NATIONAL THEATRE

NATIONAL
THEATRE
MONOGRAPH
SERIES

1
2021

NATIONAL THEATRE

A publication of the National Theatre, Nigeria
2021

NATIONAL THEATRE MONOGRAPH SERIES

Volume 1

Foundation Editor-in-Chief
Prof Sunday Enessi Ododo, *fsonta, fta, fsna, fana,* FNAL

NATIONAL THEATRE

Subscription Rates

Individual – N1,500

Institutional – N3,000

All orders and remittances should be sent to:

The Editor in Chief,
National Theatre Monograph Series
P.M.B. 3109, Iganmu, Surulere, Lagos, Nigeria
gmceo.nationaltheatre@gmail.com
www.nationaltheatrenigeria.com

Notes to Contributors

National Theatre Monograph Series is for dedicated research in Theatre practice, Arts, Culture, Tourism and Theatre Technology, etc.

Contributions in any of these areas should connect the National Theatre to our national life and the economy; proffer workable suggestions on how the National Theatre can make impactful contributions to the Nigerian economy, culture and social bearing. Locate a lucrative space for our youth, women and children in all of these. Above all, proffer how the National Theatre can help to

a) build a thriving and sustainable economy; b) enhance social inclusion to reduce poverty; and c) function as a tool for cultural diplomacy.

National Theatre should be deconstructed as just an edifice for hosting events and tourist attraction, but given wheels and mobility to connect with the nooks and crannies of Nigeria and the world.

Editorial requirements:

1. Well researched essay should not be less than 60 pages double spaced in A4 paper. It should not be more than 100 pages.

2. Apart from its theoretical foundation, essay should have practical ambience and rich examples from the Nigerian realities.

3. Contributors are to submit topic and an abstract of not more than 600 words for assessment.

4. Once a topic is approved, author is expected to deliver the full paper within two months for peer review assessment and other editorial procedures.

5. Upon completion of all editorial processes, the author shall be paid contribution honorarium.

6. The author shall be entitled to five complimentary copies of the monograph but may wish to buy additional copies.

7. MLA or APA are preferred referencing styles that could be used.

FROM THE DESK OF THE EDITOR-IN-CHIEF

The *National Theatre Monograph Series* (NATMOS) was conceived to fill the vacuum in cultural knowledge and entrepreneurship. It is my informed scholarly, professional, and practical opinion that the *National Theatre Monograph Series* will help in the quest for proper documentation of our cultural and creative heritage for engaging presentation, promotion and preservation for and to Nigerians and people around the world in a reachable scholarly manner as befits the rich culture of Nigeria.

Hence, the monograph will harness knowledge-based information counting on the tangible and intangible elements of our culture. Their socio-economic benefits to be emphasized as they are presented, promoted and preserved for enduring cultural vitality. The national theatre is the oyster of cultural activities of any nation where creative talents are discovered and honed, art and craft are produced for cultural sustainability and economic benefits. To be impactful, there must be specialized resource base to engage, set agenda and document cultural and entertainment activities in the nation. To date, no single resource book on the core mandate of National Theatre exists; it is for these reasons that I sought the buy-in of my management staff to establish the *National Theatre Monograph Series*.

The maiden edition has contributions from theatre producers, directors and administrators - Professor Olu Obafemi, FNAL, NNOM and Professor Ahmed Yerima, FNAL and former General Manager/CEO, National Theatre. These theatre scholars and practitioners have no doubt contributed immensely to the growth of the creative industry as well as to the body of knowledge in this sphere and all other aspects of national development. To have the privilege of these erudite scholars as the inaugural contributors to the *National Theatre Monograph Series* is an added credit to this publication.

With this publication, the National Theatre has taken a giant stride towards fulfilling its mandates while also contributing to the existing body of knowledge on culture, creative industry, tourism and entertainment entrepreneurship. We are hopeful that what we have started can only get better and bigger with the stellar line-up of prospective contributors for subsequent editions of the *National Theatre Monograph Series*. Going forward, students and researchers all over the world now have another rich addition to the repository of knowledge on art, culture, theatre theory and practice.

On behalf of the editorial board, I express deep appreciation to the Honourable Minister of Information and Culture, Alhaji Lai Muhammed and the Permanent Secretary of the Ministry, Dr Ifeoma Ayanwutaku, for their genuine support and encouragement in the establishment of the *National Theatre Monograph Series*.

Prof Sunday Enessi Ododo, *fsonta, fta, fsna, fana,* FNAL

Notes on Contributors

Professor Olu Obafemi, fsonta, FNAL, NNOM was the sole recipient of Nigeria's highest award for scholarship and academic excellence, the Nigerian National Order of Merit (NNOM), in 2018. He is a former President of the Nigerian Academy of Letters (NAL). His contributions to scholarship and intellection is humongous as an academic of global repute. As a creative artist and writer, he is a prolific playwright; a consummate poet; a perspicacious novelist and essayist; a tireless public intellectual; a prolific columnist; a relentless theatre director; an unyielding literary translator; a painstaking administrator; a doting groomer of youth and talent. Olu Obafemi is the current Pro-Chancellor and Chairman of Council of the Federal University of Technology, Minna, Niger State, Nigeria. An award winning Playwright who is an alumnus of Ahmadu Bello University, Zaria and the University of Leeds, UK.

Professor Ahmed Yerima, fsonta, fta, FNAL is a Cultural Administrator, Lecturer at Redeemer's University and Playwright. He attended The University of Ife (1981), University College, Cardiff (1982) and Royal Holloway College, University of London (1986) where he obtained a Doctorate degree in Theatre Arts. He has taught at the University of Ife, Ahmadu Bello University, Zaria. University of Lagos, Kwara State University, Malete and presently, Redeemer's University, Ede. Professor Yerima also worked at the Ministry of Tourism, Culture and National Orientation (1991-2009) where he rose to become the Director-General of the National Theatre and National Troupe and also the Director- General of the Abuja Carnival. Professor Yerima is also an award winning playwright. He has written over sixty published plays including plays like *The Trials of Ovonramwen*, *Attahiru*, *Yemoja*, *The Wives*, *The Sisters*, *Tuti*, *Odenigbo*, *Iyase*, *Abobaku*, *Pari*, *Hendu*, *Lanpapa*, *Lottery Ticket*, *Jakadiya*, *and Idemili*. One of them, Hard Ground won the NLNG prize for Nigerian Literature. (2006). He was co-ordinating Secretary for the Vision 20-20-20 Sub-Committee on Culture and Tourism. (2007). Prof. Yerima is a fellow of the Society of Nigerian Theatre Artistes. (SONTA), a Fellow of NANTAP, and a Fellow of the Nigerian Academy of Letters.

CONTENTS

STRATEGIC CULTURAL AGENDA
IN THE SEASON OF CHANGE

Olu Obafemi, fsonta, FNAL, NNOM
Pro-Chancellor/Chairman of Council
Federal University of Technology, Minna

Introduction

To materialize the widespread optimism of transforming this nation in socio-economic terms, it is imperative to examine and explore the opportunities inhering the cultural domain, via the potential of cultural industries for rapid economic diversification and national development. In this Monograph, I shall problematize the cultural strategies needed to arrive at that economic diversification of our nation through the cultural and creative industries; the arts, the media, Nollywood, publishing, television, and the National Theatre. Following this problematization, I shall do concept clarification of and draw subtle distinctions between cultural and creative industries and explore their potentials in Nigeria's economic revamp, diversification and transformation

Background of Nigeria's Cultural Specificity

I take off with the background of Nigeria's multi-culture as a critical domain for growing the national economy. While it is true that there is a universal human culture on the basis of human descent from a common ancestry, history and environment, and these have over time, manifested differences in societies, communities and nations. It does transpire that Nigeria is one of the richest nations of the world in terms of its diverse languages (with about 525 indigenous languages), ethnicities and cultures (over 300 ethnic groups). Rather than its multi-lingual, multi-cultural and multi-religious nature being a source of disunity, the

dynamics of history have shown that there has been evolving synthesis of cultures in the Nigerian experience for centuries.

Thus, long before colonial contact, history had it; that peaceful coexistence characterised relationships among various peoples of Nigeria. This resulted from the fact that the various ethnic groups had had close socio-political and economic affinities long before the amalgamation of 1914. The Amalgamation by the British colonialists ushered in a new form of inter-group relations where by, these various groups were merged into a single geo-political entity - country/Nigeria. It could be recalled that this merger being politically/economically motivated was somewhat coercive in nature and having no due consideration of the will/spirit of the people and the consequent implication(s) of the amalgamation. These various groups did not only establish ties of blood and kingship through marriages, many, at different times came under a common political umbrella. Most importantly, people were closely related through long and short distances of trades. In such relationships, defined rules of friendly relationships as well as diplomatic etiquette were respected.

In charting a direction for the development and transformation of the Nigerian society, these historical and cultural dynamics therefore, must find expression in the process of locating culture as an instrument of forging strategy and for transforming the economy. These can be perceived from the critical dimensions and components of culture as institutions (identifiable units of societies with rules and norms governing behaviour), as ideas (such as knowledge and beliefs, philosophies, morals and religion) and as tangible material products (tangible objects produced by human labour). Consequently, my contention in this monograph is that the material and non-material elements of culture offer great possibilities for transforming Nigeria. While this is so, it is however not out of place to remark that the economic benefits and contributions of both the tangible and non-tangible components of culture are yet to be fully harnessed for sustainable development by the Nigerian society. In an attempt to offer a way forward by setting an agenda for the repositioning of the Nigerian cultural landscape to facilitate growth and development,

it is imperative to problematize certain issues around the tangible and intangible component of culture.

To begin with, there is the issue of a national culture. Regarding this, there are two critical areas in this regard; first is the tangible cultural sphere—physical material assets—artefacts, sculpture, archaeology, architecture, paintings, monuments, theatres galleries, cinemas, and the National theatre edifice for promoting national economy and cohesion. There are also gifts of the nation's commonwealth within the intangible and spiritual domains—intellectual products, storytelling, folklore, oral performance, literature, drama and theatre, books, enlightenment and leisure and the re-enforcement of the core values of society. These promote national patriotism and national pride and thus, require developing and building into material and technical platforms in leisure institutions, building capacity by training cadres with requisite social welfare packages; they will in turn catalyse the building of the cultural industry in the following areas;

i. Developing skills, propensities, human resources, traditional repertoires to be translated into economic output inventively and innovatively.

ii. Planning, forecasting and managing development on the premise of acquired knowledge through systematic study of society.

iii. Providing fund for the production and distribution of indigenous cinematography- movies (the Nollywood and African Magic, for instance; the richly endowed landscape, the aesthetic delight of sceneries, topographies, the raw spaces for cultural tourism.

iv. Empowering the creative industries of printed books, building the electronic media of radio and television, and harnessing internet resources for strategic communication.

The essential dimensions and objectives of my proposal here for the deployment of cultural strategies for national transformation involves; the need to deploy the redemptive and preservative power of core cultural

values, morality, integrity, patriotism, identity cohesion to humanize our citizenry by re-assembling the unifying multi-national identities and peoples of Nigeria towards promoting national cohesion and a common inheritance.

There is a need to recapture and re-affirm the international status, profile and image of Nigeria as a richly endowed nation of diverse cultures, languages, religions, ethnicities, turning them to veritable assets rather than liabilities. This in turn will assist in diversifying our economy, our sources of wealth creation and employment creation through revamping our cultural industries. To do these, concretely, we must provide cultural education that generates patriotic consciousness and spiritual affirmation among our bulging and teaming youth who have lost faith in the functionality of Nigeria's rich cultural heritage. If we place our national strategies at availing the masses' access to the finest and richest spheres of the nation's culture, while not closing access to the most valuable and enduring aspects of international (foreign) cultures, we will be offering something tangible to the screaming Globalization out there.

Now, we cannot afford to be kobo wise and naira foolish in the matters of culture. Hence, we need to provide cultural infrastructures that will induce incentives in creative self-actualization in the people. We can focus on skill programmes in secondary schools, mono and polytechnics and the tertiary institutions—ranging from curricular and extra-curricular educational activities such as exists in some of the cultural parastatals as the National Institute for Cultural Orientation, the National Commissions for Museums and Monuments, Centre for Black Arts and African Civilizations and in the Departments of Theatres, performing Arts, Music, Visual Arts, Mass Communications, the Nigerian Academy of Letters and, of course the National Theatre. In this regard, the Nigerian Cultural Policy for Nigeria (CPN) makes a robust provision at 7.3 to 8.5 (1988: 13-16), with a specific focus on cultural activities for economic development at 9.6.1 and 2. It stipulates that the State shall:

i.   'Recognize that the purpose of development planning is the improvement of the quality of life of the people; and

ii.   Ensure that economic development serves the cultural needs of the people.

To be sure, this is not a business for the Federal Government alone. States and the local tiers of government need to create conscious organs to build the cultural potentials at the medium and grass-roots levels for entrepreneurial skills in cultural industries—crafts, arts, pottery, painting, sculpture, weaving, carving, etc. The private sector is also critical through the provision of enabling environment for private investments to thrive in the cultural industrial sphere. Besides our ill-advised and unwise refusal to build our cultural industries into an oasis of wealth creation/revenue generation, our national identity is under severe threat through cultural genocide long waged against us since colonialism and up till tomorrow!

We are experiencing this in spite of the rapid growth of Nollywood, African Magic and the likes, an overwhelming dominance of foreign cultural production; music, movies, series, curricular books. This is manifest also in an impending global cultural anarchy in which a fluid, undifferentiated, homogenous world culture emerges and which threatens to submerge our national cultures. The victim of this cultural imperialism is the weaker, developing societies like Nigeria and the rest of Africa. We are the victims slated for cultural submergence and possible extinction under overwhelming cultural hegemonic powers of the so-called developed societies. This is even more so, in the era of globalization. This is the happy reason for the rapid growth of Nollywood as Nigeria's critical answer to globalization, and intensive capitalization of other cultural and creative industries, will enhance this identity drive within the global context. We must take due cognizance of the ideological brainwashing and the reversion of the history and values of Nigeria through foreign hegemonic propaganda, generating internalized inferiority complex and cultural cringe resulting in cultural alienation

within the global context. All of these have the potential of weakening our nation's sense of cultural identity.

Attention must be paid to intellectual property issue; the frightening growth of piracy and the syndicated theft of Nigeria's intellectual property, especially in the areas of antiques, artefacts, books, music and film, have ravaged our cultural industry. The on-going effort by government to actualize the Copyright Bill is a step in the right direction. It has been approved by the Federal Government and transmitted to the National Assembly to be enactment into law. (Ref: NCC/ADM, 532/IV/676 issued on 6th July 2021 by the Director General. The aim of the Bill is to "overhaul the copyright system in Nigeria" so as to "strengthen the enforcement mechanism against copyright violations through stiffer penal sanctions and more affective procedures (which are) better suited to the digital environment."

The Bill's core objectives include to; a) protect the rights of authors to ensure just rewards and recognition for their intellectual efforts, b) provide appropriate limitations and exceptions to guarantee access to creative works, c) facilitate Nigeria's compliance with obligations arising from relevant international copyright treaties, and d) enhance the capacity of the Nigerian Copyright Commission (NCC) for effective regulation, administration and enforcement.

Furthermore, the Nigerian society has been condemned so to speak, to art entertainment and education through the Tubes. The un-safeness of the streets at night for theatre productions compels obsession with home videos and popular culture fad. The theatres and street cinemas have bitten a major retreat in favour of home video and video on demand as facilitated by the influence of internet technology. The emergence of video on demand outlets such as Netflix, Apple TV, Amazon Prime, amongst others have also adversely affected the theatre and cinema tradition. While it could be argued that the theatres and cinemas are staging a comeback, the enormous affordances of the video on demand tradition parallels make it even more difficult to notice. We do not say this to demean the home video or video on demand culture,

but it is its growing dominance to the utter exclusion of other performance traditions that we call attention to. This addresses the critical import of physical and human security to economic transformation through the creative and cultural industries. Worse still, and on the sociological and economic plane, the material poverty of the citizens which makes it difficult for them to patronize leisure and entertainment industries, limit the growth potential of our cultural industries, which in paradox, is an important potential source of our national recovery.

