Invest

in Africa's Creative Industries:

There is a renaissance going on

Nigeria Chapter

InsightsOut Africa

BRITISH COUNCIL

Contents

2.1 Strategic Context for CCIs in Nigeria

With over 220 million people and rising, Nigeria is the most populous country in Africa. It also has the world's youngest population, with a median age of 18.1 years and 70% of under 30. With over 300 ethnic groups, Nigeria is also incredibly diverse, a creative powerhouse which is generating some of the most influential music, fashion and film on the planet.

50% growth

•The contribution of Nigerian Cultural and Creative Industries (CCIs) to economic development is undoubted. Nigeria has the second biggest film industry in the world in terms of volume (2500 films/year). PwC reported that Nigeria's film industry contributed 2.3% ($660 million (239 billion naira)) to GDP in 2021 and is projected to increase its export revenue earnings to over $1 billion by 2025. The Nigerian Bank of Industry reported that the cinema industry of Nigeria is projected to experience an increase in box office revenue, reaching $18.3 million in 2023 from $12 million in 2018, equating to 50% growth over the period

+1 million jobs

•The music industry produces 550 albums annually; live music revenues exceeded US$ 100 million US$ 7.2 billion +1 million jobs in 2016. Nigeria is leading the global rise of Afrobeat, which is becoming one of the best-selling musical genres in the world.

•Given its size and diversity, Nigeria is also a major hub for wider media and entertainment industries, creative technology (including gaming), fashion and publishing. It has the largest CCI sector in Africa, although one that is under-sized and under-leveraged due to factors such as high levels of informality, failing infrastructure (e.g. electricity and transport), copyright infringement, and capacity and skills gaps. But through its sheer scale, energy and entrepreneurialism, Nigeria has managed to bootstrap a creative economy of real scale and potential.

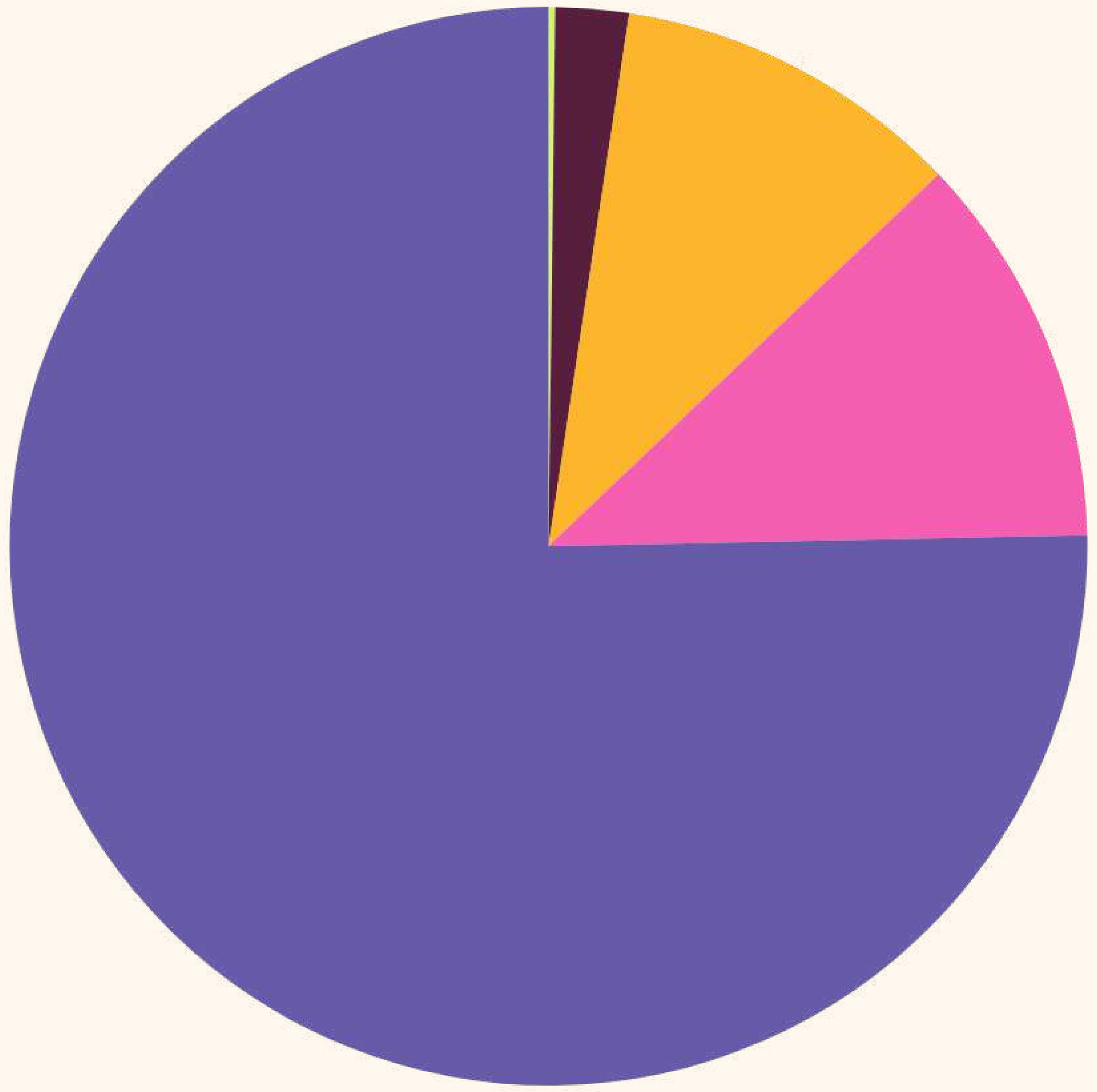
•The scale of growth and growing profile of Nigerian creative economy has enabled some leading CCI enterprises to attract growth capital and / or establish licensing agreements with major international creative firms. For example, ROK Studios was acquired by Canal+ for over 30m Euros, and record label Mavin has received multi-million USD investment and is currently valued at up to US$200m. But large-scale investments remain rare in the Nigerian CCIs.

