality which affect the revenues.

No efficient and wide reaching content distribution. There is no formal film distribution structure in Nigeria. The DVD’s sellers operate on “sale or return” basis but the piracy problem leads to low sales of the original copies.

Low Quality Production. Even though the Movie industry produce large number of movies, small part are with quality comparable with more developed productions.

Music Industry

Source of Income. Lack of knowledge about different ways to monetize their work.

Imitation and lack of originality. Relying too much on ideas from USA and UK musician.

TV and Radio

Inadequate Power Supply Network.

Broadband Connection.

Digital Switchover (DSO).

Advertising

Multi-level regulations. It is not clear whether the local or state government is responsible for regulation of the advertising.

Multiple taxation. Each level of government now arbitrarily fixes rates on the basis of which are largely unknown.

Invasion of illegal operators. A number of individuals and firms are operating in the industry and they are neither legally registered by APCON to do so; nor are they registered with OAAN.

Low speed Internet is obstacle for Online Advertising. If companies build large or over-complicated websites, individuals connected to the Internet via dial-up connections or mobile devices experience significant delays in content delivery.

Rapid change and shift of consumer habits. People’s attention is taken by so many things. Phone, tablets, applications, games consoles, websites and many more and is very difficult to capture attention.

High Cost of Rent. Only a few major brands can afford the cost of advertising. This makes the advertising

Art and Culture

Wrong perceptions. Today art is more of a luxury and not necessarily the conscience of society; Activity with no immediate financial reward is considered a waste.
General Problems that impact the Creative Industry

Even though Nigeria has the largest economy in Africa, there are still many problems that it faces. The major that existed in the past are still present. Corruption, poor management of funds, political instability and poor governance continue to tear Nigeria apart. This major problems lead to many others that are incorporated in every sphere of living. When it comes to creative industries we identified several problems that directly affect the creative industries in Nigeria and will be presented below.

Poverty

In Nigeria currently 62.6% of the population live in poverty compared to 1980 when were 27.2%. Youth unemployment which is 42% in 2016 is very high, creating poverty, helplessness, despair and easy target for crime and terrorism. Over 10 million children of school age are out of schools with no knowledge and skills. There are several reasons for this high rate of poverty in Nigeria: income inequality, ethnic conflict and political instability and corruption. In 2014 in Nigeria lived 16,000 millionaires and this number is expected to grow to 23,000 by 2017 which is 47% increase. The wealth is concentrated in the urban regions while the other parts are forced to live with limited access to food, education, electricity and clean water. Furthermore, Nigeria has historically experienced much ethnic conflict. These unrest lead to further economic and human damages that escalate the problem of poverty. Maybe the biggest problem that led to the current situation in Nigeria is the adoption of a federal government system. The high control of the resources and the lack of stringent regulatory and monitoring system allowed massive corruption in the country. Nigeria remains most corrupt country in Africa today with very high unemployment rates. Many of the politic figures engage themselves in corrupt activities consequently leaving the average Nigerian on the streets with nothing but poverty, anger and despair. For country with abundance of wealth, a huge population to support commerce and natural resources like gas and oil to remain the poorest country in Africa is unacceptable.

Power Supply

The first and most important problem regarding the creative industries is the inadequate and in some regions even lack of power supply infrastructure. There is ongoing corruption and mismanagement of the funds projected for developing reliable power supply the core of Nigeria’s problems starts from mainly poor policy initiatives over the years by the country’s governments with regards to expanding the sources of electricity from the age old Kainji Dam and a few scattered power plants. Also, the poor town and urban planning makes it difficult to regulate power distribution and downstream activities thus overloading the current grid, a non-existing asset protection mechanism for the safety of power generation/distribution equipment like pipelines and plants and finally a lack of proper training and equipment for the workers in the sector and very poor maintenance culture. These leads to absence of foreign investments in these regions due to the difficulties to conduct business without stable power supply. Additional to these problem is the continual stealing of oil, which is the main source for electrical production and the attacks by the terrorist organizations on the gas and oil plants leading to more difficulties in obtaining the much needed power in the country. As a result of all these factors on March 31, 2016 Nigeria
suffered nationwide blackout as the national grid totally collapsed. In Nigeria grid capacity per capita is zero. The average Nigerian uses only 136KW/h annually which is 3% of the power of the average South African and 5% of the average Chinese.

### Broadband Internet Connection

Even though there is continual improvement and consolidation in the broadband sector there is still problem with inadequate Internet infrastructure in Nigeria. The rapid growth and enhanced availability of IP has created huge demand for data and all the burden is on mobile operators to deliver the services. In both rural and urban regions in Nigeria the users experience slow and inconsistent speed due to the poor fixed data infrastructure. There is need of substantial investments by the Internet providers to build infrastructure. This is more difficult with the problem of poor electricity supply to power the infrastructure. Also the costs of acquiring the “Right of Way” are very high which further demoralize the investors. Ineffective distribution and transmission of available bandwidth from the country's coasts to inland cities and towns is also a factor that keeps Internet costs high. The high costs lead to modest 12% of the people in Nigeria use broadband service. In some regions of the predominantly Muslim population in the north of the country, where also the Boko Haram group is active, the telecom services are frequently disrupted, largely caused by the destruction of equipment and the difficulties faced by operators in accessing the area and to repair the damages. Additional problem in Nigeria is the lack of PC’s ready for Internet connection.