Thus, it is important to restate the vibrant opportunities that lie in wait for our nation through change of attitude to our culture and its virile, untapped industries. As a nation endowed with a rich culture, it has become imperative to refocus on aspects of the strategies laid out above and highlighted below;

a) Pre-colonial cultural, material commonalities. Our diverse cultures bind and seal our destinies. There are linguistic interconnections between most Nigerian ethnic groups. For instance, the kwa linguistic family of the Niger- Benue language groups show that our languages are far less distant and diverse than we are usually made to believe. This pertains to the multi-lingual composition of Nigeria and its orchestrated causative factor of cultural diversity. It has since been established by Banjo (1983), Elugbe (1985), drawing upon Fishman (1968) and Gas Gupta (1969), and I have drawn further from all of them (2008); that ethnic antagonism need not result from language pluralism. Gupta in particular observed that the linguistic situation in Nigeria is not uniquely different from what obtains in other independent nations; 'most new nations are based on a plurality of segmental groups', even though ethnic ties remain stronger than national ties, invariably, as people ferociously clutch to their ethnic and linguistic ties to the relegation of national patriotism. Yet, there is oversimplification in fathoming our ethnic diversity on our linguistic plurality and consigning us to socio-political incoherence on that basis. Elugbe (1985) used available language

classifications of Nigeria languages to deduce that language being a sustained cultural artefact, people's history can be reconstructed from their language ancestry as language changes tempo-spatially in patterned ways as language begets dialects, making them separate languages in due course, making one original language produce hundreds of languages. Hence, Nigerian languages may not be as numerous as they appear to have become. The classification of African languages by Greenberg (1963) is of significant reference source as it buttresses the point of the close affinities of the Nigerian peoples, fewer ethnic groups and their languages than they are political sketched.

b) The above reality reveals our cultural continuity, evidenced in our recoverable material antiquity remains —Nok, Ife, Benin, Bida, Igbo-Ukwu, Bornu etc. The resilience of our culture implied in the above, leaves us with a capacity to survive external hegemonic aggression. Our very survival of colonial and imperial history is a veritable evidence of this fact. This was why colonialism did not succeed in submerging our culture and language, its main vehicle of expression. Achebe once said that you cannot conquer a people whose language you do not speak. This reaffirms the germane-ness of the emphasis placed on indigenous languages by our Cultural Policy for Nigeria (1988) when it asserts that: the state shall;

    i.   Recognize Languages as an important aspect of culture and a vehicle for cultural expression and transmission.

    ii.   Promote Nigerian languages at various levels of the educational system. Nigerian languages shall thus serve as media of instruction in all subjects in the early years of primary education with appropriate books being designed and produced in such languages for that purpose; seek to, a) develop technical terms in various fields in Nigerian languages, b) develop literacy, post-literacy and other adult education facilities; and, c) promote the publication of books, newspapers, learned and academic journals in

Nigerian languages and, d) cultivate a common language for the nation.

The deployment of the mandatory verb, shall, must impinge on us the degree of our failure, thus far, in accomplishing all these invaluable responsibilities of the State to language leaning, development and utilization for our national being.

Nigeria is of one the fastest growing populations in the world, especially in the youth cohort which is going through an exponential bulge. This bears a telling impact on the economy. Nigeria's population in 2021 is estimated at 211 million, with a disproportionate increase in the population of the youth when compared to other age groups. The youth population forms close to 70% of the total population with unemployment figures accounting for 13.7 million of the total unemployment figures of the nation put at 21.7 million. *(www...statista.com.1004KB)*

From pre-colonial times, we have lived a collectivist, communal life as a people so, we can talk of a cultural ideology. Ideology being cultural persuasions/ beliefs, explains our social arrangements and patterns of equality and inequality. This cultural ideology essentially prescribes for us a collectivist/communalist humanism. This compels an economic production strategy that is communal and scarcely capitalist, at origin. The emphasis on a capitalist social economy is anathema to this identified structure and culture.

We carry a long history and heritage which binds our present with our past and projects into the future, inexorably. This is a world view that our philosophers and visionaries have characterized as an unbroken link of existence of the past, the present and the future, which Nobel Laureate Wole Soyinka defined, quite aptly as a 'dome of continuity (Soyinka, 1976).

We have a multi-religious cosmogony that predates and which now includes the two Abrahamic religions of Islam and Christianity. In fact, our CPN clearly gives a voice for the religious plurality of our nation under Section 9 with the general focus that the State shall;

9.1.1. Recognise Nigeria as a multi-religious nation

9.1.2. Encourage the positive values of religion particularly, a) respect for the sacred and the dignity of man; b) the spirit of openness, tolerance, hospitality, self-sacrifice, struggle and honour, and, c) the life of communion, union, active solidarity and co-responsibility. These mandate the State to ensure firm action and reprisal against religious intolerance, violence, disruptive sectarianism which provokes and scales chaos, anomie, and dystopia, on account of religion differences.

Indigenous technology predates colonialism and subtends across the nation and indeed forms the marker of the character and identities of nation and its civilization. This is in spite of Westernization and Globalization. And it is upon this indigenous technology, knowledge and reality that our national breakthrough in technology must recline, depend and be built. Note that the Industrial Revolution of Britain in the Eighteenth century was built on its indigenous technologies and the economic transformation of China was found on its Cultural Revolution.

The richness of our nation's cultural and creative industries with regard to our tangible and intangible resources and their manifest applied forms are potentials upon which our economic viability and diversification must fall, and this will be focus and thrust of our discourse in this Monograph.

Nigeria's widely acclaimed and enduring Nigerian spirit for skills, entrepreneurship, can and should be positively cultivated and harnessed utilizing our cultural resources and endowments. We have mentioned the abundance of topographic landscapes and their aesthetic delight as potential cultural tourist destinations—caves, mountains, valleys, springs, water-falls, grooves, etc.

Conceptualizing Culture, Development and Transformation

Since the notion of cultural industries essentially stems from culture, it is imperative to briefly restate certain basic definitions, concepts and perceptions of culture. As it is broadly perceived and conceptualized by sociologists and anthropologists alike, culture encapsulates the entire 'way of life' and 'shared heritage' of a given human society, including their art, artefacts, symbols, language, morals, customs, laws, religion, performances, literatures, cuisines, and the patterned behaviour of their social and political organizations. By that perceptive token, the centrality of culture to human development is in manifest evidence. Human beings both create and are created/nurtured and constrained by culture, which defines and outlives them (Grillo, 1998). This accounts for the fact that culture permeates human life, human relationships and structures at the microscopic level of the individual and at the macro level in the domain and realm of supranational and supernatural activities. With such an expansive operational domain, we can hardly contend human existence outside of culture; for to be a human being is to be a cultured being. Culture is the bedrock of human society predicated on the ability of the specie to instinctively, reflectively and creatively adapt to their environment (Robertson, 1982; Ogborn, 1966).

Many culture scholars consider this expansive conceptualization as being too diffuse, all-inclusive, non-specific and too loose to be of potent analytical relevance (Keesing, 1973; Geertz, 1973). In the light of the fast-paced global changes in the relationship between some animal and human cultural behavioural patterns, cultural purists argue that human beings can no longer place exclusive and definitive claims on culture as uniquely situated or human reality. Thus, Keesing (1973:89) takes culture as, "an idealized body (or system) of competence differentially distributed in a population, yet partially realized in the minds of individuals" which, allows the trained observer to track social change by identifying conceptual codes and patterns of social behaviour. The implication here is that the crucial thing about culture is the way individuals interpret the social code in the society around them and how they consequently play

by or break the 'rules of the game' in that society, either by total or partial conformity or by rejection. This 'systems of competence' approach helps us comprehend how culture can be at times be tenaciously rooted in history and tradition, yet dynamically receptive to change. Hence, although human beings are unavoidably conditioned by culture, and serve as its primary custodians; they are not its inexorable captives (Para-Mallam, 2010). This is what makes social change/transformation and development possible as human beings respond to historical events and new demographic realities.

Moving away from this broad, generic conceptualization of culture is the over-narrowed tendency, in a rather conservative realm, to perceive culture merely and solely as shared, historical heritage and traditional customs, symbols and art forms. Here, cultural discourse is all too often restricted to the reactionary exercise of preservation, content to cling to or re-capture a 'glorious' lost past and archaeological/artistic monuments. Social change, precipitated by internal and external contesting forces, is frequently perceived as essentially negative, threatening, destructive and imperialistic (Yerima, 2011). Much of post-colonial African literature and cultural theorizing hinges on this mnemonic polemical standpoint. This is not to disparage the expediency of efforts to preserve cultural products and symbols as unimportant or misguided. Rather, our key argument is that cultural preservation could be leveraged to serve development goals as Awodiya (2011:90) aptly asserts;

> Repositioning of Nigerian culture will power the branding of Nigeria Project through the use of creative industry, performing arts, visual arts, film and home video (Nollywood) to improve and sustain our image and identity at home and abroad. Culture is the bedrock of human civilization without which no nation can make economic, social and political advancement.

Awodiya's assertion raises the question as to whether there is a homogeneous, inviolable Nigerian culture or, conversely, as Nweze and Takaya (2000) contend, there subtends a multiplicity of sub-cultures synthesized, to varying degrees, under the influence of historical and contemporary globalizing forces. Beyond these polarities, Fakiyesi and Ighodaro (2011) and Obafemi (2011) argue that the diversity and differences of Nigerian (sub-) cultures constitute a positive resource for entrepreneurship and economic development, thus lending credence to the commodification of cultural and creative industries that we propose in this study. First, it is important to explain our conceptualization of culture for [economic] empowerment. However, it is useful to situate these concepts within the broader discussion on development.

a. *Culture and Development*

The point here is not to rethread the overbeaten paths of defining and classifying culture in terms of its etymology (origination and meaning dynamics over time) and epistemology (knowledge theory, ideology, scope and validity). What is essential here is a brief recap of and discourse around the significance and import of culture to development and transformation. This is because, over time, the centrality of culture, both to civilization and to the advancement of societal ideals has been established. I shall therefore freely devolve this discussion on culture and civilization, inevitably contextualizing national development/transformation – economic; political and social, without being restrictive or pedantic about any of the concepts.

It is now generally assumed that culture is the fundamental of human existence and the human civilization, embodying in its dynamism, the totality of a people's response to the challenges of life and living in a (any) given environment, especially in Africa and Nigeria. Culture offers meaning, purpose and value to the socio-economic, political and aesthetic ethos of society. Inevitably therefore, culture and the social economy (in terms of the nation-state) formations are inseparable in the materialist exchange categories of social and relational existence of mankind. For

instance, archaeologists, anthropologists and sociologists have offered, through rigorous excavational investigations, the factual statement that world civilization began from Africa, from among the 'Mountains of the Moon' and from Egypt, as Cheik Anta Diop, the foremost Egyptologist came to confidently affirm. The cultural, material artefacts in the Pharaonic tombs, mummies and pyramids, leave no doubt about the negroidity of human civilization descent. This essentially, in observable terms, confirm the fact that the pristine museum in the world, the Alexandrian Museum – founded in the year 280 B.C was in Egypt; Black Africa. The exploratory adventures of Leo Frobenius and Frank Willet reveal the greatness of the Nigerian Civilization, based on artistic remains in Ife, Nok, Benin, Igbo-Ukwu and Sukus.

These are extenuations of their original hegemonic and materialistic purposes for coming to Nigeria. Their takeaways in terms of valuable artefacts confirm their original motivations, without diminishing the relevance of their work here. The Museums in Britain and France would be mere shadows of their present statures but for the acquired, mostly illegally, collections of paintings sculptures and other antiquities from Nigeria. The concerted attempts that have been made, including the 2000-2004 retrieval activities embarked upon by the National Commission for Museum and Monuments under my policy leadership was in that direction. It is in fact salutary, that the government of Nigeria today is taking conscious steps to retrieve some of these artefacts from their temporary, foreign domiciles. Notwithstanding, it is incontestable that museums, galleries and archives reflect and refract the cultural civilization of any society, any people, any nation. This is why syndicates of launderers make an obsessive duty to extinguish African civilization by continuing the xenophobic project of Hegel and others to write Africa out of the memory of history by looting the cultural wealth of Africa. As we know, museums and art, especially of the literary kind, are veritable agents of culture – which itself is the vehicle of human civilization, transformation and development. Again, these are mere affirmations of the socio-economic potentialities of culture, in its pure and applied varieties, such as cultural and creative industries.

It is therefore inexorable that we further provide a pragmatic definition of culture in order to be able to talk about the other aspects of the topic – economy development and transformation. Enlightenment and refinement, as the late Professor Obichere once opined, are the sole preoccupations and defining essence of culture – which again affirms our tenet about the inseparability of culture and civilization. A summative advancement on this civilization imperative of culture is the apt proposal made by the Algerian scholar, Bappa Diop (1986), when he states that 'culture is the sum total of the material and immaterial tools, art-work and work of art of people, knowledge accumulated by the people'. Again, this emphasizes the place of culture in human civilization and development. The pre-colonial African world view considered peace and well-being in society as dependent on the deposition of the cosmic forces, the gods and goddesses – such as Ogun, Amadioha, Soponna, Sango and the goddess, Oya, Yemoja and so on. When the seasons flow and the harvest is good, it is due to cosmic benevolence. When there is anger on the face of the cosmos, floods in the lagoon, drought in the Sahel, violence fed from ethnic and religious dislocation, wars, and so on, it is attributed to cosmic malevolence. Thus, for economic and social harmony and survival, man is constantly doing battle to bridge the disparities with the festivals, ritual sacrifice and such other totemic atonements. This is indeed, the significance of Osun-Osogbo festival, Boro, Eguagwu/Egwogwu, including those other expectations of becoming tourist attractions, with its anticipated potentials to earn foreign exchange from numerous international communities pouring in to catch a glimpse at the wonders of nature's creation. Thus, culture is at the nerve centre of the social spirit. It is also at the economic heart of the community – the nation.

When there is talk among culture workers and creators therefore, that there is need for cultural reawakening and renaissance in Nigeria, it is not merely a call for blind, nostalgic return to the fossilized antiquity – command performances at Government Houses, with washed-up, bare-breast, waist-wriggling, bottom-flapping damsels, who are unemployed in normal life, but are brought out to give lusty and erotic delight and pleasure to visiting overlords. It is an invitation to a positive rediscovery

and manifestation of Africa and black civilization, abnegated and wished away by centuries of imperialist domination and hegemony. It is to reassert and re-enrich international world-views and culture as Africa did before the first Millennium.

Talking about the place of culture in national development and transformation, it is essential that we go back to history to enlighten and educate ourselves about the role of culture in social reconstruction in pre-literate times, in order to inspire the present and embolden the future. The griots, the plastic artists, the sculptors, the oral performers, and so on were the sole repositories, active libraries and interpreters of the African civilization and essence. Such is the resilience of art and culture that it survived the systematic and conscious effort by the colonialist to dislodge, uproot and fully substitute it, through the power of the written word, with the Western culture and civilization. As Sekou Toure once affirmed, against the cultural genocidal project of Western imperialism perpetrated on the African civilization, 'the immortality of African peoples is explained by the conservation of their culture, of their arts, in spite of long drawn and painful years of inveterate cultural aggression' by the West. Thus, it may be safely adduced that, if Africa will ever positively participate in the neo-imperialism called globalization, the cultural platform is its first and most authentic offering. Toure asserts further, most delightfully, that

> Restrained and stultified (by conscious imperialist hegemonic design), in its development, African culture found refuge in its languages, customs, songs, dances, beliefs ... (and) since culture implies struggle while being a struggle itself, culture and African arts became the refuge of our African values under colonial rule.

This resilience in the cultural domain, including the linguistic domain, was carried across the Atlantic, into the Diaspora, where the African culture, religions and languages survive up till now. It is amazing, and it should worry those in charge of national development and reform, that there is greater authenticity, commitment and praxis of African

cultural metaphysics and values in Brazil and in the entire Latin America and the Caribbean today than in the African home-land, where, in spite of the production and institution of a comprehensive and insightful cultural policy, culture receives only a peripheral and lip-service treatment and attention in our national budgetary disbursement. It is intriguing that, even during the military regime of Babangida, there was ample awareness that African culture requires rehabilitation as a handmaid of socio-economic reconstruction; that art and culture are imperative tools for building a virile economy and stable polity. That was the essence of evolving and enacting the Cultural Policy for Nigeria (1988).

The cultural policy reveals adequate awareness that all departments of culture and culture workers; the writers, must be at the front-burner of socio-economic transformation of our country. The cultural policy of Nigeria did heart-warmingly recognise the imperative for government to allocate budgetary heads and also allocate grants to writers and other cultural institution. Section 6,1.2 specifically read thus:

> The State shall promote and encourage the establishment of writers' clubs, art clubs, and creative centres for encouraging creativity and popularizing the arts. Section 6.1.3 is more germanely direct. It states that: the State shall support the associations and clubs through government subventions, grants and other forms of assistance (5)

Similar mandates of Government's material support for other arms of culture, such as the performing arts, fine art and the mass media subtend in the cultural policy. The state reserves the right to forget this responsibility, but the cultural sector and policy institutions like NIPSS, have a duty to remind Government of the existence of such statutory duties to culture, for its own sake, and for the sake of culture being the soul of any nation. It is a criminal and pitiable ignorance, especially by media workers, to shower idle diatribe on the cultural guilds for reminding government to provide such constitutionally enshrined life-line for the cultural sector.