•The introduction of a new Ministry of Arts, Culture and Creative Economy brings- fresh energy and purpose to the policy landscape after several years of fragmented and short-lived approaches to CCI development. At the same time, real break throughs in CCI business development, growth and export, are raising the profile of the sector as an investment opportunity – both domestically and internationally.

The country relies on oil as a major source of income as oil revenue is projected to be the largest revenue source in proposed 2024 (PWC, 2024) . Over the years Nigeria has faced challenges around diversification of the economy away from dependence on oil revenues towards more shock resilient productive sectors. The CCIs present an alternative economic engine outside of the oil industry, supporting economic diversification and innovation.

Expansion of communication infrastructure in the last five years has positively impacted the CCIs. Falade notes that through the use of social media many digital entrepreneurs have emerged and a good percentage of them function within the CCIs such as fashion, film, music, graphics design, animation, comedy, music, creative storytelling, creation of parodies and skits, make-up, beauty among others.

In Nigeria, as for much of Sub-Saharan Africa, the CCIs are highly informal and most enterprises are micro, with a high proportion of freelancers. The CCIs are also dominated by low wage employment just as the broader economy of the country. The figure below shows that the share of wage employment was 11.8% in the first quarter of 2023 while the percentage for people with their own businesses was 75.4%.



75.4% Own business/farming activity

11.8% Empolyee

10.5% Helping in household activity

2.2% Apprentice/Intern

0.2% Helping a household member who works for someone else

2.2 CCI policy context in Nigeria

The National Cultural Policy of Nigeria was first adopted in 1988 with the general policy direction of promoting national identity, celebrating diversity and enhancing unity among the people of Nigeria. It also seeks to enhance capacity building, strengthen the nexus between ICTs and CCIs. Federal states also have their localised cultural policies to facilitate development of particular (ethnic) cultures.

The new administration of Nigeria under President Bola Tinubu, which took office at the end of May 2023. introduced a new ministry of Art, Culture and Creative Economy. In August 2023, the Minister in charge of that ministry, Hannatu Musa Musawa, presented an eight-point Plan for the CCIs aimed at driving economic growth, sustainable development and diversification.

Supporting new creations and artistic expressions, the plan recognises the importance of Intellectual Property protection to safeguard inventions, content and foster innovation. It aims to deliver more global and local opportunities, job creation and enhance the contribution of CCIs to economic growth through:

- facilitating collaborations and public private partnerships that will stimulate investment,

- enhancing market access online and offline while implementing quality control measures to enhance value proposition of goods and services,

- creating an enabling business development fostered by robust CCIs policies and strategies, infrastructure development including integration of content onto digital platforms and harnessing digital space to increase revenues.

- preservation of cultural heritage for sustainability, ensuring longevity for future generations.

The new Government has also launched a strategy called the Nigeria Destination 2030 aimed at establishing Nigeria as the leading global hub for arts, culture and creativity have been put in place.

It aims to increase the regional and global influence of Nigeria through transforming the CCIs and supporting creative expression.

The strategy has identified a number of projects such as Abuja Creative City: bolstering infrastructure, including digital platforms and physical spaces as well as initiatives for showcasing of diverse fashion, music, film, contemporary art, photography and culinary art, highlighting the power of culture and creativity to drive Nigeria's economic growth, foster unity, and promote cultural heritage on the global stage.

An array of national institutions put in place by the government have a responsibility of supporting CCIs, including ministries such as Federal Ministry of Information and National Orientation which houses different departments that work to support CCIs. This includes the Cultural Industries and Heritage Department mandated to initiate and support the process of job creation, wealth generation and empowering vulnerable groups as well as develop heritage activities for economic growth and opportunities . The Department also works to build the entrepreneurship capacity and skills of CCI enterprises.

Different cultural domains are also covered by diverse statutory bodies at the federal level, such as the following: National Commission for Museums and Monuments, National Library of Nigeria, Centre for Black and African Arts and Civilization, National Gallery of Modern Art, Federal Radio Corporation of Nigeria, Nigerian Television Authority, Film Corporation of Nigeria. The government has a responsibility of funding and promoting all national cultural institutions and their activities. The National Council for Arts and Culture (NCAC) is a federal government organ charged with the responsibility of coordination, development and promotion of the Living Arts and Culture of Nigeria at national and international platforms. Funding can also be accessed through other federal bodies partly involved in CCIs such as the Ministry of Education.

Furthermore, coverage of CCIs in the National Development Plan (NDP) of Nigeria demonstrates the Government's commitment to strengthen CCIs. According to the NDP 2021-2025 Volume I, CCIs are one of the significant contributors towards economic growth. Yet they are constrained by limited investments, widespread piracy, a nascent copyrights ecosystem, poor infrastructure, and, more recently, a decline in consumer spending driven by the COVID-19 pandemic.