### Education

The education problem in Nigeria is dating from the past and is still experiencing setbacks since the past two decades. The general decline in the quality of education in Nigeria is one of the greatest misfortunes of post-independence Nigeria. It can be attributed to many factors, including poor funding, poor quality teachers, bad attitude and lack of commitment of some teachers, non-improvement in the educational curriculum, inappropriate educational policies and religious fundamentalism. Additionally there is need of proper classrooms, equipment and laboratories. There is examples where the classrooms are overcrowded and in that situations the students are not gaining the much needed knowledge. These factors have contributed to the degeneracy in the educational system, in the sense that it is geared only towards the attainment of personal needs against the improvement of the human condition and the preservation of mankind. Furthermore, over 30 million Nigerians mainly women and children are out of school which complement the high illiteracy rate. Another huge problem is the ongoing corruption mainly in the higher education and universities. There is public opinion that the lectures are known to collect money from the students for better grades and the lack of will of the responsible institutions to fight this corruption violations make the situation even worse.

Further below it will be reviewed the general problems that bother all the creative industries.
General problems for the Creative Industries

Creative industries in the world have been growing to become increasingly important to the economy of the countries where they belong to as they not only generate financial benefits to the individuals and organizations involved, but also a very buoyant source of revenue to the government also. In the case of Nigeria the vigorous growth in telecommunications and the increasing number of Nigerians who are now online has created a consequent surge in the value of media businesses. As more and more bandwidth becomes available, and more and more Nigerians come online, the potential for these creative industries to flourish through streaming video, downloads and e-commerce, is enormous. However, the creative industries in Nigeria remain victim of several big problems that persist over the years and till today the right solutions is not found. The general problems that burden the growth of the creative industries will be analyzed below in more details.

Piracy

Piracy is a threat that has negatively impacted on Nigerian economic, social and political well-being over the years. Today the piracy in Nigeria is problem to every copyright industry but the worst is the impact on the creative industries which robbed the industry billions of dollars annually. Among the main factors constraining Nigeria from capitalizing on its tremendous creative potential is the inability of the creative industries to leverage on the available legal and policy framework to maximize their potentials. These potentials are in the area of production, marketing and distribution and these are the areas that the problem of piracy and faking occurs. The piracy problem break the rights of the artists thereby limiting their ability to earn from their labor, thus the copyrights of the artists become subject of infringement.

Copyright and Intellectual Property Rights (IPR’s)

Copyright can simply be defined as the exclusive right of the creator of certain kinds of creative works to control acts that may be done in relation to such works by a third party. An infringement of copyright occurs when any other person without authorization does anything which only the owner of the creative work has the right to do. It is a crucial factor for the existence of the creative industries in any organized society. IPRs in Nigeria are protected through the registration of rights with the relevant registries and regulatory bodies established by the Nigerian Government, such as the Trademarks, Patent and Designs Registry, the Nigerian Copyright Commission (NCC), as well as other related offices, such as the National Office for Technology Acquisition and Promotion (NOTAP), the Standard Organization of Nigeria, and the National Agency for Food and Drug Administration and Control (NAFDAC). All these offices run their independent registries and often interface in the discharge of their mandate. The problem is not whether the law regarding Copyright and Intellectual Property rights exist but in the enforcement of the same. Activities of counterfeiters have deprived many producers, manufacturers, artists, marketers and stakeholders of the benefits of their creativity, and they have prevented the industry from more-rapid financial growth and development. Today, Nigeria is facing challenges in the process of strengthening its intellectual property system. The areas of concern for Nigeria specifically involve establishing an
appropriate legal and institutional framework, creating awareness on the importance of IPR, enforcing IPRs, and securing the future of the Intellectual Property system in general.

Digital Switchover (DSO)

The digital switch over (DSO) is a process by which analogue terrestrial television is replaced with digital terrestrial television. In Africa and in this particular case in Nigeria the deadline for the DSO was on 17 June 2015. However the switchover does not happened and there is no clear time frame when it will be done even though the latest projections are that Nigeria will meet the July 2017 deadline. Nowadays many television and radio stations are still analogue. Also the transmitters and the equipment are analogue and there are TV stations that still use cassettes to record on conduct interviews. For comparison in UK the DSO started in 2007 and it finished on October 24th 2012. In Africa only 10 countries have finished DOS. From them Kenya, Tanzania, Mozambique and Zambia switched to DVB-T2 and the others to DTV-T. However, after the DOS will be completed every TV household in Nigeria will have to install a set-top box (STB) to enable them to receive a digital signal. These devices cost from US$50 to US$100 and with the poverty problems in Nigeria the people will have difficulties to afford it.

Next chapter is the industry specific problems that are present in Nigeria.

Industry Specific problems

In this chapter it will be reviewed the specific problems that concern separate industries in the Creative sector. After extensive research we came up to many problems that are present. Most are regarding Movie and Music industry so the review will be started with the problems that bother Movie and Music industry, followed by the remaining creative industries.

Movie Industry

With more than 1 million people employed in the film industry in Nigeria, the Movie sector is the second largest employer after agriculture in the country. When both professional and amateur films are taken into consideration, Nollywood produces about 2,500 films a year. Over the years, it has consistently been ahead of other film industries in the world, except for India’s Bollywood. The Nigeria Bureau of Statistics estimates the industry’s share of Nigeria’s GDP at 1.4%. However, there is not everything so bright in the sector. As it was mentioned before the Movie industry is hit hard by the Piracy and Copyright infringement. This affects the investors will to put their money in the industry with no guarantees that the investment will return. There are a couple of African film funds and support schemes in some regions and also there are a couple of international film funds in Europe specifically for the least-developed countries but it is still not enough. The Movie industry need specific structural support to address two critical issues: the access to finance and access to consumers (distribution). Aside this problems the industry face several others that will be presented in addition.