If, as we argue above, culture is at the heart of civilizing and humanizing society; in social terms - then it is only logical self-interest that social and political institutions should desalinate culture from all forms of impediments, especially material hindrances so as to enable it fulfil its responsibility of catalyzing the growth of national civilization and national development. Long ago, the Chinese Chairman, Mao Tsetung, identified and implemented Cultural Revolution as a precondition for economic revolution. Guinea Bissau also centralized culture as the revolutionary instrument for growing her economy. It is doubtful now; how successful the socialist project of Guinea has been. But it is salutary that President Sekou Toure identified the centrality of culture to the social reconstruction of the Guinean society when he taught his countrymen and women the expediency of gearing .... not only to the valorization of the past and of the present, but also and, especially, towards the achievement of an auspicious future for (the African) society'

b. *The Culture Pathway*

In continuing this discourse, it is imperative to stress that there is no homogeneous universal culture. This is in agreement with Featherstone (1990), when he opined that "there is no such thing as a homogenous global culture but the globalisation of culture is a process in which some aspects of culture cross state boundaries and become widely spread across most areas of the world. Let me however stress my bias for a materialist perspective of culture, in spite of our concern for growing the creative and cultural industries for economic diversification in our country, which this study espouses. This pertains to the social origination of culture. Karl Marx debunks the idea of culture deriving from human instincts or from nature. He believes that 'material circumstances and economic activities shaped human consciousness. This is the basis upon which he examines culture from the perspective of class-stratified societies and concluded that the dominant culture is the ruling class ideology, since the ruling class controls the means of production, the state infrastructure. Culture, as superstructure, is an "expression of the distorted view of the world" as

determined by the ruling class. This is clearly analysed in the oft-quoted passage from his book title *The German Ideology* (1846) quoted in Bottomore and Rubel (1963). The most critical section of that passage reads thus;

> The ideas of the ruling class are, in every age, the ruling ideas; ...The class which has the means of material production at its disposal, has control at the same time over the means of mental production, so that in consequence the ideas of those that the means of mental production are, in general, subject to it.

Marxists have tended to deploy this statement as the fount upon which Marxist theories, including cultural, are fashioned and developed, and thus, find all culture in capitalist societies as products of the ideology of the ruling class. This is the dominant ideology thesis which stresses that in a capitalist economy, a false consciousness is imposed on the working class (akcrombie, et al., 1980).

We must note, however, that Neo-Marxists have re-interpreted this pure Marxist purview of the super-structural derivative of culture from the economic base (infrastructure). An important voice in this thesis of the autonomy/ independence of culture from economic influences is Raymond Williams in his various books between 1961 and 1978. One of the most assertive of those books is his Culture and Society (1961) where he opined that the uncritical adoption of the concept of infrastructure and superstructure is misleading, fixatious and absolutist and they do not determine culture inviolably. He argues that Marxist's theory recognizes diversity and complexity in a changing world. This allows for 'limited autonomies.

There is a critical inter-relationship between culture, socialization and identity. Culture summarizes the way in which lives are produced, distributed and exchanged, hence, factors such as class, ethnic nationalities, and gender influence and determine culture and the way conflicts are managed. Hence, as we deploy applied arts and culture, more socio-economic transformation, we must locate labour in it, as the key

determinant of economic regeneration, contrary to the marginalization of the man as the productive force of the economy. This is important in the kind of exploitation we embark upon in the deployment of the cultural, and especially the creative industries.

Furthermore, in simpler terms, culture from the industrial dimension, must be viewed as the values and practices that have significant effect on individual and group decision making and action (http://www.Managementstudtyguide.com/ index. html**).** At a higher plane, ***socio-cultural factors*** are larger scale forces within cultures and societies that affect the thoughts, feelings and behaviour of individuals and groups. These factors also include attitudes, values, identity, family, kinship, power, race, religion, rituals and taboos. The totality of these factors naturally determines the trend of any given situation, especially as it pertains to development, which I prefer to define to reflect the multi-dimensional character and fundamental indicators of human wellbeing. In doing this, I find company in Todaro and Smith (2009) when they propose, quite aptly, that development must therefore be conceived of as a multidimensional process involving major changes in social structures, popular attitudes and national institutions, as well as the acceleration of economic growth, the reduction of inequality, and the eradication of poverty. Development, in its essence, must represent the whole gamut of change by which an entire social system, tuned to the diverse basic needs, and desires of individual and social groups within that system, moves away from a condition of life widely perceived as unsatisfactory toward a situation or condition of life regarded a materially and spiritually better.

We consider this definition appropriate and holistic in the sense that it fits well with African philosophical cosmologies that encompass the psycho-spiritual as well as material aspects of human existence and progress. Todaro and Smith (2009) aver that the objectives of development revolve around the core values of sustenance, self-esteem and freedom:

- To increase the availability and widen the distribution of basic goods

- To raise levels of living, including higher incomes, more jobs, better education, and greater attention to cultural and humanistic values (emphasis added).
- To expand the range of economic and social choices available to individuals and nations.

These core values and foundational objectives serve to operationalize the concept of empowerment, described in the *World Bank Poverty Manual* (2000) as a process of, "Increasing the capacity of poor people to affect the decisions that have a bearing on their lives, by investing in them and removing the barriers they face to engaging in political, social and economic activities". It is within these values that the deployment of cultural industries must be operationalized. We now take a few of the creative and cultural industries in our stride for the rest of this study.

c. ***Culture, the Thrust for National Economic Transformation and Development***

From the above purview of the cultural wealth that is buried in our cultural sub-soil and upon which the transformation which we yearn for perennially, the discourse will be mounted on cultural and creative industries, comprising the arts-- audio-visual, electronic, advertising, publishing, film and cinema, Nollywood, National Theatre, Television, Radio, the media and so on. Upon these, our nation can begin to address its economic development in advance, and excess of the mono-cultural, extractive product upon which it depends and which is becoming non-competitive in the fourth industrial revolution of the twentieth century but is fast diminished in quantum potentiality.

There is the need to also remember that Nigeria has established instruments to build this transformation upon, through culture. We can embark upon the conscious implementation of the provisions of our existing National Cultural Policy of 1988 and its subsequent amendment in 2001 through the budgetary empowerment of the existing culture

parastatals. We should strengthen the Nigeria Copyright Commission as a regulatory body which can detect and punish any anti-intellectual property activities, theft of intellectual property in any form and to censure and regulate all artistic and creative products for distribution and consumption. This, as we have expounded earlier, is amply catered to by the Copyright (Repeal) Bill on its way to being enacted into law. We have espoused the urgent need to provide social infrastructure and set aside an appreciable percentage of the GDP to cultural and creative industries as stipulated in both the Cultural Policy for Nigeria (CPN) and the Nigerian Constitution. This is how the Policy and the Tourism Grand Plan can become the veritable instrument for socio-cultural and socio-economic transformation of Nigeria.

Through this operational strategy, we should mobilize and motivate the citizenry, disseminate and propagate ideas which promote national pride, solidarity and national consciousness. We can also evolve from our plurality as a national culture whose indicators manifest in African and world affairs. It behoves on us to promote a cultural educational system which motivates and stimulates creativity that draws significantly on our indigenous and traditional values such as respect for humanity and human dignity, respect for legitimate authority, dignity of labour and respect for positive Nigeria's moral society. This, in essence, impels the establishment of codes of behaviour which are compatible with our tradition of humanism and disciplined moral society; sustaining disciplined environmental and societal conditions which enhance quality of life, produce responsible citizenship and an ordered society. If we enhance and manage our national resources well and transform our indigenous technology, design-resources and skills, we can transform our economy considerably. We must, in addition, and importantly, provide opportunities and enablement for the engagement of women in all spheres of cultural production, distribution and exchange, empower the youth and the physically challenged for cultural entrepreneurship and skill acquisition.

Similarly, there must be a drive to enhance national self-reliance and self-sufficiency as reflexive in our cultural heritage and national aspirations and the process of industrialization, national development and knowledge economy. Our cultural parastatals we must re-iterate, in a restructured or merged form, should be strengthened to re-create the cultural industries to fast-track the growth of rural economies through the boundless body of crafts and ancillary industries such as Ivory, Bronze, Leather works, Textiles Brass, Glass casting, basketry, produced in different parts of the country—as a way of addressing poverty and unemployment through cultural enterprises.

Alongside these enterprises and in a secure social policy, we need to sensitize investors to the need to invest in the arts and crafts sector so as to encourage enterprise development and export-oriented production. Let me restate for the avoidance of doubt, the need for the nation to deploy her indigenous languages as an important vehicle of cultural expression, national development and cohesion to strengthen national security in the area of cultural communication. In stating this, I emphasize the necessity of fully and faithfully implementing the long- standing policy embedded in the 1979 Constitution of entrenching three Nigerian Languages; Hausa, Igbo, Yoruba as languages to be deployed for National Assembly business; including the insertion of many more Nigerian languages than Hausa, Igbo and Yoruba (WAZOBIA) in the school curriculum with a mandate that students in primary and secondary schools should study at least one other language beside their mother tongue in their WAEC and NECO.

Thus, it is important to strengthen educational efforts to develop technical and scientific registers of a handful of Nigerian languages in some subjects such as Mathematics and Science, where terminologies are being developed in Hausa, Igbo, Yoruba, Edo, Fulfude, Efik, Tiv, Ijo, Kanuri etc. will strengthen our national security by ensuring the survival of our native languages and building them into the languages of own developed modern technology. As we seek to counter, terminate and destroy the ideology of non—state actors and terrorists like Boko Haram,

insurrectionist, banditry, herdsmen's menace, we need to improve our communication strategies through crafting and carving the indigenous languages most proximal to the zones of insurgency and militancy by deploying news casting, feature broadcasts and interviews to be done on the radio and television to provide counter-terrorist and insurgency narratives and propaganda.

Language carries values and basis of a people's identity, their sense of particularity as members of the human race. Language as vehicle of culture is 'the collective memory bank of a people's experience in history. Thus, our indigenous languages need to be codified for the preservation, documentation and expression of scientific and technological innovation, invention and economic transformation. I have proposed many times the need to build, learning from Emeritus Professor Ayo Bamgbose (1985), a technology culture expressed in indigenous Nigerian language/languages to be facilitated by establishing indigenous languages technology centres where indigenous language laboratories help codify findings and outcomes of our technological and scientific research. In this essence, language is also a vehicle of thought, invention and economic transformation. We can then seek collaboration with international cultural organizations for the promotion of cultural diplomacy and cultural industrial growth. These are just titbits that require studied elaboration on other platforms and spaces.

Cultural and Creative Industries

In a chapter of my study (2017), I pondered on the issue of Culture Industries as important channels of revenue generation which I propose as foundational to my present discourse. I delineated what culture industries portends, encompasses and its character in relation to growing economies. A most apt definitional clarification is provided by UNESCO thus:

> Cultural industries are defined as industries which produce tangible or and intangible artistic and creative outputs, and which have a potential for wealth creation and income generation

through the exploitation of cultural assets and production of knowledge-based goods and services (both traditional and contemporary. What cultural industries have in common is that they all use creativity, cultural knowledge, intellectual property to produce products and services with social and cultural meaning.

The key factors here are tangible and intangible cultural assets to produce knowledge-based goods and services and intellectual property. There emerges from here a fine and subtle but important distinction-drawing/demarcation between culture and creative industries, though often deployed interchangeably. Hartley (2002:43) considers creative industries as 'those that take creative talents in design, performance, production, and writing, combine them with media production and distribution techniques and new interactive technologies in order to create and distribute creative content throughout the service sector of the new economy'. Yet, as we found in the above UNESCO's perception, the notion of cultural industries places emphasis on those industries inspired and deriving from heritage, traditional knowledge and the artistic elements of creativity. The notion of 'creative industries' puts premium on the individual's creativity, innovation, skill, and talent in the exploitation of intellectual property. On the other hand, while the 'cultural industries' notion is closely linked to a categorization that is based strictly on 'intellectual property, it differs in the sense of its alignment with the concept of information-driven economies, which comprise such activities as scientific and technological innovation, software and database development, telecommunication services, and the production of hardware and electronic equipment.

Cultural and creative industries were also perceived from the ineffable, spiritual perspectives. The foremost Victorian poet, Matthew Arnold, along with his acolytes, perceived culture as the pursuit of spiritual perfection in the form of knowledge and the practice of great literature, 'fine art' and 'serious music.' He submitted that culture must be viewed from three angles; Harmonious perfection, general perfection and perfection in action'. (https://journals.sagepub.com). Arnold

recommended, along these conceptual frameworks of culture as the means to solving human and social problems thus;

> Culture is the great help out of our present difficulties; culture being a pursuit of total perfection by means of getting to know, on all matters which most concern us, the best which has been thought and said in the world; and through this knowledge, turning a stream of fresh and free thought upon our stock notions and habits, which we now follow staunchly but mechanically, vainly imagining that there is a virtue in following them staunchly which make up for the mischief of following them mechanically (Arnold, Matthew (1929;99)

In also establishing some difference between Creative and cultural industries, Garnham (2005: 299) opined that the term 'creative... has little to do with creativity in the artistic or cultural sense, although the cultural industries and some sectors of education have adopted the creative industries' nomenclature in an attempt to capture the concept of creativity exclusively for themselves.' This, invariably expounds the explanation of the interchangeability of the two concepts of 'creative industries' and 'cultural industries', even though the notion of cultural industries captures those industries whose inspiration derive from heritage, indigenous knowledge and the artistic elements of creativity while the notion of creative industries places emphasis on the individual and his or her creativity, innovativeness and their harnessing of intellectual property. Inevitably, the concept of cultural industries embraces that of creative industries and is thus a larger concept. The essence is their deployment, in this situation for economic development.

What remains therefore, is the need to examine those features that inhere cultural industries which include; advertising, architecture, crafts, designer furniture, fashion clothing, film, video, and other audio-visual productions, graphic designs, educational and leisure software, live and recorded music, performing arts and creative entertainment, television, radio and internet, broadcasting, visual arts, and antiques, writing and

publishing. Murdock and Golding (2005: 60) add that "everyone, from politicians to academics now agrees that public communication systems constitute a part of cultural industries." Hartley further broadens the composition of cultural industries with heritage, hospitality, museums, galleries, sport and tourism. These are broad confines of industries that any nation that contemplates economic diversification from the perspective of cultural arts can ill-afford to ignore or pay mere lip- service to. Nigeria as a nation, which did not really participate in the manufacturing industrial revolution, must transcend the level of the potentials of cultural and creative industries to fully actualize and utilize these potentials from the prisms of revenue generation, employment generation and the challenges and strategies to be adopted (which we have laid out earlier) for our much-awaited economic breakthrough.

Cultural industries also refer to the deliberate deployment of cultural products, as enumerated above, for revenue generation. In ideological terms, the materialist perception of this process takes a pejorative view of the commodification and commoditization of culture which the capitalist perception exalts as the segment of 'modern economy' according to Terry Flew (2017). To him, culture is produced and distributed through industrial means, 'applying the creativity of individuals and groups to the generation of original cultural product, which may have commercial value' either as direct sale to consumers or as intellectual property. Essentially, the industries assemble the arts, media, and design sectors, focusing on convergent digital technologies and the challenges and opportunities of globalization. Conventional appraisal of cultural and creative industries compels massification or simply mass production of cultural goods, which Marxian purists consider as capable of devaluing and cheapening the quality of artistic production in a very precarious manner. Flew further asserts that views on cultural and creative industries gained prominence only from the 1990s and 2000s in academic and policy domains concerning the whole process of broadening the market for cultural products, though discussion about the industries had been in the fray since the early 1940s.

Flew further pointed out that, as a 'policy strategy, the promotion of innovation and creativity in industries centred around intellectual property through culture and entertainment.' In many so-called advanced countries, the cultural and creative industries have gained dominance over traditional manufacturing industries. In Nigeria, for instance, where the manufacturing economy has hardly taken off the ground, and where emphasis is still largely on subsistent economy like Agriculture, the creative and cultural industries will be a major leap and hop into the digital economy, with a conscious effort to short-circuit the manufacturing tradition. For our purpose in this discourse, the concentration of the cultural and creative industries is in the fields of the media, communication, cultural studies, economic and cultural geography, the creative and performing/theatre arts, even by extension, the 'applied cultural economics'.

I referred to the Marxian perception of cultural and creative industry through the coinage of the term by Max Horkheimer and Theodor Ardono in regard to the 'commercialization of art' in all its ramifications and forms— 'music, literature, the visual arts' (Abercombie & Logurst, 2007). This includes advertising, television, radio, newspapers, internet publishing, book publishing, film and theatre. On its margins are educational organizations like universities. Its subsequent manifestations/percolations capture all aspects of life. Adorno and Horkheimer, along with other members of the Frankfurt School (founded in 1923), critiqued what they perceived as 'capitalist control over social and cultural life and the inequalities, oppression and injustice that it caused.' They contended that culture industry and its products, in the way it is operated, has become wholly commoditized; becoming an instrument of oppression as it produces commodities like other industries buyable and sellable on a 'capitalist market'.

This process has led to the standardization of cultural products such as popular music, which, as a product of culture industry, exists in a limited number of standardized, interchangeable forms in a way that has made it possible to lose its essential quality and be massified for revenue

yielding intent. In this process, it has become impossible to draw distinctions between high cultural artistic products; be it serious music, literature, which is distinctive and un-exchangeable, from cheap, mass, popular culture. Ditto for the type of audience and clientele that it has attracted, an audience of low, if any, valued taste lacking, largely in their descriptive terms, unresponsive and distracted, with its pleasures are superficial and false. This School, as symbolized by Adorno, contends that culture industry, a) neglects the variation in popular music, b) does not fully understand how it is produced, c) does not consider how audiences actually respond to popular music, d) writes from an elitist perspective which is constrained by the traditions of German philosophy. Adorno calls attention to the fact that the cultural industries function in an industrialized way in its production of films, TV and music work. In short, the Marxian perspective of cultural industries is as an enterprise flowing from the tenets and bent of capitalism, whose interest is focused mainly on revenue generation rather than on its purist, high quality culture—in aesthetics, formal standard and inner fulfilment derivable from good art.