However, despite significant policy attention for the CCIs, the Government does not have an investment policy or plan for the CCIs, with a lack of coordination of state subsidy and investment for the CCIs. Consultees for this study noted the lack of clearly laid down policy to directly stimulate pathways to unlock investment in the CCIs. Most key informants were informed about funding and financing platforms put in place through partnerships with institutions such as the Afrexim Bank and African Development Bank but they were not informed about how the funds are administered and what their impact has been.

2.3 Key investment and investment readiness initiatives in Nigeria

The growth of debt financing both by government and private players is evident in Nigeria. The following are some examples:

State and Local Government Grants and Financing

At State and Federal levels, the Nigerian government provides grants and loans to the CCIs. However, this is often on an ad hoc basis and not coordinated as part of an ongoing investment programme. For CCIs, Government sources of funding – for projects and business development – are not clearly presented and there is a lack of information on eligibility criteria and the assessment process for funding. In January 2024, the Nigerian government and the African Development Bank (AfDB) announced a partnership to launch a $617 million investment in Digital and Creative Enterprises (IDICE) fund aimed at addressing the critical challenges faced by startups in these sectors, primarily access to funding and support ecosystems .

Local governments such as city councils have also been financing CCIs. For example, the Lagos Film Fund is open to all film makers/distributors who are above 18 years, resident in Lagos State and holders of a permit from Lagos State Film and Video Censors Board (LSFVCB).

The Nigerian Export-Import Bank

Established by Act 38 of 1991 has the mandate to provide export credit and risk bearing facilities, plus trade information and export advisory services to facilitate exports Nigerian goods and services. The bank has a Creative arts and Entertainment Industry facility which seeks to achieve six clearly laid out strategic objectives including broadening Nigerian export basket through formal and non-traditional exports of Intellectual Property products and services; strengthening quality of products at every level of value chains, supporting the creation of a viable and sustainable small to medium businesses and infrastructure development among others .

The Bank covers music production and distribution, film production, distribution and exhibition; television production, distribution and exhibition; radio production and distribution; fashion production, distribution and exhibition; infrastructure for distribution and exhibition; development of production platforms and facilities as well as acquisition of hi-tech production equipment and ancillary facilities.

The Bank of Industry (BOI)

Has provided financial and business advisory support for the CCIs since 2012. In 2021 it provided N32.8 billion worth of loans to 16 enterprises in film, music, production equipment and advertisement among other things .

Grant Funding

A number of organisations provide grants to Nigerian CCI practitioners. This includes International Cultural Institutions such as the Goethe Institute and British Council, plus UN agencies such as UNESCO. The American Embassy also deploys grants through facilities such as Ambassadors Fund for Cultural Preservation.

Perspectives of CCI Entrepreneurs – the Challenge of Accessing State Funding and Investment

Consultees emphasised the following challenges with state funding facilities:

- Stringent requirements which are not always easy to meet, especially for micro companies. Requirements such as Feasibility Report / Business Plan, Valuation Report on collateral to be pledged, and Audited accounts and/or most recent management accounts, are some of the requirements that set the bar too high for many creative businesses.

- Lack of transparency on resource allocation and in some cases repeated support for already established businesses described as the "usual suspects." One informant said, "government grants are mostly for those with political connections and those that align with political ideology. Stringent requirements are also discouraging for emerging businesses within the CCI."

- The funding and financing models were also criticised for being unfit for a growing CCI. For instance, the lack of seed and grant funding slows down business growth, with the lack of working capital a significant issue.

In addition, high interest rates driven by the commercial considerations of the bank(s) render many loans out of the financial reach of micro and SME CCIs. consultees noted that the product by the central bank, central bank should give out grants.

- Some CCI sectors are better placed to attract investment compared to others. For example, while visual arts are viewed as a key domain of CCIs in Nigeria as attested by Hannatu Musawa, Minister of Art, Culture and the Creative Economy , film and music tend to attract the interest of investors because they are viewed as scalable and thus 'bankable'.

Private Investment

equity, commissioning and sponsorship. The role of private actors such as venture capitalists, is still very emergent in Nigeria. The CCIs do not access significant equity investment, with their high levels of informality and structural challenges such as IP infringement reducing their perceived investment readiness. By far the most common source of private sector financing for the CCIs in Nigeria is through co-investment from family and friends and relatively unstructured project financing – e.g. for films. In addition, sponsorship plays an important role in building the profile and reputation of CCIs, as well as providing some financial support. Banks, telecommunication companies and the energy sector are important sponsors to CCI activities, such as festivals and events, but this funding rarely goes direct to CCI

Multichoice:

https://multichoiceafrica.com/

"The MultiChoice brand has contributed immensely to the growth of Nigerian CCIs".

Through M-Net and Africa Magic, Multichoice has commissioned series, reality shows, entertainment programmes and films in local languages. One of the most popular Africa Magic series, Tinsel, has clocked more than 3,600 episodes while employing 1,200 staff and crew.

MultiChoice Nigeria launched in 1993 as a joint venture between MultiChoice Africa and Adewunmi Ogunsanya (SAN). It works to provide quality entertainment in homes across Nigeria. From small beginnings of about 30 employees, it has grown to over 2,000 employees while indirectly supporting over 20,000 more jobs.