Access to finance

The arts and entertainment sector in all over the world is a capital intensive enterprise. Nigerians that work in the industry have always relied on their savings and financial support from friends and family to pull through. As the film-making technologies evolve, they are faced with the
challenge of getting finances to execute different projects. This problem is tightly related to the piracy and copyrights violation. Distribution is the integral part of the Movie Business, it is the way a financier or a film producer makes a return on investment. It has been said that making a movie is not nearly as difficult as getting it distributed. Because of the enormous amount of cost in money and time involved in distributing a movie, a distributor must feel confident that they can make a sufficient return on their investment. Here is the path a film usually takes to get to the cinemas:

- Someone has an idea for a movie.
- They create an outline and use it to promote interest in the idea.
- A studio or independent investor decides to purchase rights to the film.
- People are brought together to make the film (screenwriter, producer, director, cast, crew).
- The film is completed and sent to the studio.
- The studio makes a licensing agreement with a distribution company.
- The distribution company determines how many copies (prints) of the film to make.
- The distribution company shows the movie (screening) to prospective buyers representing the theaters.
- The buyers negotiate with the distribution company on which movies they wish to lease and the terms of the lease agreement.
- The prints are sent to the theaters a few days before the opening day.
- The theater shows the movie for a specified number of weeks (engagement).
- You buy a ticket and watch the movie.
- At the end of the engagement, the theater sends the print back to the distribution company and makes payment on the lease agreement.

Funding in the creative industry can only be stimulated by a copyright system that is compatible with international best practices and that would ensure that owners of work, investors and other parties with commercial interests will derive maximum economic benefits from their investments of time, energy, talent and money in creative productions. Until now, there were only promises that the industry will begin to enjoy financial support. For example the fund of the Former president Goodluck Ebele Jonathan that established US$200 million was huge step forward, yet the process had many flaws and the entertainment companies, mainly native, had difficulties to gain access to the fund due to strict documentation requirements. But there is also fault on the other side. Most of the applicants have poor understanding of the fund requirement process and the need to create business plans for their projects that will satisfy the funds criteria’s.
**Distribution**

In a fully developed Movie Industry, the commercial lifespan of a movie begins with the first cinema projection, followed by a DVD release, then broadcast on a fee-paying TV and in the end to be available to public televisions. But in Nigeria this is not the case. Over the last twenty years there is no existing formal movie distribution network in Nigeria. The current system working on a ‘sale or return’ basis. Since the piracy is widespread all over the nation the sellers have not been able to sale the movies so return most of the copies. About half of the revenue from the industry is supposedly lost as a result of the poor distribution network. The bright side is the returned popularity of the cinemas mainly amount young population although the price of the tickets remained high for the average Nigerian customer.

**Lack of technically competent people**

This problem is related with the educational and no-talent development programs problems but it has current effects on the creative industries. Without the right skills and know-how to bring to life innovative ideas, many creative Nollywood writers, producers and artists would never get to bring their creative thoughts to life. Most players in the Nigerian entertainment and media are stuck in the past, unable to evolve and make improvements necessary to capitalize on continental and global opportunities. The low level of technical expertise affects the quality of the movies, which on the end affects the revenues generated from it.

**Low quality production**

Complementary to the previous problem is the general low quality of the movies that are produced in Nigeria. On the high rate production of movies in Nigeria annually, it is not possible to generate high quality of every movie. Large portion of the movies are produced on very low budgets, low quality cameras and incompetent staff which results in movies below international standard. Additionally, the movies have issues with poor audio sound and in many it can be noticed background noise or interferences like car noise, street market dialogues or babies crying. However, apart from this there is no doubt that there are examples of excellent works that are produced by the industry so there is hope that the things can be turned to better.

**Music Industry**

Similar to the movie industry, the music industry experienced huge growth in the recent years. It is expected Nigeria’s music industry to increase both revenue and international recognition in the future. According to the PWC report, the Nigerian music industry was worth US$40 million in 2011 and US$47 million in 2015. By 2020 this figure is expected to double to US$86 million. The industry however, must continue to fight with the piracy, limited sources of finances, obsolete technology and equipment that were mentioned before. Furthermore, below will be presented more specific problems that this industry face nowadays.

**Source of Income**

As the primary source of income is seriously undermined by piracy and weak Intellectual property protection, the Musicians in Nigeria are forced to search other generators of income. The Nigerian musicians are yet to discover other possibilities that the digital technologies are offering to
monetize their work. Digital royalties, streaming and YouTube revenues are underused by many artists who tend to accuse the piracy as the main factor of their unsuccessfulness.

**Imitation and lack of originality**

With the globalization and Internet the western music world come closer to the Nigerians and they are able to see their popular counterparts from USA and UK and it is normal to try to copy something from them. However, many of the artists are trying to copy the lifestyle, the dress code and eccentricity which is target of constant prejudice by the Nigerian society. Also with the lack of quality song writers and lack of good production many of their works sounds similar, using the same lyrics and beats. Many artist are in the Music industry just for the money and fame, without real talent or will to create something original.

**TV and Radio**

TV and Radio are the main source of information and entertainment for Nigerian people. As it was in more details reviewed in the Baseline Report we can conclude that TV and Radio industries are well developed when are taken into consideration all the limitations that are present in Nigeria. As more of them are mentioned before here we will only present them in several bullet points.

- Inadequate Power Supply Network;
- Broadband Connection;
- Digital Switchover (DSO);

**Advertising**

The advertising industry in Nigeria is growing at an extremely fast pace. There are so many types of advertisement methods and opportunities that are being offered to business owners in Nigeria. The industry is well developed, all things considered. It is constantly improving and there is presence of all forms of advertising in Nigeria at the moment. Lot of the advertising agencies have received international recognition for the work they are doing. It is a prosperous industry and is set to continue growing. However, there are several problems that is limiting the full growth of the industry. The low speed Internet is a big concern for the online advertisers. Also the rapid change and shift of consumer habits which lead to many new places for the advertisers to address and capture consumer’s attention. Below will be presented several more problems regarding Advertising industry.

**Multi-level regulations & multiple taxation**

There are a number of regulatory bodies, and the industry struggles with competing and sometimes contradictory regulations from federal, state and local governments, with a lack of clarity about who the appropriate authority is. Complementary to this problem is the multiple taxation problem. Each level of government now randomly fixes rates on the basis of which are largely unknown.