The attention paid by the Nigerian establishment to creative and cultural industries is hitherto marginal, peripheral and scant, unlike is the case in some developed countries, where, because of their economic viability, they attract, massive government attentions. 'In the UK in 2004, the creative industries generated about 5% of gross economic product' and earned 'over 10 billion pounds in exports.' It is reported to employ 1.3 million people, paying a role in regional policy like generating city centres. (https://thecreativeindustries.co.uk.). By 2016, the arts and culture industries' contribution to the British economy as reported by the UK Arts and Culture Commissioned from the Centre of Economic and Business Research (CEBR), revealed as follows;

- £21. 2 bn direct turn over;
- £10.8b Gross Value Added (GVA);
- £8. 6bn of it generated by the market segment of the industry and the rest £2. 2bn contributed by the non-market organizations;

- 137.250 jobs;
- £6.1bn employee compensation.
- Add indirect and induced effects the arts and cultural industries has supported £48bnin turnover,
- £23bn in GVA,
- 363,713 jobs and £13.4bn in employee compensation.

These revenues and human capacity emanate from publishing, performing arts, artistic creation and the operation of the arts facilities (CEBR/Arts Council England Report April 2019). Official statistics from the Department for Digital, Culture, Media and Sports reveal an estimated Gross Value Added of £32.0bn in 2018, an annual increase of 27% 'mainly from the category covering film, TV, radio and photography which is also counted in the creative industries. Overall, the Arts and creative Industries made a total contribution of £111.7bn during the same period. These include the modest contribution from 'cultural education, museums and galleries, libraries and historical attractions' (DCMS, Economic Estimates, February 2020).

Even in these advanced economic spaces such as Britain as recounted above, the management of creativity and the products that emerge therefrom, with their distributive mechanisms, depend, largely on 'creators of intangible products such as writers, journalists, copywriters, musicians, scriptwriters,' and so on. These are individuals and collectives who are non-industrialists and are thus, amateurs and freelancers, who are not in the direct employment of cultural industries organizations. Their input is managed, or would be managed, by companies and organizations within the culture industries, with the structure of outsourcing a large chunk of their functions. Under this state of operation, the owners of intellectual property such as creative writers, published books, records, directors, actors, skilled practitioners, face economic vagaries, including poor and unedifying and irregular profit margins, scarcely regulated sales volumes and quantum at the discretion of the capital owners and operators. If this was the situation in the United Kingdom, with its high

cultural consciousness and sensibilities, what would this situate in terms of contribution to the national and state economies and human development from the perspective of culture and creativity?

There is no doubt the situation and destiny of cultural industries in Nigeria will be worse. Added to the unsteadiness of their fortunes is the fact of they are being subjected to the monstrous, nefarious and crippling activities of pirates, syndicated thievery and so on. These intangible cultures and their practitioners cannot, or/and hardly ever, depend on their intellectual property for livelihood and survival. In that wise, neither the owners nor the State can maximize revenue generation from the creative industries. A lot of further input from the state and the private sector would be imperative, if these industries would substantially complement the dream of economic diversification that is on the ground in Nigeria. The above is the essence of the capitalist version of the creative industries' system of production based on mass consumption through standardization and disadvantaged labour. We have begun to witness this in the Nollywood industry, especially the way it has been funded by commercial interest of very little elite and educational quality.

Its beginning was the Alaba and Tejuoso markets movie entrepreneurs with little concern for aesthetic, values and quality. Very large volumes of identical products are churned out, produced using machinery that can only make product crudely and ineffectively. It follows, at best, a crude version of Fordism (Buchanan, 2009), where standardization is the culture which 'enable low price. ' Unfortunately, even the expectation of Fordism that large number of people will purchase the products, since each step in the production process is specialized, hence, matching 'mass consumption with mass production' where only semi-skilled workers are required, is not yet in appreciable operation in the Nigerian cultural industry, especially the Nollywood sector of it.

Hence, the development in the cultural industries in America and Europe, especially since about half a century ago, where 'production systems have become more flexible' and the 'Market more segmented, the consumer taste more diversified and thereafter choice is in demand, is yet

to be the case and reality in the culture industry of Africa and Nigeria. In terms of production, the factory-patterned process that operated in Hollywood, and to some extent in Bollywood, is not yet available in large scale in the Nollywood production line. The crew and actors/performers are deployed at the whims and behest of the producers, rather than the directors. The central place in film production belongs to the producers, not the directors, performers and technical experts in the Nigerian Nollywood. This is worsened by the financial and property rights insecurity it amounts to for the Intellectual Property rights owners like the directors, technicians, performers, and so on. The situation promises to improve with the growth of indigenous producers in Nigeria, who are themselves directors and who put film-making through lesser risk and better outcomes.

a. *The Role of Nollywood in Consolidating Cultural Heritage of Nigerian Society*

There is no gain-saying the fact that Nigerian Films Industry occupies a very important position in national development of the Nigerian Society and its cultures. Film is a means of communicating with a universal appeal and impact. Film is visually biased for it holds its audience captive and it is a link between all other forms of literature i.e. "prose, poetry, short stories, and drama. Television came into existence in Nigeria in 1959 through the initiative of Chief Awolowo, who wanted to tell the world his own side of the story of the conflict between him and McPherson, the colonial Governor of Nigeria, who denied him the right to use the Nigerian Broadcasting Service (NBC) for his anti-colonial and political purposes. By this innovation, Awolowo brought into being, the first Television Station in Nigeria and African, NTA Ibadan.

Since film is a subtle and powerful tool for passing information across to people and creating an image both domestically and internationally, government had often used it to communicate and hold conversation with the governed. A good example is the United Arab Emirate (UAE). Though it is a monarchical kingdom with a totalitarian

system of government but it engaged Hollywood producers in 1990 to project a positive image of the government to the world. UAE insisted that the films portray positive and good cultural values of the nation. This submission is also supported by Shaka (1999) who avers that the colonial administrators used movies to accelerate development in their various colonies. There is thus no doubt that visual communication has a very strong impact on the development of any nation, if effectively applied.

Thus, it is important to note that film and Cinema being an art form is a non-threatening medium through which human values can be communicated. Values such as: selflessness, unconditional love, love for enemies, reconciliation, and care for the underprivileged can be effectively communicated through films and cinema. This is certainly true if deployed alongside values like stewardship, transparency and accountability, honesty and truthfulness, 'non-violence, tolerance, love and peace'.

On the level of revenue generation and contribution to the national economy, the Nigerian Media and Entertainment Industry (Nollywood and Nigeria Music)) has begun to play an appreciable role which requires great impetus and impute from the state to further strengthen it as a key revenue generating machine in Nigeria. According to a report by the IMF, the industry accounted for 1.4% of the nation's Gross Domestic Product (GDP), producing about 2,500 films a year with a projection and has been applauded as the 'best prospect industrial sector for the country'. Propelled into operation in 1992, Nollywood is the second largest film industry in the world in terms of its volume of movies. It has been appropriately described as 'the unifying brand for practitioners in scripting, directing, sound High definition (HD) techniques, acting, cinematography, make-up, editing etc., and anchored around productions, commercial and distribution centres such as Lagos, Abuja, Onitsha, Enugu and Asaba, Kano and Asaba.

The key technological platforms of distribution, Iroko TV and Netflix, training and capacity building for cinematography, scripting, editing and movie producing equipment at the local industry level of US$

22million 'total cinema revenue by the end of this year, (2021). Its 'total music in Nigeria is estimated at a 13.4%, CAR to US$73 in 2021. On the whole, the Nigerian Entertainment Industry is projected to, by 2021, record over $10.5b on a survey which placed it at $4.46b in 2018 (Myburgh & Stuart 2019). Dominating that projection is internet revenue at 61%. This will be an appreciable showing for the Creative and Cultural Industries in an economy that is still largely mono-cultural (on oil and gas).

As it does to the general national economic landscape leading to two consecutive quarterly recessions in the year 2020, Covid-19 has negatively impacted the Media and Entertainment sector, leading to drastic reduction/downsizing of the labour force, outright lockdown due largely to high production/operation. Appeal for a bailout by the Federal Government made by the Newspaper Proprietors Association of Nigeria is yet to receive a positive response. Secondly, the Movie on demand/Digital streaming services and social media have observably disrupted the traditional media players as smartphones and internet connectivity has enhanced online streaming, enhancing customer sophistication with a wide range of network choices. Most people can now by-pass conventional/traditional media.

Thirdly the widespread activities of pirates have significantly hampered Intellectual Property rights of creators in Nigeria. This is in spite of the appreciable effort being made by the Nigerian Communications Commission (NCC) in collaboration with stakeholders Associations, Collective Management Organizations (CMOs), Non-Government Organizations (NGOs) and the American Business Council (ABC) to stem the tide of piracy in Nigeria. Pirated books and compact discs are brazenly and openly sold in many cities of Nigeria, especially Lagos and Port Harcourt where counterfeiting is on rampage in the open market. Poor and decaying infrastructure such us epileptic electricity supply, hazardous road network and transportation, inflict negative impact on movie production and distribution efforts, coupled with the general state of insecurity on the roads due to

kidnapping, the operation of the herdsmen, have made the roads unsafe for movie and book distribution in Nigeria. In spite of all these challenges, the industry makes noticeable contribution to the Nigerian economy. For instance, the Nigerian movies industry is reported as generating an approximated sum of $600m per annum for the Nigerian economy. It releases 50 movies per week, showing increase in cinemas, online and on cable. This makes it the second largest movie industry after Bollywood (https:/www.statista.com). Since it produces over '1000 movies a year' this claim is justifiable, at least in terms of output and volume of movies (https://www.canon.co.uk).

Given this growth in the creative and cultural industry and the established universal truth that in this digital and internet age, children learn more and faster through films which hold them captive more than the traditional, and formal educational institutions, the importance of films and videos cannot be overstated in the education of the youth. This background already makes it clear that the film industry is very important in the making of Nigerian society and cultures. The first important role of films or movies is that it is a change agent because it has the power to harness the potentials within the nation. Adenugba (2008) confirms also, that films "play important roles in the development of any group of people, ethnicity, and races as a nation or country". He stated that film is "an institution where cultural values, development initiatives and aspirations are propagated (Ibid). He further posited that the film Industry is a "major driver of economic growth and job creation, if the potential inherent in the sector are adequately harnessed… it is through it that cultural heritage, the political needs and aspiration of the people are highlighted." He avers that film promotes and unites various socio-cultural groups in the nation. This position affirms the cultural, education and social import of films in our and any society.

Another important value of the film industry, Adenugba (2008) again opines, is that it preserves cultures and prevents its erosion. It protects and promotes the rich cultural heritage and national aspiration of people including "marriage, costumes, dressing, music, burial

practices". He exemplifies with how film industry protects, promotes and transports the cultures of Indians and Americans across the globe through Bollywood and Hollywood. Film also helps in education and human resources development, featuring different professions such as medicine, law, management task, agriculture, etc., and contributes to the enlightenment of people on the phenomenon of the environment, especially with regards to the issues of climate change and global warming which are vividly displayed through films to drive home the message.

The Film is a means of propaganda through branding. It sells the government to the people and helps in projecting government policies, thus playing a very important role in social mobilization and information dissemination. It is a tool for popularization of government policies and since most films are played through the medium of television screens, one can effectively present one's agenda and issues through this means. Although, the issue of control and censorship must be properly considered, so as not to hamper freedom of speech/ expression and association. At its best, the film is a tool of national mobilization, unity, a sign of national autonomy and a means of preservation of heritage and sovereignty (Adenugba 2008). There is, of course, the central function of entertainment; relaxation and the relief of tension in society's socio-economic hardship. A good example provided is a film like "The Gods Must be Crazy (Bushman) and "Wukwa". Since the film industry plays a very significant role in the making of nations, as attested to from the so-called advanced countries, it is important to begin to evaluate the role Nollywood is playing or has thus far played in the actualization of Nigeria's much-desired economic transformation through diversification.

Significantly, beyond the much-acclaimed reputation it has garnered, the film industry is telling the Nigerian story in "creative and innovative ways". Thus, it is critical to demand the extent to which Nollywood has helped in the advancement of the nation's development and in preserving her rich cultural heritage. One of the most remarkable contributions of Nollywood towards national development of Nigeria as a nation, according to Okoye (2014) is that it "provided platform for the

emergence of various entrepreneurs", thus bridging the gap between poverty and unemployment. This entrepreneurial wave has been illustrated and exemplified by many observers. An example is the story Okoye narrated of a 32year-old chemistry graduate, Jason Njoku who became the largest distributor of Nigeria movies and who was said to have accrued 8 million Naira from it in 2010. She went on give the account of the experience of Njoku, who at that time had employed 71 workers in Lagos, London and New York. World Assessment of Rich People by Forbes placed Njoku among the top 10 millionaires in that year (Okoye 2014).

Secondly, the Nollywood industry has contributed significantly to the economic growth and development of Nigeria as nation. In 2013, Rebecca Moundo observed that Nollywood, which is second only to Bollywood and Hollywood, produces 50 movies per a week (Moundo 2013). Three years later, Norimitsu (2016) made further observations which revealed that, in a year Nollywood produces over 2500 movies. He notes that this proficiency in film production inadvertently has helped in providing employment to many people and generated millions of dollars for Nigeria as income. Nollywood contributes $600 million yearly into the nation's economy while 400 movies were sold at $45 million (Norimitsu 2016).

Thirdly, Nollywood has served as the institutional cultural Ambassador for Nigeria, having helped in exporting Nigerian cultures across the globe; its music, comedy, fashion, religion, lifestyle and so on. Moundo (2013) again observed that this cultural representation has greatly enhanced the nation's visibility and profile in Africa and on the globe. This position also found support from Okoye's (2014) submission that Nollywood has promoted Nigeria to its greatness, especially affirming its stature as the true "Giant of Africa." He notes that the industry has "showcased the creative ingenuity of actors and actresses", confirming her as a "player in global audio-visual industry, and boosted the image of the country globally."

Some films and movies that greatly impacted the life of Nigeria as a nation and promoted her sovereignty and cultures were George Mentas TV series, "Cock Crows at Dawn", as well as "My Father's Burden" by Wole Soyinka amongst others. These films made bold statement on public morality where corruption has become an acceptable norm in the society. Other films of this ilk are "The Village Headmaster", Nigerian TV series "Super Story", "The Cry of an Orphan", "The Voice of the Orphans, "Worlds Apart", "the Human Trafficker," In particular, "Mr. Ugezu's Story of an African Prince's Choice of a Bride" The movie, according to Norimitsu (2016) portrayed a precolonial past and a present caught between village life and urban modernity. The movie explores the tensions between individual and extended families, between the pull of urban life and the village and between Christianity and traditional beliefs. For innumerable people, in a place long shaped by foreign cultures and more, this film attempts to redefine the African experience etc.

Cumulatively, these films speak volumes about culture, social ills and injustice in the family, and society. The Human Trafficker, to be specific, features the biggest modern problems in our society i.e. slavery, prostitution, child trafficking, kidnap, poverty, corruption, mafia, and crime syndicate. Thus, Communication technology (Television) has improved social, economic, political and cultural pattern of Nigerians. In spite of this great stride by Nollywood, Nigerian society is still bankrupt educationally, culturally, economically, socially and politically. Thus, the hope, dreams and aspirations of Nigerian citizenry have not yet been attained. This makes it seem like art and applied arts are merely catalytic instruments that cannot transform society automatically. It sensitizes, mobilizes and encourages through its devices, and not much more. It is, however, pertinent, at this juncture, to veer into other art-forms and entertainment sector of the country, in order to examine their input into and impact on the nation's socio-cultural and socio-economic development.

b. *Cultural Tourism*

Tourism is gradually creating an inroad into nations' social and economic lives. One important example of the efforts of tourism authorities to capitalize on the potential of film tourism, the so-called 'Movie Maps' is now commonplace in visitor centres around the world, making it easy for tourists to find the locations of scenes shot locally in famous films. More broadly, film-induced tourism is now a crucial part of local visitor strategies, with advertising campaigns running slogans such as *"You've seen the movies, now see the set"* (previously a US tourism tagline), and the Spanish city of Cadiz, for example, recently offering support to the Tom Cruise film *Knight and Day* in anticipation of its effect on overseas visitors and tourists. City authorities in Barcelona were also happy to offer direct assistance to the makers of the Woody Allen film *Vicky Cristina Barcelona*, featuring Scarlett Johansson, which showcased the city in a manner its tourist agencies could hardly have hitherto deemed possible. Hospitality businesses and hotel operators themselves also recognise the role of film in attracting visitors, with, for instance, Radisson Edwardian currently teaming up with Visit Britain to offer *Sherlock Holmes* packages.

Consequently, I find it imperative to highlight the potentialities of the nation for gaining prosperity through tourism based on the incredible wealth of our natural endowments crying for exploitation.

- Historical tourism—
    a) Relics of slave trade; b) Heritage Museum; c) The Mubi Museum, with chains used on slaves, Canon guns exchanged by slave traders for 100 human beings. For local tourism, 2000 students visit these sites daily.

- Point of no Return; root to Baracoon. 1,600 slaves, who once they are brought to this location, they will never get back to Nigeria.

