International Journal of Arts and Humanities: ISSN-2360-7998 (Print) and Open Access: DOI/ijah/10.54978
Abbreviated Key Title: Int. J. Arts Humanit.
ISSN: 2360-7998 (Print) and Open Access
Volume-14 (Issue): 7, July, Pp. 255-270, 2026

Full Length Paper

Assessing Institutional Support and Creative Production for Nigeria's Economic Growth in Edo State Creative Hub, Film and Media Arts

[1]Duruvwe, E. B., [2]Philip J. Umaru, and [3]Daniel J. Chikada.

[1]Duruvwe Erhuvwu Blessing: Department of Theatre and Cultural Studies, Nasarawa State University , Keffi.
blesskilala4heart@yahoo.com
[2]Dr Phillip J. Umaru Department of Theatre and Cultural Studies, Nasarawa State University , Keffi.
umoruphilip@nsuk.ed.ng
[3]Dr Daniel J. Chikada, Dept of Theatre and Cultural Studies , Nasarawa State University, Keffi.
d.j.chikada@nsuk.edu.ng

Abstract

This study assesses the influence of institutional support and private creative enterprises in promoting creative production and enhancing Nigeria's economic growth in Benin City, Edo State. The research explores how government-backed infrastructure, exemplified by the Edo Creative Hub, film and media arts facilitate skill development, production capacity, and cultural entrepreneurship. Employing a qualitative case study approach, the study gathered data from twenty respondents including creative professionals, filmmakers, media studio operators, and creative learners through in-depth interviews, observation, and documentary analysis. Thematic analysis of the data revealed that institutional support enhances professional competence, provides access to critical production resources, and encourages collaborative networks, while private studios operationalise these skills into marketable audiovisual content and creative services. Findings further indicate that creative industries contribute significantly to local employment, income generation, and cultural promotion, yet challenges such as limited funding, weak distribution channels, and infrastructural constraints impede their full economic potential. The study concludes that sustained and coordinated institutional interventions, complemented by strategic private sector participation, are essential for maximizing the economic, social, and cultural benefits of Nigeria's creative industries. The paper offers policy recommendations for government, creative hubs, and private studios to strengthen the creative ecosystem and expand Nigeria's cultural and economic influence.

Keywords: Culture, Industry, creative industry, Economic growth and institutional support,

Accepted: 25/6/2026 Published: 30/7/2026

INTRODUCTION

The global creative economy has increasingly emerged as a significant driver of economic development, cultural expression, and social innovation over the past two decades. Unlike traditional industries that depend primarily on natural resources and manufacturing, creative industries derive value from intellectual capital, artistic creativity, and cultural heritage. According to the United Nations Conference on Trade and Development (UNCTAD), sectors such as film, music, fashion, publishing, architecture, and digital media constitute some of the fastest-growing areas of the global economy, contributing substantially to employment generation, trade expansion, and cultural exchange (UNCTAD 14). The United Nations Educational, Scientific and Cultural Organization (UNESCO) says that the creative industries create more than 48 million jobs and add trillions of dollars to the global GDP each year (UNESCO 32). In many developing countries, these industries have become important tools for economic diversification and youth empowerment. Nigeria has become a leading example in Africa because of the growth of Nollywood and other creative fields, such as music, fashion, visual arts, and digital media. These fields have made the country much more visible on the world stage (Haynes 21; De Groof

232). The PwC Global Entertainment and Media Outlook says that Nigeria's entertainment and media sector is still growing steadily. This is mostly because more people are using digital media, streaming services, and locally made audiovisual content (PwC 58). Consequently, governments and private investors have increasingly established creative hubs and innovation centers, such as the Edo Creative Hub in Benin City, to provide infrastructure, training, and collaborative spaces that support artistic entrepreneurship and production. Alongside these public initiatives, private film and media studios continue to contribute significantly to job generation and the decentralisation of Nigeria's creative economy beyond Lagos. Nevertheless, despite the growing relevance of these institutional structures, scholarly attention to their role in promoting creative production and economic growth in emerging regional centers, such as Benin City, remains limited.