**Influx of Illegal operators**

The relevant laws, especially the APCON Acts, forbid anyone who has not been approved and licensed by that body to practice advertising in any aspect for gain in the country. The experience
however is that a number of individuals and firms are operating in the industry and they are neither legally registered by APCON to do so, nor are they registered with OAAN.

**High Cost of Rent**

In many cities the cost of placing a billboard in a viable location raises the cost of advertising significantly that to balance these cost the practitioners have to charge exceedingly and this means only a few major brands can afford the cost of advertising.

**Art and Culture**

The problem of art development in Nigeria derives from the incompetence in the administration of art and indirectly from the short-lived interest of government. The state recognizes culture, but it is not using its power to foster development and empower people. There are very few credible sustainable art festival organized by government, no national art exhibit where the art works can be measured, enjoyed and visited. There is no institution that will accordingly award the most excellent works. The Nigerian artist therefore becomes an endangered species, with little or no encouragement from a society. Today art is more of a luxury and not necessarily the conscience of society and it need to be changed. Any activity that will not bring an immediate financial reward is considered a waste in Nigeria. Therefore the young Nigerians turn to more profitable ways of generating income wasting their talents. The educational system do not promote art and culture so the public museums and galleries are abandoned from the visitors and many do not even know where are located.

**Benchmark and recommendations from other countries**

This chapter is more about other countries that experienced similar problems to the ones that we’ve identified in Nigeria and measures that were undertaken in order to solve them. Because of the complexity and multi-disciplinary aspect of the problems that were reviewed in the “General Problems that Impact the Creative Industries”, we would not look for benchmark for them. The research will be focused toward the creative industries in general, and for each industry separately. Furthermore, based on the case studies presented it will be generated recommendations for every problem separately.

We have to note that as all the problems cannot be solved with one simple solution, but they actually require multi-dimensional approach. Here we present individual aspect of other countries and what measures they undertook.

**General problems for the Creative industry**

The benchmark will start with the general problems for the Creative industry and then will follow benchmark for every specific problem of separate Creative industries.
Piracy problem – Example of Norway

By 2008, Norway was experiencing huge problem with Media Piracy. There have been a number of anti-piracy campaigns in Norway from 1999 to 2008, but piracy only continued to rise during the period. According to the report published by Norwegian research body “Ipsos MMI”, almost 1.2 billion songs were illegally copied only in 2008 or 232 tracks per Norwegian. However, 4 years later that number decreased to 210 million. Also, decrease was noticed in movie and TV shows piracy. In 2008 there were 125 million movies and 135 million TV shows illegally downloaded, compared to 55 million and 65 million in 2012 respectively. According to IFPI survey, from the chart it can be noticed the huge difference in the percentages of people that illegally download in 2009 compared to 2014. There were no lawsuits against file-sharers, no internet spying of any significance was taking place and the ISPs refused to block the Pirate Bay and the illegal copying still decreased. Norway recently passed a new law aimed at reducing online piracy, but the report attributes the decline, to the emergence of legal alternatives, such as music streaming service Spotify and on-demand video service Netflix. The people in Norway recognized the opportunity of easy to use, cheap and before everything legal service.

Many countries introduced different anti-piracy laws to fight the piracy but do not succeed to the extent of this market led approach. From the chart it can be seen the market share of different sources of music. In 2013, streaming accounted for 66% compared to 2014 when was 75%. There can be noticed also the decline of physical sales from 22% in 2013 to 14% in 2014. However, while the decline in piracy will certainly is welcomed by the industry, it appears that music streaming services has not made any effect on increasing the market – the growth of streaming was on behalf of decreased downloads and physical.. In 2009 revenues were NOK 592 million (US$75.94m) yet by 2014 there had only been a modest increase to NOK 601 million (US$77.1m). That’s just a 1.5% uplift in five years, not accounting for inflation.

Case study-based recommendations:

- Introduce more cheap and easy for use legal alternatives like Spotify and Netflix.
- Promote the one already existing like iRoking, Orion and Spinlet.
Piracy problem – Example of UK

According to the British Phonographic Industry (BPI), which represents the interests of the UK music industry, online copyright infringement cost the music industry over £200 million in lost revenue in 2009, and the cumulative total losses between 2001 and 2012 are estimated to be £1.2 billion. UK decided to battle the piracy with the adoption of the three-pronged approach across the following three areas:

- Using legal remedies
- Creating lawful commercial alternatives
- Increasing education and awareness

In this section we will review only the first approach – legal frame that UK is using to fight piracy, which can be explained in 3 methods. The first method that was used was the **individual litigation**, which presents suing individuals for copyright infringement under the Copyright, Designs and Patents Act 1988 (CDPA). Even though this method worked to some extent and also raise the profile of the problem, it was impractical for the industry to pursue every individual that was engaged in online piracy taken into consideration the enormous costs that are generated. Second method is the **volume litigation**. This strategy involves gathering of the copyright owners and going onto the file-sharing networks to discover the Internet Protocol (IP) addresses that are infringing their copyrights. The copyright owners then are contacting those infringers (which can be thousands) through lawyers, who warn them that they face potential court action unless they pay a large settlement sum. Fines typically range from £500 to £700. The goal of this method was to become self-funding and to attract publicity. However, same as the individual litigation, this strategy also do not reduced the level of piracy to some noticeable degree. The third method is **obliging ISP**. The UK government in the autumn of 2009, introduced the Digital Economy Bill and on 7th April 2010, the House of Commons passed the **Bill**. Sections 3 to 16 of the Act impose various obligations on Internet Service Providers (ISP’s), aimed at the reduction of online infringement of copyright. The bill allowed the ISP’s to block access to sites that allow content infringement. As a result there are about 1,000 that are being blocked by UK ISP’s for spreading online piracy. Furthermore, the copyright infringers can end up in jail up to 2 years which government is planning to increase on 10 years following the conviction of 5 individuals that were sentenced to a total of 17 years jail time.