- One of the limitations and challenges to tourism is the paucity of export for our tourist products. The requisite physical and legal infrastructure, in terms of regulatory laws, hospitality, road and

rail transportation, electricity, and so on. The federal and state governments need to massively invest in export tourism for Nigeria. The Local Governments do not have the resources to handle required infrastructure. Without relevant infrastructure, industrialists and other corporate organizations with interest and relevant capital wherewithal will not be attracted to invest in our tourism. In the case of Badagry slave port, relics and artefacts, it is important that governments should partner with families and other stakeholders of the resources. Currently, families are still largely sceptical and strongly opposed to handing over their slave trade relics, buildings and so on to government for Museum preservation. Chains kept for 400 years, Lugard's resident are virtually abandoned. The state government is currently undertaking repairs and giving Badagry sites a face-lift.

• Generally, in tourism community in Nigeria, there are critical challenges—road, historical adventures, are not tapped. These can be showcased in Badagry. Still on export tourism, Seme connects Nigeria with the Benin Republic. Goods and services are in dire deficit. There are hospitality wherewithal that are in dire lack, including manpower of intermediary skills such as such managers in hotels. Youths who could have been curators and tour guides have strayed into mean engagements.

• Another important tourist destination in Nigeria is the National War Museum in Umuahia, preserving the relics of the historic Nigerian civil war. As we know, after the collapse of Enugu as the Biafran Headquarters, Umuahia became its headquarters. According to Donald Duke, former Governor of Cross River State, and one of the most enlightened and cultural and tourism promoters in Nigeria, the importance of tourism requires no over-emphasis; He stated that 'tourism is about traffic' and in 2016 alone about I.9m persons engaged in tourism in the Southern parts of the country, with Calabar as the main tourist hub engaging in domestic tourism through transportation, food

industry, accommodation through hotel businesses, and so on. This was enhanced through the clemency of the ecology of the Calabar environment; the serenity of the climate and landscape, very low crime (indeed zero) rate enhancing security and tourist friendliness of the environment. All these boosted and still largely boosts hospitality industry and became the mainstay of the economy of the state.

- There are, of course, crucial challenges to tourism currently, such as training of hospitality manpower, schools, hospitals and so on. Some of these are being attended to by the National Tourism Resort Programme, which is an Inter-ministry business.

- The natural endowment of the nation through its picaresque topography—mountains, beaches, and so on. Examples are the 1500 metres high- Wadi Mountain, highest point in the county; Mambila Plateau, Gembu in Taraba and vasts of virgin green forests. Some of these are very difficult to access or connect and exploit for tourism, require massive government engagement in financial and structural terms to enable connectivity, security and so on. These are otherwise cheap nature to harvest but impeded by infrastructure. Lagos, Badagry. Cash crops.

It is gratifying that, as a way of frontally addressing the tourism challenges of the nation and boosting the nation's economy through tourism, there is, in place, a National Tourism Policy (1990) and the Nigerian Tourism Plan. The critical thrust and objectives of the NTP are to:

- project and promote Nigeria's cultural heritage in tourism development;

- generate foreign exchange, enhance income redistribution, alleviate poverty and create employment;

- encourage community and public partnerships in tourism development;

- promote Nigeria as a desirable tourism destination within the context of Africa's culture;

- promote geopolitical integration, healthy international cooperation and understanding; and

- ensure environmental sustainability in the development of tourism resources.

The effective operationalization of this policy as a strategic declaration to achieve this objective thrust is still in the breach, long after the Tourism Master Plan was launched in 2007 upon the realization that poor planning inhibits policy implementation, including the NTP. Finance was detected as an impediment to the implementation of this policy and plan. It is hoped that the Parastatal in charge of Tourism and hospitality will receive the needed fund to fully take tourism—domestic and foreign off the ground in Nigeria and there will be a dialogic and actional collaboration of the Agency and relevant culture stakeholders, including the private sector.

c. Cultural Education

I have discussed in a recent study (2021), the significance of cultural education as an important aspect in the school curricular, with specific reference to dance. This went in sync with other very important research activities elsewhere since 2010 about relationships between arts and cultural engagement and educational attainment and later life outcomes. The CASE programme identified in a report called *Understanding the drivers, impact and value of engagement in culture and sport* (CASE, 2010c) that self-reported childhood experience of engaging in all types of culture is positively associated with engaging in culture as an adult. Beyond a positive impact on later-life cultural participation, a report through the CASE programme called *Understanding the impact of engagement in culture and sport: A systematic review of the learning*

impacts for young people examined a diverse range of impacts of young people's participation in the arts, and these were later summarized via the Cultural Learning Alliance (2011). These reports concluded that learning through arts and culture improves attainment across many other aspects of the school curriculum and has a wealth of other beneficial impacts on young people, namely:

–– taking part in drama and library activities improves attainment in literacy

–– taking part in structured music activities improves attainment in maths, early language acquisition and early literacy

–– schools that integrate arts across the curriculum in the US have shown consistently higher average reading and mathematics scores compared to similar schools that do not

–– participation in structured arts activities increases cognitive abilities

–– students from low-income families who take part in arts activities at school are three times more likely to get a degree than children from low-income families that do not engage in arts activities at school

–– employability of students who study arts subjects is higher and they are more likely to stay in employment

–– students who engage in the arts at school are twice as likely to volunteer than students who do not engage in arts and are 20 per cent more likely to vote as young adults. Lee, Morrell and Marini (2012) evidenced that many young people are motivated to engage in volunteering and group activities because they perceive that these activities help with developing skills, confidence and career-building. Research comparing young people's engagement with their later education and employment outcomes is consistent with these motivations: there is generally a positive association between young people's formal volunteering and group activities and their later education and employment outcomes. Taking part in drama and library activities improves attainment in literacy.

These soft outcomes were seen as important building blocks for the young peoples' further progression, as well as being achievements in themselves. Although this evaluation was not just about arts and cultural organisations, the important contribution towards soft outcomes, that are often a pre-cursor to later attainment and progression, are likely to be highly significant within an arts context too. However, further research and evidence is needed to strengthen and deepen understanding of how different types of arts and cultural participation among different groups of children and young people in various contexts shape the achievement of soft outcomes and life skills. I believe this is an important dimension of cultural education that the Nigerian cultural and creative industries sector can benefit tremendously from, as we begin to find deep and enduring roots for the evolvement of solid foundations for tackling our nation's youth population explosion through the instrumentation of cultural entrepreneur, talent and skill development in Nigeria.

The value of engaging in the arts to skills acquisition and development is assessed in a number of studies. One literature review on the topic in particular suggests that evidence in this field tends to be inconclusive (Winner, Goldstein and Vincent-Lacrin, 2013). A second which focuses only on the impact of music, finds evidence of impact (Hallam, 2010). Both of these reviews use the neurological concept of 'transfer' to explain how skills from artistic practice can improve development of skills that are closely related or relevant. For example, the strongest findings in Winner, Goldstein and Vincent-Lacrin are found to be around participation in drama which involves consideration of a character's motivation and behaviour. There is ample room for some of these research findings to find deep roots in our nation's cultural sub-soil to mammoth advantage.

One cannot also forget the role which theatre practices such as community theatre and theatre for development has played and can still play in cultural transformation and education at community levels. The practice of theatre for development lends itself to promoting cultural practices through participatory community engagements which aim at

social and change. As Hagher (1990:243) observes, "the search for a theatre of greater relevance must also end with a theatre that equips both the rural and the urban masses with the means of building a critical consciousness in themselves. In addition, this theatre must stir the people to action rather than lead them to emotional purgation, which ultimately robs them of any action to change their deprived status". This is why Abah (2006) notes that Theatre for Development (TfD) is an alternative theatre practice that is committed to charting the course of people's development with recourse to their full involvement in the entire process. The practice thrives on leveraging existing local performances and other traditional modes of expression as vehicles for identifying, dissecting and addressing pertinent issues that represent the collective yearnings and aspirations of people at the grassroots. Similarly, Epskamp (2006:43) is of the view that:

> Theatre for Development as a generic term describes a range of theatrical practices and participatory methods to engage marginalised members of communities in a dialogical process aimed at enhancing awareness of political and social issues, building up social cohesion and stimulating the participation, awareness and organisational strength of groups and communities.

Thus, there is no doubt whatsoever that theatre for development is a veritable tool in advancing cultural promotion in Nigeria. The successes of the MAMSA programme in the early nineties attest to the capacity of TfD in leveraging on the cultural art forms of the people for social cohesion and national development. If cultural education must be taken seriously in Nigeria, then a people centred approach that prioritises indigenous cultural forms needs to be at the centre of all the efforts.

d. *The National Theatre and the National Economy*

For decades, in fact shortly after its erection (as 'copied' from or more gracefully, modelled after the Bulgarian (Oslo) prototype), the

National Theatre as an iconic representation of Nigeria's cultural heritage, the edifice has been regarded as a white elephant; an expensive showcase, just to fulfil the role of a national patrimony as the 'giant of Africa', and little more. Once the FESTAC came and went in 1977, neither the government that put up the structure, nor the arts community itself, genuinely thought much of it as of any economic use. Thank goodness the oil cash cow kept flowing as the capital source of our revenue derivation. There did not appear to be any need to think out of the economy box, to diversify, reinvent our economic landscape in such a way that alternative sources of revenue, such as the creative and the cultural industries, could be found. This is the role, the National Theatre as our cultural provenance ought to champion.

We forget that, as I was reading recently, bigger beneficiaries of the extractive industry with greater yield like Venezuela and Argentina are in the throes of unimaginative hyperinflation and stagflation. The Venezuelan economy's mainstay is petroleum and, since the last decade, it has been on the fringe of total collapse. The currency of the Venezuelan state is far more worthless than the paper upon which it is printed, or as it is aptly described, it is 'worth more as a craft paper than as money' (www.aljazerra.com). In exchange value, 1USD is the equivalent of 248, 210 VEF Bolivar. The worsening of Venezuela's economy has been attributed, largely, to 'political corruption, chronic shortages of food and medicine, closure of companies, deterioration of productivity, authoritarianism, human rights violations, gross economic mismanagement and high dependence on oil'(www.en..wikipedia.org>Crisis).

The key point we emphasize here is that, even though the cumulative causative factors of the worsening economic crisis in Venezuela are not significantly different from the Nigerian experience, the concern here is the issue of the country's monoculture and the apparent disregard for alternative sources of revenue such as that which culture, especially the National Theatre can capaciously provide. Dwelling more specifically on theatre as a source of diversification of the nation's

economy, it is important to stay our thoughts on the present on-going concessionary efforts as policy of government in conjunction with the Central Bank of Nigeria and where this will lead us. I shall return to that shortly. Suffice to state in passing that the arrival on the seat of authority of the National Theatre by Professor Sunday Ododo and the innovative wave, patriotic inventiveness that he is already making within a year in office, will make the theatre revitalizable, in terms of revenue building and capacity (manpower skill development and entrepreneurial drive). It is crucial for now to exemplify with what the National Theatre in a few other countries, including our imperialized country, Britain and Bulgaria, the country from which we copied the theatre from, have deployed the theatre to do for their economy.

i.   *Example of the National Theatre London*

We examine, briefly, as a precursor to our own much younger National Theatre, the historical, ideological and economic experience of the National Theatre of Great Britain. This is for obvious extractable lessons for the future of our own theatre. The evolution of the National Theatre (Britain) reveals a long and tortuous struggle, which began in the eighteenth century when David Garrick pronounced its necessity and became a reality from about 1848 with the 'appearance of a Proposition from the publisher, Effingham Wilson for a theatre and drama school to be built at Stratford-upon-Avon in the name of Shakespeare, the world's greater moral teacher' (John Elson, in Martin Banham; 1988). This finally gained the support of powerful people in government and then the approval of the poet Matthew Arnold, after he watched, in 1879, the French play, Comedie-Francaise in London and concluded that 'the theatre is irresistible, organize the theatre!' But it was not until 1907 when a 'detailed Scheme, financial estimates, was submitted by the critic, William Archer, and Harley Granville Barker, a raving dramatist and director', led to the 'formation of a Shakespeare National Theatre Memorial Committee with broad support within the acting profession which raised £100, 000 in five years.

A Bill was passed in 1913 but the commencement of the building was halted' by the setting in of World War 1 in 1914. Nothing significant happened during the two Wars until 1948 when another Bill was passed and a sum of 'One million pounds from public funds' was allocated to build the National Theatre on the south bank of the Thames and Queen Elizabeth laid the foundation – 'a trough and mortar' in an unsuitable site, on behalf of King George VI. Effective work did not take place until Lawrence Olivier, mustering his immense influence and was appointed the first Director of the National Theatre and a National Theatre Company was formed and was opened in 1963 with the production of **Hamlet** at the Old Vic. The first for the Nigeria's National Theatre is that it was through the immense contribution and expertise of theatre professionals and writers that the NT of Great Britain came to life and acceptance. It was professionals who raised the first ever seed fund of £100,000 for the theatre idea. The involvement of writers like the poet, Matthew Arnold, who approved the inevitability of a theatre, the critic William Archer and the dramatist and director, Harley Granville who drew the Scheme and prepared the financial statement gave the momentous leap to the emergence of NT UK.

From this humble beginning, with a history that largely involved theatre practitioners and professionals, both in terms of inspirational ideas and financial contribution, the National Theatre in Britain was bound to be art-oriented, with a large entertainment dose and commodity interest and ideological orientation. On the level of ideology and political interest, it is important to note that the NT was regarded as a national patrimony, with which every Briton could identify with and hang cultural affinity, national patriotism and consciousness unto. In other words, the NT became a national emblem. There is an extensive discourse on the ideology of the National Theatre in Loren Kruger (1987) with a proposition that it should be 'The affirmative character of culture—Let it be a British house, of which the United Kingdom can be proud' www.jstor.org.>stable>pdf and Lorren Kruger, English.uchicago,edu>people>loren. Similarly, Martin Esslin (1960) *Ideology and Party Allegiance in their politics* tarried

on the ideological character of the National Theatre of Britain. In a sense, the wide reaction to, in fact outrage, of the art family in Nigeria over the sale, actually concession, of the National Theatre of Lagos reveals the cultural ideology dimension of the consciousness of the cultural significance of the NT of Lagos. So, in terms of iconicity and emblematic, the National Theatres of UK and Nigeria are in sync.

Before examining the commodity value and consciousness of the National Theatre of Britain, we must consider, primarily the centrality of the entertainment purpose of the theatre, vide making it a 'world class...that is entertaining, challenging and inspiring'; which is why there is a modest investment and appropriation of public funds into it by way of subsidy (www.nationaltheatre.org.uk). NT receives a regular grant of £16.7 million each year which helped facilitate; i) tour production around the country', ii) 'run learning and participation programmes, iii) 'protect lowest ticket prices and iv) invest in development of new network and world-leading. Theatres in London and across the UK attracted more than 34 million visitors in 2018 generating ticket revenues of 1.28 million pounds from 62, 945 performances according to fig Subsidy—'NT receives a regular grant of £16.7m each year which enable it to do the following: i) tour production around the country ii) run learning and participation programmes, iii) protect our lowest ticket prices, iv) invest in development of networks and world-leading artists, iv) enable the public experience theatre as cheaply as possible and be able, through it, discover their potential new skills through NT Learning programmes. This is now estimated to have been accessed by over 100,000 people every year (www.nationaltheatre.Org.uk. v) staging within London and touring the productions extensively in Great Britain so that the theatre can reach very wide audiences in as open, inclusive and diverse manner as possible, such that it may give the theatre a national character made for everyone— reaching the widest possible audience, open, inclusive and diverse.

ii.   *The Place of Theatre Subsidy*

In order to facilitate the above inclusivity in participation, production and spread, huge subsidies were required from the state. True, the National Theatre of Nigeria, like other cultural parastatals in Nigeria, survives mainly on Federal Appropriation, with hitherto very little internally generated revenue. The yearly allocation to the theatre is paltry and epileptic. It has hardly ever been cash-backed beyond half of its allocation, making its functions rather feeble. For instance, the nominal Budget of Nigeria rose from N4.5tn in 2015 to N10.8tn. However, The Federal Executive Council declared, as announced by the Minister of Information and Culture, Mr. Lai Mohammed, the sum of N21billion for the renovation of the National Theatre (Jane Auguoye, February 10, 2021.). Appropriately, the Minister linked this allocation to 'investment in the creative industry' and the 'creation of one million jobs in the next three years from the creative industry. The fund is to be provided by the Central Bank of Nigeria. It is sincerely hoped that the aspiration to link the innovation of a 'Brand New Theatre' as an event centre to the actual performance left for the theatre management to turn the place around. On the contrary, it is reported that the National Theatre of Britain receives a regular grant of £16.7m each year to fund salaries and remunerations at rates which ranges and varies from performances and the venue of their performance locations. Performances in Nigeria's National Theatre are infrequent and never take place outside of Lagos. For example, there is a minimum weekly wage for actors at venues with capacities over 800-1,100 seats is #695, #632. (www.whatsonstage.com.) in the National Theatre (UK).

iii.   *Contribution to National Economy*

Another area where lessons can be drawn is with regard to the contribution of the theatre and the cultural industry as a whole to the national economy. In Britain, The National Theatre, indeed theatre as a whole, as an industry, is only a subsector of the creative and cultural

industries in Britain, which is given as worth £101.5 billion. The culture industry is said to be growing at 'nearly twice the rate of the UK economy. Centre for Economic Business Research (Cebro)'s report for Arts based on official data provided by ONS state thus; "UK is world's leading theatre country. Needs to be protected and enhanced for the future. The UK theatre industry plays a key economic, social and place-making role. Theatre and the performing arts make a powerful contribution to our national identity. They make areas richer culturally and financially". The role of theatre and performances in UK has never been taken for granted. Its contribution to the country's soft power and tourism is well regarded in government circles and it is immensely proud of 'dynamic and world leading theatre industry and of the success of productions, actors and creative talents around the world. In spite of this success story, the state is conscious of its role to further enhance its capacity; "we need to make sure that we have the right skills in place, and that we are training and developing those working now and attracting the right diverse mix of people in the future; a commitment to continued public funding of our sector".