A 2019 Socio-Economic Impact Report from Accenture estimates that from 2016 – 2019 alone, MultiChoice Nigeria contributed N363 billion directly to Nigeria's GDP, created economic value of N57.1 billion through new businesses. In addition, the business paid N39.6 billion in taxes and fees and spent N49.5 billion on content and local production facilities with 177,459 hours of content commissioned. Multichoice is an example of a CCI firm operating as aggregator and investor in smaller CCI firms.

N363 billion was contributed by MultiChoice towards Nigerian GDP

Academy Director, MultiChoice Talent Factory, West Africa, Atinuke Babatunde said,
"Content should connect with audiences and either drive advertisements and/or subscriptions."

Multichoice recognises the skills and capacity gaps faced by CCI firms it commissions. In response, Multichoice provides support to CCI firms with accounting and technical guidance on working with service providers. They also deploy a strong onboarding process, explaining policies, procedures and closely monitoring the production process, recruitment of staff and financial management.

2.4 Headline barriers to investment in Nigeria

Data from a survey of CCI entrepreneurs in Nigeria provides insights into some of the barriers to robust investment in the CCIs:

39%
- of respondents say that the biggest barrier to CCIs investment in Nigeria is access to the right type of funding

28%
- of respondents think that access to funds (i.e. the availability of investment) is the biggest barrier to CCIs investment in Nigeria.

- Consultees also emphasis that weak protection of IP is a major challenge for attracting investment, not least because it can't then be used as collateral for loans.

This is despite the existence of an array of IP protection laws, including the Copyright Act of 2022 which provides categories of works that are eligible for copyright protection as literary works, musical works, artistic works, audiovisual works, sound recordings and broadcasts, a perpetual lack of effective enforcement of laws affect the realisation of incomes from the CCIs. In addition, IP legislation does not guarantee cross-border protection and effective protection of IP in the digital space.

The figure below summarises some of the reasons provided by CCIs as contributors to limited investment and funding of the CCIs (as expressed by investee consultees).

2.4.1 Perspectives of investors in the Nigerian CCIs

Public funding constraints for CCIs in Nigeria mean that substantial investment is required from other investors such as the private sector to boost growth and commercialisation. The figure below summarises the headline barriers private investors face when considering investment in the Nigerian CCIs (as expressed by investor consultees):

In some cases, there is a mismatch between what the funders want to invest in and what the creator wants to produce/ideas of the producer. One consultee talked of a "gap between the idea and the funder's interests." Commonly, there is a misunderstanding or asymmetry between CCI practitioners and investors/funders. This encompasses issues such as the (perceived) lack of business skills in many CCI enterprises, and a complex trade- off between the commercial drivers of the enterprise and a set of wider artistic and creative drivers which are not focused toward growth and profit.

Intrinsic versus Commercial: the Complex Value Proposition for CCIs

CCI Enterprise – Commercial Profile	**CC Enterprise – Social and Artistic Profile**
Creates brands and labels and derives value from Intellectual property. Focuses on using human creativity to produce the commercial value of SCCE.	Focuses more on self-expression and societal value than commercial value. Promotes public value of SCCE such as cultural diversity, social cohesion, peace and intercultural dialogue among others.
Rooted in industry mind-sets and business models.	Rooted in social cohesion, integration, social justice, self-expression.
Thrives on business acumen (skills and experience).	Thrives on artistic talent and passion.
Sustainability is a crucial factor therefore investment is its life blood.	Sustainability is not the major end result therefore it thrives with or without investment.
Depends on markets and distribution.	Focuses on community cultural consumption.
Strongly depends on policy and regulation to create an enabling environment.	Can operate with a limited policy framework.

Investors in Nigeria – such as banks, private equity investors and sponsors – point to a wider set of structural and social barriers to investment in the CCIs. For example:

• A perceived lack of openness and accountability is one discouraging factor for investors. One investor explained, **"CCIs are not very transparent when it comes to their financial status...transparency will make investors comfortable with investing in the industry. It also aids risk assessment."** Consultees attributed this to two factors. The first one is a deliberate culture of secrecy within the sector due to lack of capacity among most CCIs businesses to effectively keep records, conduct research and generate data. The second factor is linked to the proliferation and flourishing of the informal sector.

• Lack of familiarity in CCIs investment compared to other sectors. In part this is due to the relatively low levels of awareness amongst investors of the distinctive business models of CCIs. As one consultee puts it: **"It's a lot harder. You have to do more explaining..."**

• Most of the private sector investors interviewed identified the CCIs as one of the high-risk industries with an extremely high rate of failure. Start-ups have an estimated success rate of 10 percent or less and this affects private sector investors' perceptions of risk. Consultees explained that most private sector investors are not directly involved in the running of funded projects hence they need a clear guarantee for success. One consultee recalled how their first sponsorship failed due to inadequate due diligence. He said, **"our due diligence was not done properly. We did not ask the producers the right questions."**

• Financial literacy is perceived by investor consultees as very limited in the CCIs and without the capacity to effectively manage resources, the risk of failure is high. Key informants noted a genuine lack of capacity to account for financial resources. One consultee said, **"Documentation is usually an issue, especially book keeping records, accountability".**

• There is also a capacity gap around business planning and pitching ideas among CCIs practitioners, which often creates a communication barrier between the investor and the creator of IP where the IP owner fails to effectively articulate the commercial value of his or her work. Without a clearly articulated commercial value proposition, an investor will inevitably walk away.

• Another constraint for private investors is the absence of fiscal incentives for CCIs – such as tax rebates, co-investment from Government and more.