Most recent is the announcement of the UK Government that it intends to build a new strategy titled “Protecting Creativity, Supporting Innovation: IP Enforcement 2020” which is four year strategy that will reduce the level of illegal online content and increase its educational programs with the aim of building respect for intellectual property.
Digital Switchover (DSO) Problem – example of UK

The UK’s switch to digital television was the biggest single change to broadcasting for a generation. It delivered more choice for millions of viewers and made way for new services that will confirm the role as one of the global leaders in broadcasting and creative industries. Before the DSO, millions of TV households in UK were not able to receive digital television through an aerial due to the scarcity of airwaves suitable for broadcasting. While around 80 of the UK’s largest transmitter sites had broadcast digital signals (Freeview) for a number of years, more than 1,000 smaller relay transmitters remained limited to just four or five channels. The switchover in UK started in 2008 and in the end of that year only 0.3% of the households switched. By the end of 2010 7.1 million homes or 27% experience the DSO and by the end of 2012 the DSO was 100% completed and all the 26.7 million homes switched from analogue to digital system.

Switchover happened in two stages across each transmitter area. At stage one, analogue BBC Two was turned off and BBC digital channels became available for the first time to viewers watching local relay transmitters. At stage two, all remaining analogue channels were switched off and additional digital services launched from relays. The exception to this was Channel Islands, the smallest of the 15 TV regions, where switchover completed on a single day.

Case study-based recommendations:

- **Individual**: Targeting and punishing every single person that violates Copyrights;
- **Group**: Copyright owners to join forces to locate the IP addresses that infringe their Copyrights and force the ISP’s to provide them with personal details of the infringers who will be further punished appropriately with the law;
- **ISP’s**:
  - Force ISP’s to cooperate and block and report websites that are known for Copyrights infringement;
  - Send notification to the infringing users and terminate their internet account if the infringement proceed after the warning;
- **Publicity**: Frequently produce publicly available reports of the actions executed against the infringers.
Switching off the analogue system has created the capacity to extend Freeview coverage to virtually all homes, including millions served by relay transmitters. Today, more than 40 free-to-air terrestrial TV channels are available to nine-out-of-10 UK households, with the relay site line up boosted to around 15 TV channels – plus free-to-air HD services. Digital broadcasting is also much more efficient, allowing for better use of valuable radio spectrum and creating space for new developments, such as ultra-fast wireless broadband. In 2006, Ofcom estimated the benefit to the UK economy from spectrum released by switching off analogue TV signals would be UK£5-10 billion.

Case study-based recommendations:
- Follow UK’s Free-view model and offer free channels to all Nigerian TV households;

Digital Switchover (DSO) Problem – example of Malawi
Malawi is among the smallest countries in Africa, with deficit of resources, energies, possible technical knowhow and human resource in great abundance they were the least expected to meet the Africa’ DSO deadline. However, thanks to forward-looking thoughts and partnership formed in time, Malawi’s digital switchover efforts were lifted with the signing of a contract in June 2013, with Huawei Technologies of China for the provision of digital switchover equipment. Huawei commissioned and installed Malawi’s Digital Terrestrial Television (DTT) equipment ahead of the planned switch from analogue to digital television broadcasting, therefore making it possible to become one of the few countries in Africa that completed DSO. Malawi officially rolled out digital terrestrial television on Wednesday, June 17, 2015 in time with the worldwide switch off of analogue television. The government through the Ministry of Information, Tourism and Civic Education encouraged all television viewers to acquire the Malawi Digital Television DVB-T2 decoder also known as “Kiliye Kiliye”. In order to promote sales of the digital receivers, prices of the set-top boxes have been set from K15,000 to K13,500 (around US$23).

Following the analogue switch off being implemented in phases in Malawi, the government launched the Malawi Digital Television at Mzuzu on April 23, 2016.

Case study-based recommendations:
- NBC to intensify their efforts and make sure that the government will release necessary funds that will lead the process to finalization;
- Reduce the price of the Set-top boxes to be affordable for Nigerian households;
Industry Specific problems

Next will be presented benchmark for industry specific problems, how other countries successfully solved them.

Movie Industry

Access to finance problem – example of Bollywood

The NFDC (National Film Development Corporation), a Government of India initiative was set up in 1975 for the purpose of promoting and organizing an integrated development of the Indian film industry, to foster excellence in cinema and to encourage the good cinema movement in the country. Under the guidance of NFDC, a number of small, independent and niche films got developed and released. While the NFDC continues to perform its function of trying to promote good cinema across India, it was not enough. However, with the Joint Institutional Committee on financing entertainment industry controlled by the “Department of Banking-Ministry of Finance”, with Industrial Finance Corporation of India and Industrial Development Bank of India (IDBI) as its members getting created in 2000, institutional funding got started in a proper way.

Banks like IDBI and Exim Bank led the way and in no time were seen to putting in up to a maximum of 50% of the total budget of a film. These players also changed their traditional method of financing films by introducing small ticket sized LOC’s (lines of credit) in the range of 5 to 40 crores. Though this is an instrument that these banks used to support the more popular and well known production houses and not the smaller players, this was a way which became quite popular from around 2006 onwards.