This is a major instruction to the Nigerian state and the stakeholders of the cultural industrial sector, especially the theatre subsector. Government can help ensure that the theatre and performing arts sector contribute much to Nigeria's future prosperity, in terms of growth, talent development and international collaboration. This can come, as it does elsewhere, through supporting, creating new financial models and enhancing public funding for the theatre, creating a clement ambience which will encourage many more citizens, especially the teeming youth of the nation to work in the theatre sector—some of these conditions have been discussed in the strategic section of this paper. The market segment of the industry can also be positioned to generate huge revenue for the GDP. Without overstretching the comparative scale, it should be noted that in 2015 alone, the market segment of the cultural industry in Britain generated £15.8 billion for the nation's economy, and

a huge chunk of this came from book publishing, performing arts and artistic creation.

e. *State of the National Theatre, Iganmu Lagos*

By its very history, the National Theatre in Lagos was meant as a national emblem; a symbol of national identity and patrimony. The Theatre was built by the military Government of Nigeria in 1975/76 as the nerve centre of Nigeria's national culture and arts but served its maiden function as the main location for the celebration of Festival of Arts and Culture which took place in 1977 and generally referred to as FESTAC 77. It has since then become the repository –collection and preservation house of the national Gallery of Modern Nigerian Art and serves the purpose of promoting Nigeria's culture. There is something about the political aesthetics of the structure of the building—with a certain somber aloofness of its strategic location, in Iganmu, Lagos, with the shape of a military cap, waiting confidently for performers and audience to come watch the narration of the unfolding Nigeria's tale. The theatre has, for most of its lifetime, served a decorative, ornamental role of symbolism and identity, hardly ever a successful source of building the nation's Gross National and Domestic product.

This may partly be the reason why the announcement in 2005 by President Olusegun Obasanjo to privatize it generated a national outrage and faced a fierce resistance and bitter public controversy especially from among the Arts community, notably led by Wole Soyinka. You could imagine what kind of criticism would have come from the poetic pen of Matthew Arnold had such a proposition been made of the British National Theatre from 10 Downing Street! The concessioning or outright sales idea never disappeared from the government's radar until the final decision to renovate the edifice by the Federal government through the agency of the Central Bank of Nigeria. The theatre was 'designed and constructed by a Bulgarian construction company (Techno Exporstroy) and was partly owned by a Nigerian, Alhaji Sule Katagum who was also

the Chairman of the company. This Nigerian part of the story was scarcely told as the Theatre was always derisorily referred to as a poor copy of Palace of Culture and Sports in Varna, Bulgaria built in 1968, the Bulgarian Theatre in Oslo from which the design was got. (Wikipedia://en.m.wikipedia.org>wiki). It may be considered unfair to draw, as we have begun to do above, any kind of parallel comparatist graph of the cultural industry sector of Nigeria and the National Theatre in particular with older forms like the United Kingdom. History, input and sensibilities must be taken to account in the development of the theatres and industries. What we do here essentially, is to look at the current realities in the theatre new leaderships, the mandate and its implementation and come to some prognosis of the future of the National Theatre a few years hence.

I have started to acknowledge the new leadership breath of dynamism and versatility thrust that is in currency in the National Theatre today under Professor Sunday Ododo. He is consolidating on the achievements of his predecessors in the last two decades and bringing breath-ceasing innovation and inventiveness to the National Theatre today. To evaluate this comprehensively require a separate Monograph. Suffice it to place the current versatility of the theatre against the NT's Mandate. Recent studies establish the in-built and revamping capacities of the National Theatre against the grain of other event places in Nigeria thus: ...a place like the National Theatre is the creative minds' delight. This is evidenced by the uses it has been put to...(it) has served as a sport centre holding numerous boxing bouts, Table Tennis games, wrestling matches, exam centre, convocation centre, movies and musical video shoot location, training centre for big corporations.

These are engagements outside the conventional uses of a National Theatre. The question, however, is whether these versatile steps out of the confines of its mandate basically provided as established, namely to 'preserve, present and promote culture throughout Nigeria.' In this wise, it should 'enhance cultural education of Nigerians,' iconize the nation's cultural identity, serve as a tourist destination for locals and

foreigners, family excursions, office excursions, and patrons' excursion' as well as house galleries of Nigerian art works. The above is a fulfilment of its function as a cultural preservatory; a museum and mnemonic hub. Should this mandate not anticipate the economic role of such an 'architectural masterpiece' spanning 23,000 square metres in breadth and over thirty-one metres in height—the mightiest of its type in Africa? Will this cultural identity emblem and preservation purpose be the sole justification and purpose of the theatre, judging from the economic, revenue generation mandate of other theatres all over the world? What of the question of self-sustenance and self-dependence, especially in a nation like ours where the mono-cultural extractive revenue source is rapidly drying up and there is an expressed motivation by government economic diversification?

It is heartening that the leadership of the National Theatre, in its forward-looking drive, recently presented to the joint National Assembly a proposal for the facilitation / execution of Zonal Intervention projects for the promotion of 'skilled-based, self-sufficiency schemes that are aimed at the development of entrepreneurial skill set of sustainable local, state and national economy. Critical items on the proposal are in the area of technical theatre, performance management, such as;

i.) training in theatre set production which include carpentry for stage building, prop making, and caricatures used in theatre and movie making;

ii.) Training in lighting for theatre, movies and home videos;

iii.) Capacity building in theatre management which can be used in both conventional and non-conventional event centre managements;

iv.) Training in housekeeping, maintenance which can be used in any hospitality-based environment;

v.) Training of youths and women in native fabrics indigenous to many parts of Nigeria;

vi.) Capacity building in the making of bracelets, smiting for bangles and trinkets for stage use and as fashion wear—to preserve the craft making cultures in the locales where the training holds; local hairstyling with a touch of trending hairdos to preserve and promote local contents in dressing for our women;

vii.) Proper exposure to the richness in Nigerian culture as deployed by our theatre practitioners to preserve our culture;

viii.) Skill Acquisition Training for out-of-school youths targeting skills relevant to the creative industry;

ix.) Training in theatre production, location scouting, cinematography and videography.

The proposal not only invoked engagement with the numerous indigenous festivals across Nigeria for zonal intervention of the 'National Theatre, the Durbar in Kano, Eyo festivals in Lagos, the Ofala festival, Ogidi Day and Echane/Ekuechi festivals, the Ajon and Okura festivals in Kogi States' can take advantage of the zonal interventions so as 'to increase their appeals locally and internationally' for cultural and economic derivable. Inadvertently profitably, the intervention will enhance individual prosperity, employability and employment and boost the nation's Gross Domestic and National products.

The driving spirit of innovation, vision, professionalism and entrepreneurial focus of this new Management became manifest, just after three months of assuming office as General Manager, Professor Ododo set the ideological and visionary plank for his repositioning purpose of the theatre with a seminal workshop; 'the National Theatre Workshop Capacity Building Workshop' as christened by the ace journalist, Henry Akubuiro (Sunday Sun) on 'Proposing and Marketing the National Theatre Brand on the Post COVID-19 Era'. The overarching principle of the Workshop, in tandem with his vision for the theatre is to deploy the forum to entice collaborators and stakeholders.

A second discursive Dialogue titled: 'Special Roundtable on Corporate partnership for National Theatre Programmes which held on September 15, 2021 is billed to unfold his 'programmes, products and services to the public.' The marketing 'mix' was packaged by Brooks Consolidated Limited, which has been adept in the 'excellent facilitation of cultural programmes and events. The ultimate goal of the Roundtable was set to 'expose the diverse partnership opportunities and programmes of the National Theatre to potential partners for the mutual benefit of all and sundry.' The success of the Roundtable laid in involvement of captains of industry, corporate bodies and patrons of the arts who are prepared to partner with the National Theatre to 'leverage on culture for brand visibility and loyalty.' Consequently, and beyond traditional functions of theatre as entertainment, the event will galvanise the revenue generating perspective and base of the NT while also driving social inclusion of the hugely unemployed youths of the nation. This dynamic initiative, backed by vision and a palpable sense of mission is the stuff upon which dreams are actualized through, if the promise made by the State to deploy the creative and cultural industries, through the National Theatre is anything to go, and especially since the plan to renovate the theatre and eventually hand it over to the technically competent hands of the professionals in the arts of performance.

Nigeria's National Economy

These ample exemplifications of the entertainment industries around the world, with particular reference to media, film, film tourism, and so on, it is pertinent to examine the possibilities of the economic potential and growth based on the exploitation of the entertainment and media industries and the cultural and creative industries at large. The entertainment sector in Nigeria continues to grow at an exponential and rapid rate. The local industry is estimated to employ more than 1million people and to generate more than $7billion for the national economy.

The contribution of the arts and culture to the national economy includes an analysis of the 'direct' contribution of the arts and culture as measured by macroeconomic indicators like gross value added (GVA), employment and household incomes. It also analysed the 'indirect' contributions made by the arts and culture to the wider economy and to other sectors. It outlines how these spill overs can occur and present some limited evidence in their affirmative support. For example, through tourism, improvements in national productivity and through the role of the arts and culture in developing skills, nurturing innovation and fostering growth in the commercial creative industries can occur in a fundamental manner.

In the UK, the arts and culture industry employed, on average, 110,600 fulltime equivalent employees and 99,500 in England during the period 2008–11. The findings within the report revealed businesses in the UK arts and culture industry generated an aggregate turnover of £12.4 billion in 2011, which was 3.5 per cent lower than its peak in 2008. The subsets of the arts and culture industry's productive activities of book publishing, performing arts and artistic creation are the largest contributors to the industry's aggregate turnover performance. This led those businesses to contribute an estimated £5.9 billion of GVA to the UK economy, also in 2011. However, the GVA contribution of these businesses has grown since 2008, in contrast to the turnover.

Labour productivity in the Nigerian arts and culture industry might be considered relatively low. However, significant subsets of the productive activities that make up the industry do have high productivity relative to national averages.

The arts and culture industry pays nearly 5per cent more than the UK median salary of £26,095, thereby making a positive contribution to average household earnings. Furthermore, for every £1 of salary paid by the arts and culture industry, an additional £2.01 is generated in the wider economy through indirect and induced multiplier impacts. The industry has a high salary income multiplier relative to other broad sectors of the

economy, which CEBR relates to the relatively high levels of pay in the sectors and industries from which the arts and culture sources intermediate inputs, including not least the creative industries, which account for 26 per cent of the arts and culture industry's supply chain. However, other evidence considered later in this section suggests that practising artists as a sub-sector of this industry tend to earn a lower- than- average wage.

There are a wealth of other economic studies of arts and culture and their contribution to national economies. The arts and culture can create additional spending by tourists in two ways. To begin with, Nigeria has enormous potentials for cultural tourism. This is by way of its numerous historical towns, its vastly disparate cultural heritage and traditions, its religious and belief cosmos, festivals, festivities and ceremonies. But in spite of Nigeria's enormous capacity to transform the actual and symbolic representations of her cultural resources; values, heritage, into economic gains and revenues through, for instance, tourism, she is yet to deploy these potentials for economic growth. There is need for a collaborative effort by government and the private sector to invest heavily in the tourist sector through the provision of infrastructural facilities in the numerous tourist sites such as Oshun Oshogbo UNESCO listed grove, the Ikogusi cold/hot Spring, the Mambilla topography and scape, and so on.

Many numerous tourists visit Nigeria primarily to experience the arts and cultural attractions, while others take part in arts and cultural activities during trips that are made for other purposes, potentially extending trips and generating additional spending as a result. This equally happens in many so-called advanced countries of the world. It is reported that the spill over impact of the arts and culture industry through tourism revealed that in 2011, 10 million in-bound visits to the UK involved engagement with the arts and culture, representing 32 per cent of all visits to the UK and 42 per cent of all inbound tourism related expenditure amounting to £7.6 billion.

There are abundant cultural attraction centres and festivals in Nigeria. These, if properly harnessed will reduce, to a large extent, the unemployment problem in the country. The British Council's report, *Trust Pays* (2012), examined the impact that cultural engagement with the UK has on people from other countries. A large-scale survey of people in 10 countries showed that cultural engagement led to a higher level of trust in the UK, and this was associated with a greater attraction to visit or do business in the UK.

The global perception of Britain as a key tourist destination and the high status of its cultural offering are evidenced through the Nation Brands Index (NBI) which is featured in Visit Britain's report: 'Overall in terms of culture, the UK is perceived to be the fourth best nation out of 50. This is as a result of Britain being seen as the fourth best nation in terms of having an exciting contemporary culture (e.g. music, films, art, and literature), seventh as a nation with a rich cultural heritage, and eighth as a nation excelling at sports.' Findings show that visiting museums is regarded as the fourth best activity in Britain (out of 32) and ranks third on potential visitors' to-do-lists.

Another way the Nigerian Arts and culture can register a huge economic impact on local economies (for example within a city or town) is to improve the grass-root awareness of the fortunes attached to arts and culture. In achieving this, a revitalization of the arts and culture sector in all local government areas is pertinent. This is exemplified, as we will see later, in the innovative Zonal Intervention programme proposed to the National Assembly of Nigeria, using the technical and professional expertise of the management of the National Theatre (2021). The unassailable impact of these efforts, in the long run, include; attract visitors by way of tourism; job creation through entrepreneurship and skills/talent development; attraction and retention of businesses of sundry categories.

Policy Recommendations

a. The fight against piracy should be intensified

There is an on-going war against piracy, thus, the government and all stakeholders must join hands to win this war. Piracy and infringement of copyrights are crimes that are seriously impacting negatively on the performance of the cultural industries. Tackling it, head-on is one of the most important strategies to get the industries going. The present Copyright Bill championed by the National Copyright Commission along with stakeholders' organisations is well-placed. When this is enforced, the industries will attract greater revenue to the states and the rights owners.

b. Increase funding of the cultural sector is imperative

As is the case even in the so-called developed countries of the world, the current desire of the government toward the diversification of the country through the cultural sector can only materialize if the government is more aggressive and makes larger appropriation to the sector, especially the parastatal as who are themselves becoming more creative and inventive in revenue generation both for themselves of for the nation.

c. Updating and implementing the new reviewed Cultural Policy for Nigeria

The Cultural Policy currently operational in Nigeria is the 1989 one put in place by the Babangida Administration, which is sordidly obsolete and outmoded. In 2000-2021, the culture Ministry, in collaboration with experts from the UNESCO reviewed the Policy in a ramifying way to make provision for the participation of the applied segment of the nation's culture in the economic turn-around of the country. Unfortunately, this reviewed policy is yet to see the light of day. Government must, of necessity, review and update that reviewed policy and promulgate it into a constitutional Bill.

d. Reinventing the rural economies

Government should strengthen the parastatals of culture to recreate the cultural industries for the purpose of fast-tracking the growth of rural economies by deploying the massive body of arts and crafts such as weaving/looming, Bronzes and brasses, leather works, textiles, glass-casting, basket making and so on to boost revenue generated at the informal, rural sectors of our country.

e. Provision of soft loans for the cultural industries

Nigeria should enter the era of granting soft loans to facilitate production in the cultural industries. This should not be limited to the film industry alone. It should be extended to other sectors of the cultural industries. What most areas of the industry, like traditional crafts need is greater access to soft loans. When this is done, we shall be on our way to turning around the economic fortunes of the country for the better.

f. Guarantee security

The spate of insecurity in the country is detrimental to the health and growth of all sectors of the economy, not the least is the culture industry sector. In order to guarantee adequate participation and improvement in the level of concentration, and by implication, creativity in the cultural industries, security of life, property and environment must be guaranteed. The government must see this as part of creating a conducive atmosphere for business to thrive. For instance, without adequate security, the tourism industry cannot flourish, the cinema cannot survive, sports cannot progress, arts and exhibition cannot be aggressively pursued. The theatres will maintain its present ghost-line existence. Thus, any strategy that does not include guaranteeing the security of lives and property cannot succeed. The nation is endangered by crime-waves, kidnapping, banditry, herdsmen menace, and bomb-blasts. This defrays from the possibility of our nation becoming a tourist destination.

g. Encourage marketers to fund good films by providing conducive atmosphere for foreign partnership in funding

There must be concerted effort to attract foreign, external investors to the country. This may be in form of foreign partnership. According to UNESCO, "collaboration in regional 'creative clusters' is a strategic approach that will enable synergies between such countries and cities to promote the creative sector as a driver of development, able to eradicate or scale down the poverty ravaging the country presently. At the same time, a clustering strategy can serve to leverage the competitive edge of each distinct regional product in the global marketplace." Partnering foreign investors in the cultural industries is still in its infancy in Nigeria. Thus, to rekindle the enthusiasm of foreign investors, we must find a solution to the precarious security situation in the country and a deliberate policy of partnering should be in place.

h. Encourage stakeholders in the industries to pool resources to finance good products

Nigeria is in a situation where the stakeholders have to pool resources together. This entails a lot of cooperation and unity. This state of affairs already exists in broadcasting, where members of the Broadcasting Organisation of Nigeria (BON) actually pool resources together to broadcast major events.