Factors considered by investors when investing in the Nigerian CCIs

1. Track record in terms of previous experience in conducting the work. Can they operate within the stipulated budget? Have they produced similar work before? Is the idea lucrative for both the investor and the business owner? Do they remunerate employees etc. Do they have the capacity to effectively manage funds?

2. Profitability and return on investment: Most add 10 percent to the principal amount if they are providing debt finance.

3. Risk assessment/due diligence involves verification of contracts, assessment of the ability to successfully execute the project, realistic budget, ability to execute within the budget, compliance with other laws such as labour laws (if the project is employing staff) as well as content reception through engagement rates, views.

4. Relationships are also what drives investment and these relationships are driven by trust and deep knowledge of the CCIs sector. Investors consulted claim that CCIs players have not yet done enough to unpack the sector to the world of investors and the lack of data to justify investment cripples the opportunity to develop strong investor relationships. Investor consultee explained that investment is also about creating relationships. He said, **"Everything is based on merit but the focus is also on the relationship with the person that we are funding..."**

5. Levels of formalisation. In Nigeria, many CCIs operate in the informal or 'grey economy'. Of CCI businesses surveyed, 28% were not registered, with the main reason for not registering the lack of funds to meet registration costs. Lack of registration means that most of these businesses are unable to access any form of formal public or private investment.

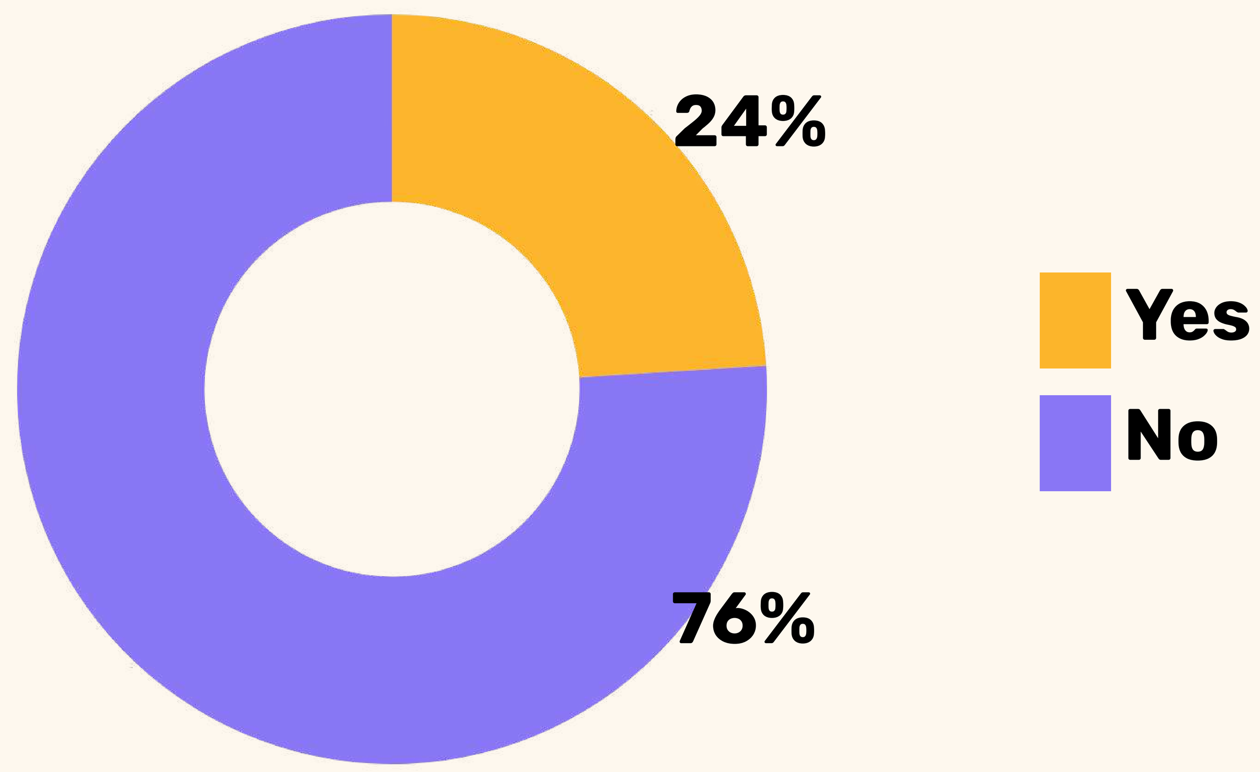
6. Registration status. Even if formally registered most CCI enterprises in Nigeria operate as sole traders. For our survey, 44 percent of respondents operate as sole traders. 33 percent of the respondents operate as limited companies while the registration status with the least number of respondents is the partnership and state-owned organisation. Financial instruments for sole traders are relatively limited, especially from the private sector.

2.5 The Investment Gap – Why Most CCIs in Nigeria have not accessed finance

Grant Funding

Access to grant funding is limited: 76 percent of survey respondents have never accessed grant funding.