There are six major sources of funds for the film industry in India:

1. **Pre-selling distribution rights to raise a loan** - Filmmakers can offer rights of their movies to distributors for certain regions even before the movie goes into production. Once these rights have been pre-sold, they can use these contracts to go to a bank and raise a loan.
2. **Investment by big studios** - Getting financial and intellectual help to execute the project.
3. **Private equity** - Raising the finance needed for the movie from investors requires an understanding of corporate law and having an excellent track record as a filmmaker.
4. **The underworld** – In the 90’s this type of funding was very common but now the impact and connection with the underworld has diminished considerably.
5. **Crowdfunding** - With online communities becoming a huge part of the internet people began to put forward financial support for ideas that resonated with them. In India, Wishberry - Go Fund Yourself is a crowdfunding platform that helps film makers and artistes find the funds they need.
6. **Own funding** – There are many examples of producers who had own money and try to show their movie making skills even though were rejected by the big studios.
Apart from the local options available for film financing, foreign participation has also been encouraged in the recent past. The film production, exhibition, marketing, and distribution related services and products are permitted 100% foreign direct investment under the automatic route. Foreign investors seeking to acquire shares of an existing Indian company engaged in film production, exhibition, or distribution are granted general permission. However, if the foreign investor had or has any existing joint venture (JV) or technology transfer/trademark agreement in the same or allied field in India, then prior approval is required from the Foreign Investment Promotion Board. If the foreign shareholder has entered into a JV in the same field before then a no-object certificate of the previous JV partner and approval of the Government is also required.

**Case study-based recommendations:**

- Create Joint Institutional Committee
- Banks and Financial Institutions (FI) should work together with producers to evolve standards for financing and insuring films;
- Rise the popularity of crowd funding;
- Build strong pan-African movie integration and enforce distribution and presentation of the movies on other African countries;

**Distribution problem – example of Hollywood**

When it comes to distribution of the movies there are two financial models that are used to get to distribution agreement: Leasing and profit sharing. In the leasing model, the distributor agrees to pay a fixed amount for the rights to distribute the film. In the profit sharing agreement the distributor gets a percentage (typically anywhere from 10% to 50%) of the net profits made from the movie. In Hollywood most of the major studios have their own distribution companies. However, to reduce the possibility of movie flops and the huge costs with it the studios tend to partner in the movie production. Once the distribution company has the rights to the film including the rights to distribute movie on DVD, network TV, also the music rights, posters, games, toys and other merchandise, they need to determine the best strategy for opening the movie. Depending on the studio, actors, target audience and publicity, the distributor must determine the number of prints that will make. One print costs from US$1,500 to US$2,000, so the distributor must consider the number of theaters a movie can successfully open in. Distributors try to balance the movies they lease to theaters in the same local area to make sure all of the theaters will continue to work with them. There are two ways for the theaters to lease a movie: bidding and percentage. Bidding is less used and is an agreement in which theater pay fixed amount of money for the rights to show the movie. On the second agreement the distributor and the theater share the percentage with more going to theater the longer the movie has been out.
Lack of technically competent people – example of UK

The UK may fall under Hollywood in popularity and size, but British film industry workers are highly demanded property and respected around the world with many of the biggest blockbusters being produced by British film makers and backed by US finance. As the demand for the skills of those working in this sector is huge, the average gross income for workers in the UK production sector is around a third higher than the UK average income. As a career of film worker progresses, they are expected to adapt to the new technologies and learn new skills in order to keep their reputation and also their employment status. Also to be competitive in this industry they must acquire as many skills to cover many positions in the movie creation process like script writers, camera skills, editing, film making and others.

However, this continual education and skill development is enabled by multiple funds, academies, and programs, created only for extensive development of the film industry workers. For example, the “The Creative Skillset - Film Skills Fund” as one of the largest funds in UK is dedicated to supporting film-specific training. The fund awards grants to organizations to create, deliver or facilitate film-specific training. Furthermore, the fund invests in the skills and training of the UK film industry to secure its growth and sustainability. Their goal is to strengthen and build skills and develop roles for the future, ensuring UK film remains world-class. It aims to address the industry's skills shortages exposed by Creative Skillset's research program and through ongoing consultation with the film industry. They focus on craft and technical skills, production management, VFX, career and business support, digital content and audience choice and developing writers, producers and directors. Other example is the program lunched by Pinewood Studios and British Film Institute that support development for interns in film production. The program will help grow and develop the next generation of film talent and provide new opportunities for people wanting to work in the film industry.

Case study-based recommendations:

- Create educational programs for movie producers that will give them knowledge about the different ways to distribute and monetize their movies;
- Build cinema theaters in many locations across the country and increase the popularity of watching movies at cinemas;
- Understanding and greater use of Video-On-Demand (VOD) services.
Case study-based recommendations:

- Establishing Internship programs that will enforce each movie studios in Nigeria to acquire interns from the program;
- Developing Creative Academies where the students will get different movie creation skills;
- Establishing initiatives and programs for present workers in the movie industry where they will be able to upgrade their knowledge as well as developing other movie creation skills.

Low quality production problem – example of Turkey

Since 2004, the Turkish movie production experiences cinematic renaissance. This is correlated with the re-establishment of public film support in the same year. Public production support certainly can be considered as one of the main factors contributing to the increase in Turkish production levels over the past 15 years, as it can be seen from the chart below. On a cumulative level the Ministry supported 282 out of 587, or 50% of all Turkish film productions between 2005 and 2013.

Many observers also claim that explosion of private television from 1993 till today significantly contributed to renewing the strength of the Turkish film industry. Private TV productions, broadcasted old Turkish Movies consequently created demand for local TV series. This led to a TV production industry of considerable size and thereby placed the foundations for the renaissance of Turkish cinema by improving the audio-visual infrastructure and training skilled crews. The production and export of TV content and advertising gave many companies the financial power to also produced theatrical feature films.