Despite the international recognition and rapid expansion of Nigeria's creative industries, several structural challenges continue to limit their capacity for sustainable growth and global competitiveness. Many creative practitioners operate within environments characterized by inadequate production infrastructure, limited financial access, insufficient professional training opportunities, and weak institutional support systems. The absence of modern production facilities and structured mentorship programmes often constrains the ability of filmmakers, digital content creators, and media practitioners to produce commercially viable and internationally competitive works. Scholars argue that sustainable growth within the creative sector depends not only on artistic talent but also on access to institutional structures that encourage innovation and provide technical and professional support (Cunningham 77). Although initiatives such as the Edo Creative Hub have been established to address these limitations by providing infrastructure, training opportunities, and collaborative workspaces, the extent to which such institutional interventions effectively enhance creative productivity and stimulate economic growth remains insufficiently examined in academic literature. Furthermore, while private film and media studios are increasingly expanding within Benin City, little scholarly attention has been devoted to understanding the relationship between these private enterprises and government-supported creative institutions. This gap in knowledge limits the availability of empirical evidence necessary for policymakers and stakeholders to formulate effective strategies for strengthening Nigeria's creative economy, particularly within emerging regional creative hubs.

This study is significant because it contributes to the expanding body of scholarship on the creative economy by examining the role of institutional support systems in promoting creative production and economic growth within Benin City. By focusing on both public initiatives and private creative enterprises, the study broadens scholarly discussions of Nigerian creative industries beyond the dominant focus on Lagos and highlights the growing importance of decentralised cultural production centers. The findings of the study will benefit policymakers, development agencies, and cultural institutions seeking to formulate sustainable strategies for creative industry development, employment generation, and youth empowerment. Additionally, the research will benefit filmmakers, media practitioners, and creative entrepreneurs by providing a more profound understanding of how institutional frameworks, infrastructure, and collaborative networks can enhance creative productivity and professional growth. Academically, the study expands existing literature on institutional support and regional creative ecosystems, thereby contributing new perspectives to discussions on cultural entrepreneurship, creative infrastructure, and economic diversification in Nigeria.

The objective of this study is to examine the role of institutional support systems and private creative enterprises in promoting creative production and economic growth in Benin City, with particular emphasis on the Edo Creative Hub and private film and media studios.

Recent empirical studies demonstrate the growing importance of Nigeria's creative industries as drivers of economic growth, employment generation, and cultural development. Alakwe (2024) argues that although Nigeria's creative sector possesses enormous economic potential, challenges such as weak infrastructure, inadequate policy implementation, and insufficient institutional support continue to hinder sustainable growth. Similarly, Olanrewaju's (2024) study of the performing arts industry emphasizes that creative industries contribute significantly to employment and cultural preservation but are constrained by funding limitations and weak government support mechanisms (Olanrewaju). Complementing these studies, the UNCTAD Creative Economy Outlook (2024) highlights that creative industries across Africa contribute to income generation, entrepreneurship, and cultural exchange when supported by effective institutional frameworks (UNCTAD). Industry analyses by Leadership Newspaper (2024) further project that Nigeria's creative sector will continue expanding due to increased digital consumption and global demand for local content.

Further studies reveal the increasing influence of digital technologies and institutional structures within Nigeria's creative economy. Ayko Agency's digital infrastructure review (2024) observes that improvements in internet access and digital platforms have enhanced opportunities for content creation and distribution, although significant digital divides remain. Policy Center (2024) also notes that Nollywood and Afrobeats have strengthened Nigeria's global cultural visibility and economic influence through international media circulation. In addition, Gitnux's statistical review (2024) reports that Nigeria's creative industries continue to generate substantial employment and revenue, particularly within film, music, and digital media sectors. However, AllAfrica (2025) identifies financing gaps, piracy, and weak intellectual property protection as major constraints affecting profitability and long-term investment within the industry.