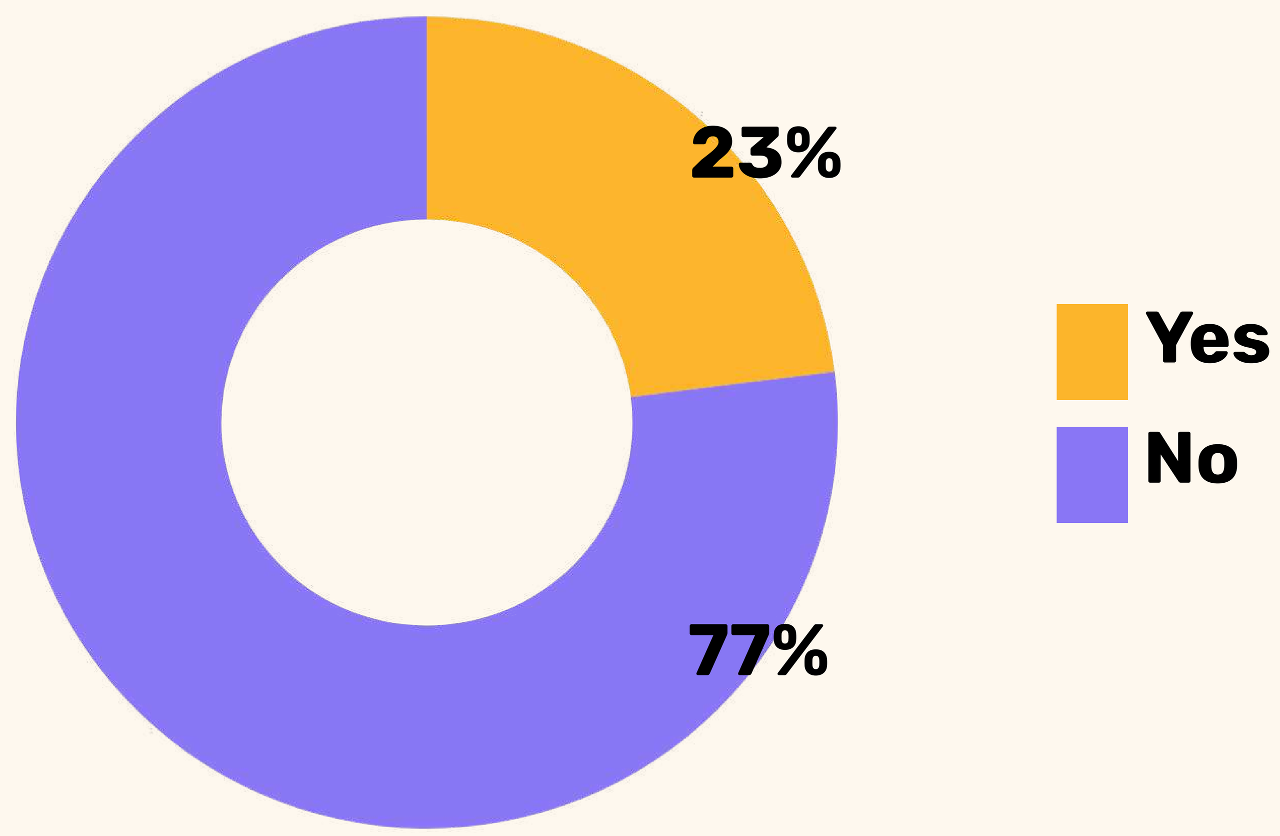
Have you ever accessed grant funding for your creative business?



Investment

Access to investors is very limited. Responses from our survey show that 23% of respondents have accessed investment, in its diverse forms, while 77% have not.

Have you ever accessed investment for your creative business?



Thus the majority of CCI enterprises in Nigeria have not accessed any kind of finance and can only make a series of presumptions why this is the case. Investors, as illustrated above, point to the investment readiness challenges of CCIs, while CCIs point to a set of investor readiness challenges, not least a lack of knowledge of the unique returns on investment a flourishing CCI sector can bring.

However, despite the challenging environment for CCI investment in Nigeria, there are examples of success stories where investment has been unlocked to support growth and innovation. There are also some dynamic new business models evolving, leveraging the nation's digital transformation and its increasing cultural influence across the world. For example, ROK Studios was acquired by Canal+ for over 30m Euros, and record label Mavin has received multi-million USD investment and is currently valued at up to US$200m. While such investment stories are good news, they also bring into focus a growing reality that most large-scale private sector investments in the Nigerian CCIs have come through Foreign Direct Investment. Moreover, they have come through large CCI firms investing in Nigerian firms, with implications for the location of both cultural and economic value if such firms are in foreign ownership.

The lack of home-grown investment raises an existential challenge for the Nigerian Creative Economy. However, with the recent launch of the EU-supported Proparco Creative Industries Fund for Africa and the Caribbean , partners in both the public and private sector, alongside international investment partners, are turning the dial and catalysing a new ear where CCI investment is a shared strategic priority. Meanwhile, innovative CCIs in Nigeria are displaying incredible resourcefulness and agility to develop investable business models. Two such case studies are presented below:

Digital Empowerment: Unlocking Creative Capital for Artists – Ejoya

https://www.ejoya.co/

Based in Lagos, Ejoya was founded in 2018 with the objective of supporting upcoming musicians with distribution and marketing services, getting their products to the right places in order to realise revenue. It also helps with effective monetisation of content on streaming platforms. After one and half years of existence, it expanded its services to offer musicians and content creators access to debt financing with the maximum advance amount, based on the net share of income. The expansion came out of a realisation that artists and content creators needed money to grow as they were losing a lot of revenue giving up their rights to secure business deals. The Artist Advance Fund was meant to cushion artists and provide them with funds to meet their needs and have them repay it when they earn royalties.