Conclusion

It has been often justifiably remarked that Nigeria has no business being poor. In this regard, cultural industries, when properly harnessed, are capable of making this remark a reality in making Nigeria a better place to live in. The issue of resource diversification can be tackled from that perspective. The potentials are many and waiting for the appropriate approach to be tapped. When this is done, the country will put behind her, both the economic and social problems bedevilling her. The cultural

industries are there for the government and the private sector to utilize same to move the country forward. It should be deployed for the material and ineffable advancement of this country, which has no business being poor or being a failed state.

References

Abah, O. S. (2006). *Performing Life*: Case Studies in the Practice of Theatre for Development. Zaria, Tamaza Publishers.

Abercrombie, N., Urry, N., and Turner, B.S. (1980) *The Dominant Ideology Thesis*. London: Allen and Unwin.

Adenugba, O. (2008). Genres of the Nigerian film. http:///filmnaija-blogspot.com. Retrieved 2nd May, 2011.

Adenugba, O. (May 9, 2007). "Nollywood: A name and an industry". Nigerian films. http//www.nigerianfilms.com. Africa Movie Academy Awards (AMAA). List of nominees and winners. 2014. http://www.amaawards.com Retrieved 2nd June, 2014.

Akubuiro, H. (2021). Stakeholder's roundtable: Sunday Ododo set to reposition National Theatre. Literary Review. Sunnewsonline.com, September 11.

Arnold, M. (1929). Culture and Anarchy. London: John Murray

Awodiya, M. P. (2011). "Managing Nigerian Arts, Culture and Tourism for National Development" in Olufemi Obafemi and Ahmed Yerima (eds) *Cultural Studies: Concepts, Theories and Practice*. National Institute Press, Kuru & Haytee Press and Publishing Company, Ilorin.

Badmovies.org. www.badmovies.org. Retrieved September 26th 2016.

Bamgbose, A. (1985). 'Language and Nation Building' in Asein, S. ed. Review of English and Literary Studies. Vol.2 no.2.

Banjo, A. (1985). 'On Citizenship and National Development' in Asein, S, ed. Review of English and Literary Studies, vol.2 no2. 179-86.

Cultural Policy of Nigeria (CPN) 1988

Elugbe, B. (1985). Elugbe, B. 'National Language and National Development' Asein, ed. Review of English and Literary Studies. op.cit. p.165-178.

Epskamp, K. (2006). *Theatre for Development: An Introduction to Application and Training.* New York. Zed Books Ltd.

Fakiyesi, T. and Ighodaro, C. A.U. (2011) "Culture, Economy and Entrepreneurship" in Olufemi Obafemi and Ahmed Yerima (eds) *Cultural Studies: Concepts, Theories and Practice*. National Institute Press, Kuru & Haytee Press and Publishing Company, Ilorin.

Featherstone, M., (1990). *Global Culture: Nationalism, Globalization and Modernity*, London, Sage.

Fiske, J. (1990). *Introduction to communication studies* (2nd Ed.). London: Routledge.

Flew, T. (2017). Culture and Creative Industries. Oxford: Oxford University Press

Garnham, N. (2005). "The Information Society Debate Revisited." In Curran, J. and Gurevitch, M. (eds.), *Mass media and society (4th Ed.)*. London: Hodder Arnold. pp 287 – 302.

Geertz (1973). *The Interpretation of Culture*. New York: Basic Books in Roger M. Keesing "Theories of Culture" *Annual Review of Anthropology* 1974.3:73-97. Downloaded from arjournals.annualreviews.org by University of California - Irvine on 07/09/10.

Greenberg, J.N. (1966). Language in Africa. The Hague:Mouton

Grillo. R.D. (1998) *Pluralism and the Politics of Difference. State, Culture and Ethnicity in Comparative Perspective.* Clarendon Press: Oxford, UK

Hagher, I. (1990). *The Practice of Community Theatre in Nigeria*. Lagos: Society of Nigerian Theatre Artists (SONTA).

Hartley, J. (2002). *Communication, cultural and media studies: the key concepts (3rd Ed.)*. London: Routledge Taylor and Francis Group.

http://web.worldbank.org/WBSITE/EXTERNAL/EXTABOUTUS/ PARTNERS/EXTDEVDIALOGUE/0,,contentMDK:20478 626~menuPK:64192472~pagePK:64192523~piPK:64192458~ theSitePK:537298,00.html downloaded 16/03/06

http://www.managementstudtyguide.com/index.html Retrieved 27/11/12

http://www.microempowering.org. Retrieved 22/11/12

JEO (1998). "Examining Empowerment: A 'How-To' Guide for Youth Development Professional" in *Journal of Extension,* December 1998.

Keesing, R. M. (1973). "Theories of Culture" *Annual Review of Anthropology* 1974.3:73-97. Downloaded from arjournals.annualreviews.org by University of California - Irvine on 07/09/10.

Kruger, L. (1987). Ideology of the National Theatre of Great Britain, JSTOR.

Merriam-Webster Dictionary, "Peace". http://www.merriam-webster.com

Myburgh, V. and Stuart, C. (Ed) (2019). Insights from the entertainment and media outlook: 2019-2023 An African perspective. https://www.pwc.co.za/outlook.

Moundo, R. (2013). Nigeria's film industry: a potential gold mine? https://www.un.org/africarenewal/magazine/may-2013/nigeria's-film-industry-potential-gold-mine

Murdock, G. and Golding, P. (2005). "Culture, Communication and Political Economy." In Curran, J. and Gurevitch, M. (eds.),

Mass media and society (4ᵗʰ Ed.). London: Hodder Arnold. Pp60 – 83.

Norimitsu O. (2016). Nigeria's Booming Film Industry Redefines African Life. www.nytimes.com

Obafemi, O. & Yerima A. (2011). "Cultural Studies: Theories, Concept and Practice". Ilorin. Haytee Press.

Obafemi, O. (2008). *Public Discourse on the Humanities: Culture, Language, Literature and Theatre.* Ibadan: University Press Limited.

Obafemi, O. (2017). *Public Meditation and Society: Cultural/ Creative Industries, Literature, Theatre, and the National Economy.* Lagos: Concept Publications Limited.

Obafemi, O. (2020). *Humanities as Creative Prognosis for the Nigerian State: Culture and Communication, Literature, Theatre, Theatre, dance and Film.* Lagos: Etchwise Consulting Limited.

Obafemi, O. (2011). "Cultural Diversity and National Development" in Olufemi Obafemi and Ahmed Yerima (eds) *Cultural Studies: Concepts, Theories and Practice*. National Institute Press, Kuru & Haytee Press and Publishing Company, Ilorin.

Obafemi, O. (2012). "Cultural Factors in National Peace And Implication For Economic Empowerments". Being Text of the 9ᵗʰ NCAC Honours Lecture of the National Council for Arts and Culture. Abuja.

Ododo, S. (2021). Proposal from the National Theatre to the Distinguished and Honourable members of the National Assembly to Facilitate the Execution of Zonal Intervention Projects.

Okoye, K. (2014). "Nigeria's film industry and nation building". *Nigerian Observer*. https://issuu.com/nigerian_observer/docs/nigerian_observer_ 25-06-2014

Ovoke, O. (April 2015). "Nollywood movies and nation building". A Journal of theatre and media studies. Ed. Ekpang Joseph. Vol. 1. No.1. Pp 125-133.

Para-Mallam, O.J. (2010). "Promoting Gender Equality in the Context of Nigerian Cultural and Religious Expression: Beyond Increasing Female Access to Education." *Compare: A Journal of Comparative and International Education*, 40: 4, 459 - 477. University of East Anglia, UK: June 2010.

Soludo, C. (2012). "A Nigeria Without Oil?: Towards an Agenda for Sustainable Development." Being the "2012 National Institute Distinguished Annual Lecture" delivered at the Graduation Ceremony of the Participants of the Senior Executive Course No.34, 2012: National Institute for Policy and Strategic Studies, Kuru; Jos, Nigeria.

Robertson, I. (1981). *Sociology*. Worth Publishers Inc.: USA.

Shaka, F. O. (1999). Instructional Cinema in Colonial Africa: An Historical Reappraisal. *Ufahamu: A Journal of African Studies*, 27(1-2-3). http://dx.doi.org/10.5070/F7271-2-3016610 Retrieved from https://escholarship.org/uc/item/533716nn

Strinati, D. (1995). An Introduction to Theories of Popular Culture, London, Rutledge.

Todaro M. P. & Smith, Stephen C. (2009). *Economic Development*. Addison-Wesley: USA.

Transformation Agenda (2011 – 2015). Final Report on Priority Policies, Programmes and Projects of the Federal Government of Nigeria.

Winner E. et al. (2013). Art for Art Sake: The Impact of Arts Education. OECD Publishing.

World Bank Poverty Manual (2000).

Yerima, A. (2011). "Culture and Development" in Olufemi Obafemi and Ahmed Yerima (eds) *Cultural Studies: Concepts, Theories and*

Practice. National Institute Press, Kuru & Haytee Press and Publishing Company, Ilorin.

THE NATIONAL THEATRE AS AN AGENT OF SOCIAL INCLUSION AND DEVELOPMENT

Ahmed Yerima, fsonta, fta, FNAL
Department of Theatre Arts,
Redeemers University, Ede, Osun State, Nigeria

Introduction

> People and Culture are inseparable. For Culture is the aggregate of concepts and values which characterize a community. It then follows that a people without Culture are in themselves not in full existence (FESTAC 1977: 6).

The above statement from the Handbook of the World Cultural Festival (FESTAC′ 77) explicitly captures the then Obasanjo administration′s perception of Culture and also reflects the position of this paper, which is that Culture is integral to the existence of and growth of every society. This is because every society possesses a culture that defines required modes of thinking, acting and feeling. The existing cultural patterns of the people will determine whether and to what extent society accepts or rejects incoming development. Thus, Culture serves as a benchmark to which the growth rate of societal development is assessed, that is, whether the society is developing slowly or rapidly (Ekechukwu et al. 2012). Consequently, African cultural heritage is viewed as a platform for genuine growth and development. This is due to the fact that it conditions the entire social structure by serving as the main system that keeps the society together. It follows, therefore, that the rich cultural heritage and artistic creativity of the African peoples exemplified in the rich forms of cultural expressions and performative traditions is capable of engendering social inclusion and development. Culture helps develop skills, abilities,

and resourcefulness of the human person that can be translated into economic output, that is, inventive and innovative capabilities that are always invariably inspired and supplemented by previous achievements usually referred to as tradition. Suffice to note here that the various cultural forms of expression manifesting through indigenous music, dance, cultural displays, arts and crafts embody potentials for stimulating inclusiveness and development. It is on this premise that the National Theatre is being considered as a cultural agent for social inclusion and Development.

As an iconic representation of Nigeria's cultural heritage, the national theatre is regarded as the repository of collections and a preservation house for the National Gallery of Modern Nigerian Art and also serves the purpose of promoting Nigeria's Culture. The foundation of thinking in this monograph is laid by Nigeria's cultural policy as captured in the Cultural Policy for Nigeria (CPN) Document. The Policy articulates a comprehensive direction for Nigeria's cultural and creative industry, paving the way for operationalizing Culture as a framework for national development; through the establishment of the National Theatre and National Troupe. Thus, item 6.3. of the 1988 Cultural Policy for Nigeria (CPN), which makes reference to the Performing Arts, expressly provides the legal framework for the workings of the National Theatre and National Troupe. The document states that:

> 6.3.1 The state shall preserve, present Nigerian music, dance, drama on film, video and audiotapes, slides and in written form, etc.;
>
> 6.3.2 The state shall establish a National Troupe of Nigeria Whose repertoire shall draw their materials from drama, dance, and music; and 6.3.3 The National Troupe shall be part of the National Theatre (CPN 1988:11).

The above sections from the CPN capture the role of the National Theatre in harnessing the various manifestations of the performing arts

towards social inclusion and development. As such, the CPN recognizes the potential of performing arts as a key contributor to the socio-economic growth of Nigerian society. Like two sides of the same coin, the National Theatre and the National Troupe were to function as conduits for the rich cultural heritage of Nigeria. While the National Theatre is the building providing the space for performances as well as creating the platform for executing the CPN mandate, the National Troupe is the performing company that showcases the diverse cultural forms of expression globally. Thus, situated at the heart of Lagos State, the National Theatre is established to serve the following purposes:

a.   a platform for the presentation of high-quality artistic production;

b.   recognize the symbol for the promotion of the Nigeria arts and cultural heritage;

c.   an outstanding edifice and bedrock of international tourism interest;

d.   a base for the discovery and showcasing of talents of the children and youths and the physically challenged persons of Nigeria;

e.   a forum for the creative display of talents, irrespective of age, religion, and gender;

f.   a structure for practical demonstration and fulfilment of bilateral cultural relations;

g.   a platform for the preservation and exhibition of the rich Nigerian artefacts;

h.   an avenue for enacting workshops, seminars, and symposia that will reflect trends of cultural developments towards a constructive change in contemporary African societies; and

i.   And to maintain the dignity of Nigeria as the most populous African nation "to preserve Nigeria's status as the giant of Africa."

Suffice to note that the above mandate expressly situates the National Theatre within the context of this discourse; Social Inclusion and National Development.

Brief Overview of the State of the National Theatre

While the purpose of the National Theatre remains clear, there have been hindrances over the years to the successful operation or attainment of the purpose for which the national theatre was established. One clear challenge which has constantly affected the functionality of the National Theatre is that of maintenance. From 1977 to 2004, the required routine infrastructural maintenance of the National Theatre was not carried out by the designated Bulgarian company, TechnoEspostry. Thus, by allowing the building to be used by civil servants without proper management and maintenance, little care was given to the building's aesthetic qualities and performance needs. This invariably led to the slow dilapidation of the edifice, with the following key areas needing attention:

    a. Main bowl with a sitting capacity of 5,000 seats

    b. Central Air Conditioning for the edifice which had broken down

    c. Toilets

    d. Water system

    e. Roofs and ceilings

    f. Wooden panelled walls

    g. Artists hostel

    h. Lifts (27nos)

    i. Landscaping and horticultural works

    j. Electrical and Electronic equipment

    k. Electricity and power generating generators which were broken down

    l. Internal and External security to protect the prospective visitors to the edifice.

    m. Link roads and gates

    n. Car parks.

    o. Office furniture and equipment.

p. Surroundings and parks

q. Restoration/ embellishment of artworks.

All the items listed above needed urgent repairs. It must also be noted that the movement of the federal capital from Lagos to Abuja also accounted for the government's inability to pay proper attention to such edifices and properties of the Federal Government in Lagos. Invariably, the government realized that the cost of maintaining such edifices was huge, therefore the resolve to dispose of such properties. In 2004, a "Federal Government Paper on the Review, Harmonization, and Rationalization of Federal Parastatals, Institutions and Agencies" was announced. The Federal government also formed The Bureau of Public Enterprises to dispose of all properties in Lagos. The National Theatre was one of the parastatals that were to be disposed of.

However, the then Honourable Minister of Culture and Tourism, Ambassador Nchita Ogwuewu, who had hitherto served as Nigeria's Ambassador to Spain, a country that depended heavily on tourism, fought hard for the removal of the National Theatre from the concession list and most of all, from the list of parastatals that were to be financially bided for by interested companies. In a bid to save the National Theatre, he merged the National Theatre and the National Troupe into one parastatal with a Chief Executive to be addressed as Director-General and sought for funding to revamp and restore the dignity of the edifice. The director-General was able to secure the financial support of the Nigerian Breweries Limited (NBL) and Coca-Cola Nigeria Limited, but all these efforts were superficial and not enough to revamp the huge national edifice. The federal government was still spending a lot of money on its maintenance. It, therefore, became more determined to dispose of the national theatre.

In a letter dated February 14, 2006, the Chairperson Board of National Theatre and National Troupe of Nigeria Mrs. Hannatu L. Ibrahim M.F.R, wrote a passionate letter to the Honourable Minister. Excerpts from the letter reads:

Permit me Honourable Minister to thank you on behalf of myself and my other colleagues who make up the National Theatre and National Troupe Board for the inauguration of our Board, on 19th December 2005. We also note the amendment to the administrative structure of merging both parastatals and appointing one Chief Executive Officer. Our vision is to improve the revenue base of the National Theatre and National troupe through various professionally and commercially viable cultural activities. Indeed, we are, with your continued support, prepared to step across the threshold, pressing and leading the team of dedicated staff and artistes, forward.

Sadly, these lofty actions and promises could only save the National Theatre for a while as the maintenance bill continued to mount and the demands on government to diversify its revenue generation drive and needs continued to mount every year. It must be noted that under Civilian rule, Nigeria runs a big budget system that is financially heavy. This means the thinning out of resources in order to cater for other infrastructural and technological development needs of the country. These two reasons can be given for the government's resolve to find a lasting solution to the problem of the maintenance of the National Theatre under a sustainable system of funding and revenue generation.