More recent studies continue to emphasize the importance of institutional support and coordinated policy frameworks for sustaining creative production. The International Journal of Humanities Social Science and Management (2026) argues that fragmented governance structures and inconsistent cultural policies continue to limit the scalability and professionalization of Nigeria's creative industries (IJHSSM). Similarly, the Nigeria Creative Sector Report (2026) estimates that Nollywood employs approximately one million people while producing thousands of films annually, illustrating the sector's significant contribution to employment and the GDP. Obiaya, Alakwe, and Nzeaka (2026) further observe that while Nigeria's creative industries have achieved global recognition, stronger public-private partnerships, infrastructural investment, and institutional coordination remain necessary for long-term sustainability and regional creative development. Collectively, these studies demonstrate that creative industries possess enormous economic and cultural potential, but their growth depends heavily on effective institutional support systems, technological development, and sustainable policy implementation.

Theoretical Framework

This study is grounded on two complementary theoretical perspectives: creative economy theory and institutional theory. Together, these frameworks provide a conceptual foundation for analyzing the relationship between institutional support structures and creative production within the Nigerian creative industry.

Creative Economy Theory emphasizes the central role of creativity, innovation, and intellectual capital as drivers of economic value. Scholars within this theoretical tradition argue that modern economies increasingly rely on knowledge-based activities in which ideas and cultural expressions function as primary sources of wealth creation. Cultural economist David Throsby contends that creative industries operate within a “creative economy” where artistic production generates both marketable goods and cultural meaning (Throsby 63). Within this framework, creativity is understood not merely as artistic expression but also as a strategic economic resource capable of stimulating technological innovation, cultural exchange, and entrepreneurial activity.

Creative Economy Theory also highlights the growing importance of digital technologies in transforming cultural production and distribution. Digital platforms allow creative professionals to reach global audiences without relying solely on traditional distribution channels such as cinemas, record labels, or publishing houses. As a result, creative industries have become increasingly decentralized, with emerging creative hubs appearing in cities and regions previously excluded from global cultural markets. This perspective is particularly relevant to the present study, which examines how institutional support structures in Benin City contribute to the growth of local creative production.

Institutional theory provides an additional analytical lens for understanding how organizational structures and policy frameworks influence economic behaviour. Institutional theorists argue that economic activities are shaped not only by market forces but also by social norms, regulatory systems, and organizational arrangements that guide human interactions. Institutions create the rules, incentives, and resources that enable individuals and organizations to operate within specific economic environments.

According to sociologist W. Richard Scott, institutions consist of regulative, normative, and cultural-cognitive elements that collectively structure social and economic activities (Scott 56). Regulative elements include laws, policies, and formal regulations that govern economic activities. Normative elements refer to professional standards, ethical norms, and shared expectations within specific industries. Cultural-cognitive elements involve the shared beliefs and cultural values that shape how individuals perceive opportunities and constraints within their environment.

Applying institutional theory to the creative sector highlights the importance of supportive organizational environments in fostering artistic innovation and cultural entrepreneurship. Creative professionals often depend on institutions such as creative hubs, funding agencies, educational institutions, and cultural organizations to access resources, training, and professional networks. These institutions help structure the creative ecosystem by providing opportunities for collaboration, knowledge exchange, and market access.

In the context of this study, institutional theory provides a framework for analyzing how institutions such as the Edo Creative Hub interact with private film and media studios to shape creative production in Benin City. By examining the interplay between institutional structures and creative activities, the study seeks to understand how supportive environments contribute to the growth of the creative economy in Nigeria.

Conceptual Framework

The conceptual framework for this study was developed from the principles of **creative economy theory** and **institutional** theory. It illustrates the assumed relationship between institutional support, creative production, and economic growth within the creative industry ecosystem of Benin City. The framework proposes that institutional support, provided through government policies, creative hubs, training programmes, mentorship, and production infrastructure, enhances the capacity of creative practitioners to produce innovative and commercially viable outputs.

As creative production increases, the creative industry contributes to economic growth through employment generation, income creation, entrepreneurship development, and the promotion of Nigeria's cultural heritage. However, the framework also recognises that this relationship is influenced by structural challenges such as inadequate funding, unstable electricity supply, weak distribution channels, and inconsistent policy implementation, all of which may reduce the effectiveness of institutional support and limit the economic potential of the creative sector.