Case study-based recommendations:

- Establish Film development Council that will support the industry and provide grants and loans for buying better equipment and reduce productions costs;
- Incentives for local TV production in order to produce more native TV series and movies;
- Set up programs that will bring highly successful individuals from more developed movie industries to educate native movie workers and also send Nigerians to there for gathering extensive knowledge;
Music Industry

Source of income problem – example of Western world

Many musicians who earn enough money to live do so by taking advantage of multiple income. The piracy is problem that is still present globally and musicians make small amount from sales or legal downloads of their music. There are many other sources of income that are available to use. For example we will take Taylor Swift as one of the highest paid musicians in the world. Even though not every musician can earn as much as she but she can be a good example of using different ways of income generating. Here are the different sources of income:

- **Spotify and other streaming services**: The intellectual right holders generally make between US$0.006 and US$0.0084 per stream which depends on multiple factors. The correct number of money that Taylor Swift get from Spotify is not known, but is estimated that there is about US$2 million.

- **Merchandise**: There are plethora of branded merchandise that is sold in the name of Taylor Swift. “Billboard” estimates that she sells US$17 for every ticket sold at her shows which led to eight figure amounts.

- **Endorsement**: Over the years Taylor has signed a number of high-profile endorsement deals. She currently have deals with Keds, Elizabeth Arden, and Diet Coke. While the details of these agreements have never been made public, they are likely to worth tens of millions collectively.

- **Digital and Physical Record Sales**: For digital sales in this example iTunes, Apple get 30% of every sales and the remaining 70% is divided between Taylor and her record label, Big Machine Records. There is no exact percentage that the performer takes but usually is between 12% and 20% of sales. Given the fact that Taylor’s position as flagship artist of the label, she maybe even takes more. On the other side, physical retailers take around 30% of the retail price and the rest 70% is again divided between Taylor and her record label.

- **Publishing and Licensing**: As a writer or co-writer on the vast majority of her songs, Taylor earns both mechanical and performance royalties through her publisher, Sony/ATV. Mechanical royalties mean that Taylor and her co-writers split an estimated 9.1% per song on every album sold, which, in the case of a 13-song album like 1989, amounts to US$1.17 per album. Taylor is also entitled to performance royalties whenever her song is played on television or the radio, the rate of which varies depending on whether it is terrestrial radio, satellite radio, or internet radio. Additionally, she receives a licensing fee and royalties on occasions when her song is used in a film or advertisement.

- **Touring**: Since 2009, Taylor Swift headlined three tours. The last tour grossed record breaking US$150 million at the box office. From this amount she alone will take estimated US$30 million. Her previous tours made US$63 million and US$123 million respectively.
Case study-based recommendations:

- Education of Nigerian musicians of the different ways to monetize their work;
- Switch the physical sale of music to the more popular digital platforms. Physical sales can be easily tracked;
- Strengthen already present organizations for protecting copyrights like “Copyright Society of Nigeria” and “Performing Rights Organization” and establish other that will track every single performance or broadcast of all works protected under copyright;
- Grouping more artists for tours around Africa and USA where apart from the live performance income the artist can sell their branded merchandise.

Advertising

Advertising Regulations – Example of UK

The Advertising Standards Authority (ASA) is a UK regulator which is committed to maintaining high standards in advertising looking specifically at the consumers, the advertisers and the society as a whole. It is an independent agency meaning that it works independently from the UK Government and the advertising industry. The fact that the ASA works independently of the Government does not detract from the fact that it is government recognized and recognized by the courts and also other agencies such as the Office of Fair Trading (OFT) and the Office of Communications (Ofcom). The ASA is responsible for controlling marketing communications in all media within the UK. Marketing Communications are the said to be the following:

- Print and press advertisements;
- Posters;
- Television commercials;
- Radio advertisements;
- Internet advertisements – this means advertisements in “paid for space” such as banner and pop-up, commercial emails and sales promotions but does not extend to general product information on web site home pages;
- Text messages;
- Direct mail – such as letters, leaflets, brochures, catalogues, circulars;
- Competitions, special offers;
- Sales promotions;
- Cinema commercials;
- Teleshopping;

The ASA may carry out the following sanctions on advertisers who have breached the codes:

- **Withdrawal** – the ASA will first ask if the offending advertisement can be withdrawn;
• **Refusal of advertising space** – the ASA can ask publishers and media owners to refuse advertising space for a particular advertisement until it has been changed;

• **Adverse publicity** – the ASA publishes outcomes in relation to advertisements on the websites which will cause adverse publicity to certain advertisers;

• **Withdrawal of trading privileges** – financial discounts and other incentives can be withdrawn;

• **Legal proceedings** – the ASA can refer persistent offenders to the Office of Fair Trading who can seek legal proceedings in order to gain an injunction against an offending advertisement;

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### Out-of-Home advertising regulation – Example of Australia

The regulation of advertising content in Australia is managed by the Advertising Standards Bureau (ASB), who administers the Australian Association of National Advertiser’s (AANA) Code of Ethics and various other Codes. The Outdoor Media Association (OMA)’s [Code of Ethics](https://www.outdoormedia.org.au/code-of-ethics) requires its members to comply with government regulations. The OMA is the responsible national industry body that represents most of Australia’s traditional and digital outdoor media display companies and production facilities, as well as some media display asset owners. The development of Out-of-Home (OOH) advertising in Australia is regulated by state road authorities, state planning departments and local government. The OMA supports the reasonable [regulation](https://www.outdoormedia.org.au/regulation) of Out-of-Home (OOH) advertising and is committed to supporting Australia’s successful system of self-regulation of content. When it comes to safety of roadside signage and overarching planning systems, the OMA works closely with State and Local Government regulators to ensure that planning controls promote safe, high-quality signage and advertising, particularly in the context of new and emerging technologies.

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### Case study-based recommendations:

- Establish one body responsible for the advertising in Nigeria which will control the local authorities. Empower the local advertising authorities with control of the advertising locally.