However, there were several other significant events and government actions that can be said to have drawn attention to the creative Industry and by extension the National Theatre. First, the creative industries, over time, had proven through the success of the Nollywood film industry that investment into the industry is a lucrative exercise for the investors, especially when one learnt that the creative industry is one of the most important contributors to the U.K. economy.

Secondly, the rapid growth of the modern tourism industry, which recorded a boost in tourist arrivals worldwide, made the tourism industry one of the most important industries of the world, particularly

in economic terms. It is of no wonder then that between 2005-2009, Nigeria developed her own document to be known as *Nigeria Tourism Development Master Plan,* which is to help harness the tourism potentials in order to boost its economic posture in the world economy. Thirdly, the December 5th-6th, 2006 Arts and Cultural Policy Dialogue for Nigerian Cultural Commissioners organized by *The Ford Foundation's office for West Africa* was a most significant happening. This is because the discussions during the summit advanced the continuing efforts to strengthen the development of the cultural sector that worked to support creativity and the possibility of enhancing the presentation of Nigeria's unique cultural resources. How was it preserved, what was government response and how has it affected the national theatre?

National Theatre as a Custodian of Culture

In affirming its new commitment towards the preservation and safe guardship of Nigerian Culture, the Government realized their ambition with the establishment of the National Theatre.

Now, there's a place for the expression of Nigerian Culture in the forms of Theatre performances and activities.

It serves as a museum of the Nigerian performing arts and other artistic expressions. Primarily, the National Theatre, is a stunning building in structure, it was created to entertain expatriates and to be an entertainment centre to communicate and enlighten on our rich Nigerian stories to foreigners through our theatrics and performances. The Theatre has created an avenue for contemporary playwrights and dramatists to recant, create and express their unique and various heterogeneous complex cultures in the performances created. It has served as a hub for educating and inspiring adolescents, children and the youths of their Culture through performances. With the Theatre, there is a transfer or transmission of Nigerian cultural heritage to the youths. It has served as a citadel of learning used for cultural socialization, thus confirming its stature as a form of "museum of performing arts", a bank used to store and

preserve Nigerian Culture and cultural, intellectual property for years to come.

National Theatre, Social Inclusion and National Development

It is important to explore the concept of social inclusion and draw a correlation between the national theatre and the idea of social inclusion. The National Theatre has undoubtedly become a "social agent" employed by the Nigerian Government towards catering for its citizen's socio-cultural needs and also for boosting the global approval and awareness of Indigenous Culture worldwide. However, with the constant changes in government policy and the global shift in the idea of "what a theatre can be?", these factors began to affect the way the National Theatre was viewed. The Theatre, instead of being seen as a storage house of Culture relating to performing arts, was now viewed as a tool, or more conveniently, a resource or agent which government could harness for the common good of the Nigerian People. The critical question to ask here is how can a place which is meant for the celebration of the nation's rich cultural heritage through performances serve as an agent of social inclusion? This can be easily answered by saying that performance is a social act; therefore, performance must function as an agent for social inclusion within any given society. Social inclusion has been defined as a process in which those at risk of poverty and social exclusion gain opportunities and resources that are needed to fully participate in societal activities (Frazer and Marlier 2013). It has to do with the modern sustainable development of societies all over the world. Its focus is on the social and collective responsibility of members of society towards modern development within their environment, which enables a society to meet up with the globalized world. Social inclusion has also been seen as a foundation for shared prosperity that characterizes the process of improving abilities, opportunities and dignity of the disadvantaged through access to markets, services and spaces (World Bank 2013).

Thus, in discussing social inclusion, one should also be aware of the multispectral nature of inclusion; inclusion of who (for example, social groups or communities), inclusion of what (goods, services, resources), inclusion into what (labour market, welfare system or space, whether physical, political, social or cultural), how (equally, fairly, voluntarily or involuntarily), for what purpose and on what terms? Within the frame of our discussion in this monograph, our reference to social inclusion includes the deliberate effort towards the inclusion of all the major players who should have a stake in the successful running of the National Theatre, that is, National Theatre management, Nigerian theatre artists, government and the private sector investors. Suffice to note here that the involvement of the private sector investors is key to revitalizing the National Theatre and ensuring its mandate. This way, there will be a sense of shared responsibility amongst all those involved in the running of the National Theatre so that the end users will understand that the purpose of the existence of the National Theatre has gone beyond the celebration of the cultural heritage in Nigeria but one that has set in place a structure for sustainable development. So, for social inclusion to work, the prospective investors must believe and share in the dream that the National Theatre can be a viable revenue-generating place in the business world for the immediate Lagos community where the National Theatre is located and the federal government who own the facility. There must be a "social equation" which enables; participation in numbers by those who believe in the dream of a revamped National Theatre, a sense of belonging and shared ownership between the investors and the end-users and also the empowerment of the edifice and growth of a dedicated social and creative community participation. This is the only atmosphere where "social inclusion" will work. A revamped National Theatre inadvertently will translate to a more inclusive performing arts industry. This is because a National Theatre that is vibrant and all-inclusive will open up the sphere for practitioners who have hitherto been excluded by structural and policy deficits to now reassert themselves through their craft. The imperative of a functional National Theatre, therefore will be

to create a sphere for the convergence and showcasing of the rich cultural forms of expression by practitioners, a space where the performing arts is allowed to flourish within the framework of inclusive partnership between government, the private sector and practitioners.

Expand inclusion to include national integration?

There is no gainsaying that a revamped National Theatre which takes into consideration all stakeholders within the industry have great potentials for National development as already alluded to in the earlier stages of this monograph. Thus, it is important that we foreground our understanding of the concept of development. We draw our idea of development from Todaro's (1997) description of development. He avers that 'development is not purely an economic phenomenon but rather a multi-dimensional process involving reorganization and reorientation of the entire economic and social system'. According to Akashoro, Kayode and Husseini (2010:56):

> Todaro offers three objectives of development and argues that development involves the process of improving the quality of all human lives with three equally important aspects. First, he identifies raising peoples' living levels, *viz.* incomes and consumption, level of food, medical services and education through relevant growth processes as one of the fundamental indices of development. Todaro cites creating conditions conducive to the growth of people's self-esteem through the establishment of social, political and economic systems and institutions which promotes human dignity and respect as the second objective of development while the third borders on increasing people's freedom to choose by enlarging the range of their choice variables, for instance varieties of goods and services.

Thus, Todaro's position above explicitly reflects our position so far. Development encapsulates creating a conducive environment for

individuals to thrive through gaining greater control of their environment, which includes increased capacity to fulfil their economic needs and achieve poverty reduction. As such, the conditions in which development can occur can only be enhanced through a functional private sector and government collaboration; and access to facilities is critical to this drive. Goode (1987), in his book *The Principles of Museum Administration,* asserts that Art buildings play a significant role in the development of modern society and civilization. Goode's position here further gives credence to our position in this monograph. Since art buildings, or rather Performing Art buildings, have remained integral parts of existence and civilization, the transformation of such buildings into tools for addressing developmental challenges continues to this day. More so, since art continues to acquire new fundamental functions in the economic growth and sustainable development in modern-day society. It has also remained a voice, a common language of both local and international expressions. For the National Theatre to be a part of this new national developmental drive and invariably serve as a tool for National Development through a deliberate poverty reduction drive, it must also serve as a "civilizing influence of culture" which will eventually give rise to social benefits derived from the proper uses of the building. To achieve this, the government itself must change its hitherto attitudes and behaviour to the National Theatre to a more determined approach to yield new lucrative goals that can help the country reduce poverty, enhance the knowledge of creative economy, while also still keeping the building functioning as a place for the celebration of its rich cultural heritage.

One can then understand why the federal government of Nigeria no longer considered the granting of concession rights of the National Theatre to other companies or an outright sale of the edifice, rather it chose the option of revamping and renovating it in order to harness its full potentials by acknowledging the major reasons needed for improving and impacting social inclusion. These reasons include:

a. Reassurance on the initial mandate of the edifice

b. Soliciting for organizational and financial support

c. Attracting Lagos State, peak commercial bodies, and associations

d. Attracting the interests of professional bodies who will use the new facilities

e. Assuring the local individuals who lay around the theatre of their safety

f. The promise of job availability to the youths' if the project is allowed to be carried out successfully.

Furthermore, cultural heritage at the local and national level can also provide content, meaning, and know-how with which to confer identity and authority to product offerings: the transformation of traditional knowledge into creative goods and services reflects something significant about the cultural values of the country and its people. The Nigerian government, needs to create a place for the public and private sector leaders to explore and build a competitive economy for Nigeria that will eventually help Nigeria find its place in the global economy through:

a) Commitment to a free market economy

b) Encouragement of the Private Sector investments

c) Creation of enabling environment

d) Revamping and renovating old abandoned edifice, artefacts and tangible and intangible treasures that will further celebrate the rich cultural heritage of Nigerians and also enhance the economy.

It is must, however be noted that the National Theatre will fall back into state of neglect if the following actions are ignored:

a) if the new modern facilities of the revamped and renovated edifice are not maintained.

b) If ideas for positive and lucrative programmes are not evolved. This will lead to ineffective managing of the programmes of the edifice.

c) if the funds raised by the consortium are mismanaged, or if the revamped edifice is not properly maintained, this will amount to failure and wastage of the funds.

Recommendations

To this effect, the following recommendations are proffered:

a) An understanding that the role of developmental goals can end the state of poverty of the National Theatre, and therefore, a total sense of commitment is needed from all parties involved in this developmental scheme.

b) Avoidance of a conflict of interest because for now, with this current renovation plan, the issue of resources is no longer a problem but rather an innovation problem.

c) A constant review of activities of similar structures using the National Theatre developmental stages and growth from other countries to guide and measure the Nigerian experiment against professional pitfalls of similar business kinds.

d) Only true, qualified, educated and committed individuals who are tested in the technicalities of theatre needs, acquisition of business needs, well-trained staff, and an audience or business partners who share in the collective vision should come into the project.

e) And a steady data collection and planning of the demographic development of the edifice can save it and point it towards a place in the new global lucrative market of Culture and Tourism, which is fast becoming a revenue-generating, youth employing and future securing international project.

It is only then that the September 2019 announcements of a 22-billion-naira investment in the National Theatre and the reaffirmation by the federal government, stakeholders and management's commitment to jump-start the "new" National Theatre will make meaning. In consolidation of this commitment, the minister of information, Lai Mohammed, noted that "We must transform the national Theatre to the glory days, the facility is to be transformed to international standards. The new centre would comprise hub for fashion, music, ICT and will have commercial and retail facilities, among others" (The Guardian Online 2020). The minister's submission speaks volumes of the Governments efforts towards ensuring social inclusion and national development. Similarly, the General Manager of the National Theatre, Sunday Ododo, notes:

> There is an arrangement in place called 'Theatre Partners' which brings the federal government, through the Ministry of Information and Culture and the Central Bank of Nigeria (CBN) and the Bankers Committee together as partners. The new arrangement would not affect the mandate of the National Theatre to project and preserve the national cultural heritage and present the same to both Nigerians and people worldwide. The National theatre also has a mandate to hunt for talent and make them fruitful for professional engagement" (The Guardian Online 2020).

Ododo's statement above attests to the place of partnerships in revamping the National Theatre. It also restates the importance of creating a social equation that allows for inclusiveness of all stakeholders towards the attainment of a more responsive and functional National Theatre that is well suited for the ultimate task of development.

Conclusion

This monograph has established the role of the National Theatre in engendering social inclusion and development. The position is that as a structure set up with the primary purpose of celebrating and projecting Culture, the government must ensure an all-inclusive stakeholders' involvement in the process of revamping the National Theatre.

References

AfDB (African Development Bank), OECD (Organisation for Economic Co-operation and Development) and (UNDP United Nations Development Programme). (2015). *African Economic Outlook 2015: Regional Development and Spatial Inclusion*. Paris: OECD.

Akashoro, O. G., Kayode, J., and Husseini, S. (2010). Theatre and Development: Opportunities and Challenges in a Developing World. Journal of Communication, 1(2): 107-112

Bennett, Tony. (1998). *Culture: A Reformer's Science*. London: SAGE Publications.

Nigerian Cultural Policy for Nigeria 1988.

December 5-6, 2006 Arts and Cultural Policy Dialogue for Nigerian Cultural Commissioner organized by *The Ford Foundation's office for West Africa.*

"FESTAC (1977)". African Journal Limited a. And The International Festival Committee.

Goode, G. B. (1895). *The Principles of Museum Adminsitration*. York: Coultras and Volans

Hannatu, L. I. (2006). The Chairperson Board Chairperson Board of National Theatre and National Troupe of Nigeria "Letter dated February 14, 2006"

Hargrove, Cheryl. M. (2017). *Cultural Heritage: Five Steps for Success and Sustainability*. London: Rowman & Littlefield.

Imerhofer, E. I, Pechaner, Harald & Borin Elena. (2018). *Entrepreneurship in Culture and Creative Industries: perspectives from Companies and Regions*. Cham: Springer Nature.

NEEDS-2 (2008-2011). National Economic Employment and Development Strategy-2 (NEEDS) Creating Prosperity through Growth.

Nigerian Economic Summit Report (2016). Poverty to Prosperity: Making Governance and institutions. Work Reprot Report of the 24th Nigerian Economic Summit, October, 22-23.3, 2018.

Quotes from The Online Gaurdian Guardian Online (2020). (1) 12th July 2020. https://guardian.ng/news/new-board-will-run-the-national-theatre-after-renovations-gm/

The Guardian Online (2020). 13th May 2020. https://guardian.ng/news/new-board-will-run-the-national-theatre-after-renovations-gm/

The Guardian Online (2020). 8th September 2020. https://guardian.ng/news/new-board-will-run-the-national-theatre-after-renovations-gm/

World Bank. (2013). *Inclusion Matters: The Foundation for Shared Prosperity*. Washington, DC: World Bank.

Index

A

Abuja, 33, 66, 73

Activities, 4, 11, 14, 18, 21-22, 25, 31, 34, 42-43, 57-58, 74-76, 81

Africa, 5, 13-14, 16, 32, 37, 42, 46, 54, 63-64, 67, 71, 75, 83

Africa Movie Academy Awards (AMAA), 63

African civilization, 14, 16

artefacts, 3, 6, 11, 14, 40, 71, 80

Arts, 1, 4-5, 12, 16-17, 19, 21, 23, 26-30, 38, 42-44, 46, 51-52, 56-59, 61, 63, 66-67, 69-71, 75-78, 83

B

Britain, 10, 14, 30, 39, 47-51, 59, 65

C

Capacity building, 33, 54-55

Civilization, 10, 12-16, 18, 79

Collaboration, 24, 34, 42, 51, 60, 62, 79

Communities, 1, 15, 45, 77

Country, 2, 17-18, 23, 33, 35, 37-38, 40, 46-47, 49, 51, 59-63, 73-74, 79-80

Creative industries, 1, 3, 5, 10, 13-14, 20-22, 24-31, 44, 56-58, 64, 66, 74, 84

Creativity, 17, 22, 25-28, 30-31, 61, 69, 75

Cultural assets, 25

Cultural education, 4, 30, 42, 44-45, 53

Cultural heritage, 4, 23, 32, 35-36, 41, 46, 58-59, 69-71, 75-77, 79-80, 82-83

Cultural industries, 1, 4-5, 7, 11, 18, 21, 23-31, 34, 46, 56, 60-62

Cultural policy, 4, 8, 17, 21-22, 60, 64, 70, 75, 83

Cultural Studies, 28, 63-64, 66-67

Cultural tourism, 3, 39, 58

Culture, 1-9, 11-22, 24-32, 38, 42-43, 46, 48, 50-53, 55-61, 63-67, 69-70, 73, 75-76, 79, 81-84

Culture industry, 28-29, 32, 51, 57-58, 61

D

Dance, 42, 66, 70

Development and transformation, 2, 11, 13, 15-16

Drama, 3, 32, 43-44, 47, 70

E

Economic development, 4-5, 13, 21, 26, 38, 67

Economic diversification, 1, 18, 27, 31, 54

Economy, 1-4, 9, 13, 15, 17-20, 22-23, 25, 27-29, 33-35, 37, 41, 45-47, 50-51, 54, 56-58, 61, 64-66, 74-75, 79-80

Edifice, 3, 46, 52, 71-73, 77, 79-81

Education, 4, 6, 8, 21, 26, 30, 35-36, 42-45, 53, 67, 78

Employment, 4, 27, 30, 37, 41, 43, 55, 57, 84

Empowerment, 13, 21, 65, 77

Export tourism, 40

Exports, 29

F

Facilities, 8, 30, 58, 79-80, 82

Federal government, 5-6, 34, 52, 67, 73, 77, 79, 82

Film production, 32, 37

Films, 29, 32-33, 35-36, 38-39, 59, 62-63

G

Globalization, 4-5, 10, 16, 27, 64

Goods and services, 25, 40, 78, 80

Government, 5-6, 14-15, 17, 29, 32-34, 36, 40-41, 46-47, 51-52, 54, 58-61, 63, 67, 73-80, 82-83

I