They have advanced a minimum of USD500 and a maximum of USD15000.

The amount advanced is tailored to a user's engagement, views and income generation potential and it is the investor who determines how much they can advance to a creative. The CEO of Ejoya explained that he said, **"We already know how much we can offer you…you need to have a track record before you come to us."** Part of the due diligence process for selecting business partners is a thorough review of their social media following and engagement rates.

Artists and content creators link their royalties accounts for music streaming with the financier's account so that they earn their royalties through the financier. To circumvent the risk of non-repayment, automatic deductions are made from royalty earnings and interest rates are benchmarked with market rates.
To date, Ejoya have done over 20 deals, including repeats, and they have never had defaults: **"We are building a long-term relationship so we take our time assessing".** They have tried to explore other platforms such as podcasting, where revenues are driven by advertisements. But the lack of consistency in revenue earnings make these platforms as an emergent rather than concrete opportunity

MBO Capital Management

https://www.mbocapital.com/

"CCIs are not a traditional sector…it requires an understanding of the value of IP…IP is very valuable, and funders need to get comfortable with IP as a form of collateral."
Folajimi Alli-Balogun, Assistant Vice President, Investments for MBO Capital Management.

MBO Capital Management has a creative financial package targeting the film sector, with prospects of expanding to other CCI domains. With a mission of catalysing economic development by providing business and financial support to mid-sized companies and delivering superior risk adjusted returns to its stakeholders, it currently provides up to US$1m towards financing film projects. MBO first invested in film in 2017 as an equity model. However, the length of time to unlock returns on investment and the complexity of undertaking adequate due diligence meant that MBO Capital pivoted to debt finance in 2022.

MBO provides US$1 Million financing for film projects

"We come in to provide funding for production of films as its usually very complicated to get a loan from the bank," explained Folajimi Alli-Balogun.

The produced films should have a firm contract with a streaming platform which becomes collateral security as it's a guaranteed source of income, just as is the case in the gas and oil industry.
Considerations for expanding the facility in 2024 are underway as they review the return on investment and implement lessons learnt from 2023.

2.6 Overcoming Challenges – Building the CCI Investment Landscape in Nigeria

Despite the incredible growth and diversification of CCIs in Nigeria, with a growing portfolio of innovative models, investment programmes remain in short supply and there are few examples of CCI firms which have attracted significant growth finance and then moved on to exit such investment. As with other African nations, the lack of data on CCI business models and growth profiles in Nigeria limits investor interest and awareness. High levels of informality, skills and capacity gaps, and limited access to collateral also present barriers to investment. Investors, CCI enterprises and Government are moving toward a shared appreciation of the challenges holding back investment, and thus toward some priority action areas which can build a more investment and investor ready landscape for the CCIs in Nigeria.

Headline action areas are introduced in brief below. These are based on priorities outlined by consultees working across the CCIs, investors (or potential investors), and Government:

i) Increase investment readiness for CCIs

a) Capacity building and enhancement of CCIs practitioners: An adequate CCIs education and training covering creative ideation, technical and business skills is critical to ensure that CCI businesses produce high quality products which can compete in global markets. Resource mobilisation, financial management and accountability skills are crucial for attracting private sector funding for CCIs.

b) Improved protection of IP online and offline and closely linked to this is effective monetisation of content both online and offline.

c) Put in place deliberate measures to promote international market access by both MSMEs and established with a view to increase revenues generated by CCIs and attract the attention of investors.

d) Systematic collection of cultural statistics and data around the contribution of CCIs to the economy to demonstrate its importance and justify the need for investment in the CCIs and promote evidence-based policies.

ii) Increase investor readiness for CCIs

a) Awareness raising and enhancing capacity of investors to identify commercial opportunities in the creative sector, create sync and a shared understanding of these opportunities among CCIs practitioners and investors.

b) Establishing market linkage opportunities between public, social, and private sector actors, including public procurement of creative goods and services from across the Nigerian CCIs to boost revenue and enhance investment potential.

c) The recognition of Intellectual Property as collateral by the banking sector will further catalyse and open-up lending opportunities to the creative sector.

iii) Enhance the Policy and Regulatory environment

a) A National CCIs investment strategy and action plan should be put in place with clearly laid out incentives to strategically position CCIs towards attracting investors. This should include a focus on introducing 'new money' to the ecosystem with a focus on CCIs, including micro and early-stage enterprises. Public funding is key for long-term viability of CCIs, especially MSMEs which have very limited access to private sector and donor funding. Seed funding for incubating and accelerating the growth of MSMEs should be in the form of government grants administered at state level to ensure equitable distribution of funds. Public funds should be administered by independent and transparent bodies to avoid political and other influences.

b) Governments offer a range of incentives and tax breaks to attract foreign investment. These can include tax holidays, reduced tariffs, and exemptions from certain taxes. Digital distribution presents unprecedented opportunities for Nigerian content industries such as in Fashion, Music and Film.