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**Lack of Art and Culture governmental framework – Example of South Africa**

Responsible body for regulation of Art and Culture **industry** in South Africa is the Department of Arts and Culture (DAC). The department’s main goal is to contribute to sustainable economic....
development and enhance job creation by preserving, protecting and developing South African arts, culture and heritage to sustain a socially cohesive and democratic nation. South Africa national target regarding art and culture industry is to create 5 million jobs in the next 10 years. In addition to that is the DAC’s “Mzansi Golden Economy Strategy” which is expected to create more than 150,000 jobs between 2012 and 2017.

The following organizations are responsible for preserving and promoting South Africans arts and culture:

- National Heritage Council;
- South African Heritage Resources Agency;
- South African Geographical Names Council;
- National Arts Council of South Africa;
- Arts institutions;
- Business and Arts South Africa;
- Arts and Culture Trust.

The South African art and culture industry can be reviewed through its art centers, museums, festivals and other cultural and art events that will be presented below:

- In South Africa operate more than 160 community art centers, varying from community-initiated to government-managed centers. The centers operate at different levels, ranging from general socio-cultural promotion to advanced programs and vocational training. The majority of the centers are functioning well and have made impressive contributions to local socio-economic development.
- Cultural Festivals are frequent in South Africa, and offer something for every taste. Many of these have become annual events, growing in popularity and attendance numbers. Cultural festivals, African-cuisine projects, cultural villages, heritage routes and storytelling are areas that benefit from South Africa’s increasingly developing tourism industry. Many cultural villages have been established throughout South Africa to reflect the different cultures and traditions of the country’s people.
- When it comes to the theater, in South Africa exist more than 100 active spaces and offer different events from drama, music, dance, cabaret and satire to West End and Broadway hits, classical opera and ballet.
- South Africa has more than 300 museums. They range from museums of geology, history, the biological sciences and the arts, to mining, agriculture, forestry and many other disciplines. South Africa can justifiably be called the “museum country of Africa”, with the earliest of its museums dating back to the first half of the 19th century.
- There are currently 1612 public and community libraries, 381 public libraries, 23 higher education libraries and large number of special libraries. The National Library of South Africa (NLSA) is a guardian and provider of the nation’s key knowledge resources. Its collections contain a wealth of information sources.
South Africa has a rich **architectural** heritage, reflecting the diversity of all the cultures in the country. Through the centuries, a unique trend has developed in South Africa’s architectural style, which has been referred to as an innovative marriage of traditions.

South Africa has a rich variety of **visual art**, with inspirations ranging from pre-historic, ancient and indigenous art to western, Asian and contemporary art. Art galleries, ranging from small privately owned commercial galleries, to major regional galleries such as the South African National Gallery in Cape Town, the Durban Art Gallery in KwaZulu-Natal, the Johannesburg Art Gallery in Gauteng and King George VI Gallery in Port Elizabeth in the Eastern Cape, showcase collections of indigenous, historical and contemporary works.

There are many traces of ancient cultures that existed in southern Africa in the distant past. Experts estimate that there are 250,000 **rock-art** sites south of the Zambezi.

**Case study-based recommendations:**

- Establish responsible authority that will create healthy environment in the industry, promote the advantages of the industry from earliest education, contribute to economic development and take care for the industry workers and create more job opportunities;
- Creation of extensive strategy from the example of South African “Mzansi Golden Economy Strategy” for protecting and development of the art and culture industry;
- Starting meaningful and sustainable financial funding for cultural development by the government and financial institutions and multinational organizations in the country;
- All the museums, art centers, theaters, libraries to create cultural programs, funded by the government and promote it in the schools, universities, fairs, billboards all around Nigeria and all the Mediums like TV, Radio and newspapers and magazines for promotion outside Nigeria;
Conclusion

After the extensive research about the problems that directly or indirectly impacting the Creative industries, benchmarking other countries regarding the same problems and generating recommendations based on the case studies, below are summarized recommendations proposed for the biggest problems in Nigerian Creative industries.

General problems for all Creative Industries

Piracy
- Introduce more cheap and easy for use legal alternatives like Spotify and Netflix.
- Promote the one already existing like iRoking, Orion and Spinlet.
- **Individual**: Targeting and punishing every single person that violates Copyrights;
- **Group**: Copyrights and force the ISP’s to provide them with personal details of the infringers who will be further punished appropriately with the law;
- **ISP’s**:
  - Force ISP’s to cooperate and block and report websites that are known for Copyrights infringement;
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DSO
- Follow UK’s Free-view model and offer free channels to all Nigerian TV households;
- NBC to intensify their efforts and make sure that the government will release necessary funds that will lead the process to finalization;
- Reduce the price of the Set-top boxes to be affordable for Nigerian households;

Industry Specific Problems

Movie Industry

Access to finance recommendations
- Banks and Financial Institutions (FI) should work together with producers to evolve standards for financing and insuring films;
- Rise the popularity of crowd funding;
- Build strong pan-African movie integration and enforce distribution and presentation of the movies on other African countries;

Distribution recommendations
- Create educational programs for movie producers that will give them knowledge about the different ways to distribute and monetize their movies;
• Build cinema theaters in many locations across the country and increase the popularity of watching movies at cinemas;
• Understanding and greater use of Video-On-Demand (VOD) services.

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<td>• Reduce the cost of outdoor advertising.</td>
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<th>Art and Culture Industry Recommendations</th>
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<td>• Establish responsible authority that will create healthy environment in the industry, promote the advantages of the industry from earliest education, contribute to economic development and take care for the industry workers and create more job opportunities;</td>
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- Creation of extensive strategy from the example of South African “Mzansi Golden Economy Strategy” for protecting and development of the art and culture industry;
- Starting meaningful and sustainable financial funding for cultural development by the government and financial institutions and multinational organizations in the country;
- All the museums, art centers, theaters, libraries to create cultural programs, funded by the government and promote it in the schools, universities, fairs, billboards all around Nigeria and all the Mediums like TV, Radio and newspapers and magazines for promotion outside Nigeria.