Hence ensuring, access to affordable and fast internet connections, digital tools, home grown streaming platforms and digital skills are requisite to enhance digital transformation and unlock the digital opportunities for CCIs. In turn this will increase their investment readiness.

c) The influx of global distribution platforms, such as Disney and Netflix provides a major opportunity to export Nigerian content onto global markets. However, currently this is not translating to adequate incomes for CCIs as the payout rates for royalties of African content is lower than that of content from other continents. Consultees for this study also reported that Nigerian content is still in the periphery of the global markets as most of the consumers of their films, for instance, is by a niche Nigerian diaspora due to an absence of linkages to distribute content in the mainstream global market, especially within the Global North. Consultees called for a dedicated focus on building digital infrastructure and capacity, and co-investing in distribution models which showcase Nigerian CCIs.

e) Along with digital transformation, there is an 'ask' to Government to support IP literacy and protection, plus to incentivise innovation as a basis for increased resilience, competitiveness and revenue Ensure the full diversity of creative talent is supported to flourish – including a focus on women and minorities. Currently investment disproportionately supports a small number or narrow band of 'creative elites.'

f) More effort should be directed by both, government and CCI businesses and practitioners to roll out private sector engagement and awareness raising to elaborate on tangible opportunities within the CCIs, share best practices and case studies of what is working and explore lessons learnt by the current investors in order to inform capital investment strategies, funding mechanisms, and investment criteria. Close interface between CCIs and private sector can catalyse information sharing and knowledge transfer as CCIs enterprises can potentially learn business strategies around entrepreneurship, business management, technology, innovation, which strengthen CCIs businesses.

Appendix

List of interviewees

NAME	JOB TITLE	ORGANISATION
Victoria Popoola	Co-Founder	Talent Exchange & Infrastructure
Victor Dugga	Professor, Theatre and Social Change.	Federal University of Lafia, Nigeria
Tunde Leye	Head of Partnerships and Growth	CREDEQUiTY
Temwa Gondwe	Creative Africa Nexus| African Diaspora| Trade and Investment Promotion	Afreximbank
Atinuke Babatunde	Academy Director	MultiChoice Talent Factory Western Region
Solafunmi	Founder	Creative Motley
Nadine Siergert	Director	Goethe-Institut Nigeria
Genevieve Chukwuezi	Urban Innovation & Creative Sector Lead	UNDP
Folajimi Alli-Balogun	Investment Professional and Lawyer	MBO Capital Management Limited
Ayoola Oni	CEO	Ejoya and Melior Africa
Ayodele Ganiu	Cultural Diplomat, Social Entrepreneur, Produc-er, Events Manager and Co-Founder	INTRO AFRIKA

Workshop Participants

Benny Asitonka-Joe
•Nerdwork

Gift Isaac
•River State Tourism Development Agency

John Alaye Briggs
•River State Tourism Development Agency

Charles Darlington
•Abeko Media

Gabriel Bell-Gam
•Mandela Washington Fellowship Association of Nigeria

Inyingi Irimagha
•River State Tourism Development Agency

John Best UCHE
•River State Tourism Development Agency

Jennifer Nkem-Eneanya
•A-Media

Oshioreame, Kester Esikhobome
•River State Tourism Development Agency

Thelma Diwari I
•Teen Africa Tv

Rita Anwiri Chindah
•IPSERIES

Moses Quaye
•Godhand enterprise

Delight Uche-Aniche
•Start-Up South

Okoroafor Jennifer ifeoma
•Joel Dance Company

Precious Itolima
•National Bamboo Farmers Processors and Marketers Association of Nigeria

Owunaka Abraham
•Motion Design Experience (MDX)

Nengimote Hanson
•Muscle on Wheels LTD

Dumbor Debeeh
•River State Tourism Development Agency

Alberta Irimagha Irims
•Starglazzers

Oscar Taribo Tam-Gab
•River State Tourism Development Agency

Philip Agbese
•Creative Arts & Visual Imagery Center

Oluwabukunmi Olukitibi
•Hearts Heartist Creative Center

Ife Diran
•Kreative Kollective

KENECHUKWU
•Sparky Management

Jideofor Okoro
•Josplay

Brenda Ogbukaa-Garuba
•Ziva Works

Emil Garuba
•Sutoritera Limited

Imal Silva

Dr. Ngozi Akande
•National Council for Arts & Culture

Daniel Bako
•Tribe Creative Community

Uyeh Member
•Memz Culture

Daniel Caleb Daria
•Hop Media

Ehiremen Austine Eromosele Okhihie

Princess Miracle Attah

Ezenwa Okoro
•Street Project Nigeria

Pamela Williams
•Aidos Creations

Folayemi Davis

Praise Azeh
•African School of Economics

Paulgold Olalekan Joseph
•British Council

Ishaya Bako

Franklin Fache
•Mayim Digital

Halimatu Sadiya Ochekliye
•Abuja Literary + Arts Festival

Tonton Raymond

Omolade Agbotoba
•IICD Center Abuja

Achu Blessing Ebere
•360 Creative Hub

Adesola Fakile
•MegaHeadz

Ekene Som Mekwunye
•Riverside Productions

Ihotu Eritosin-Gregory
•Tasck

Joshua Alabi
•Kininso Koncepts

Julie Ako
•Albantsho

Levi Adewunmi
•Street Souk

Nkasiobi Chukwu
•Wakati Media

Ojie Imoloame
•Pegasus

Olayinka Ezekiel
•Digital Music Commerce and Exchange LTD

Oyindamola Fakeye
•Center for Contemporary Art

Rhoda Aguonigho
•Lhaude Africa

Richard Oboh
•Orange VFX

Woju Aderemi
•Femme Africa

Lola Shoneyin
•Book Buzz Foundation

Austin Obioha
•Nigeria International Film Summit

Ugo Ude
•University of Lagos

Tope Alake
•The casting place Africa

Mariah Daniel
•Detail Africa

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