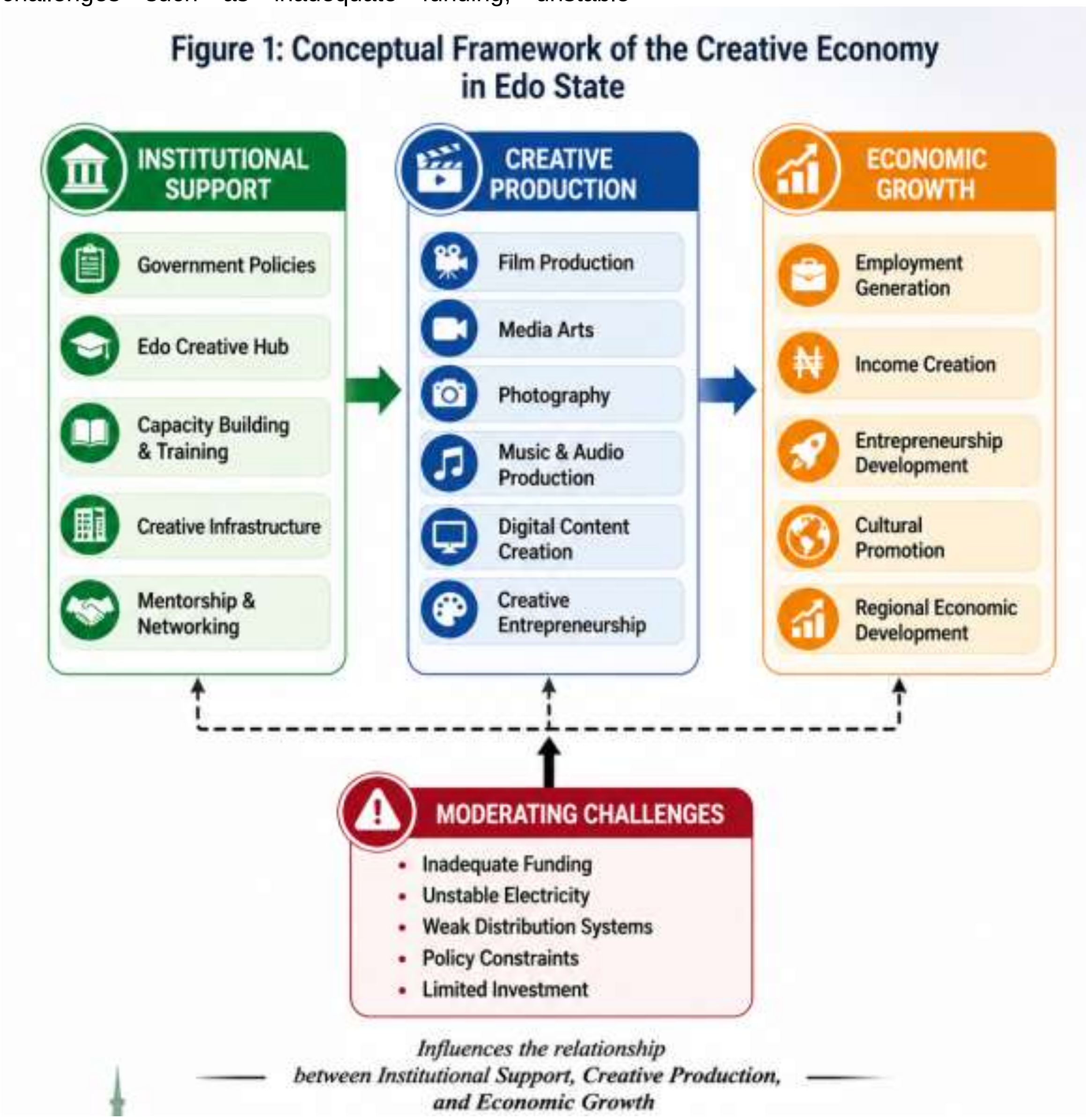

Figure 1: Conceptual Framework of Institutional Support, Creative Production, and Economic Growth

Source: Researcher's Conceptualisation (2026), adapted from Howkins (2013), Throsby (2019), and Scott (2014).

Figure 1 illustrates that institutional support serves as the primary driver of creative production by providing the resources, skills, infrastructure, and enabling environment required for creative practitioners to succeed. Enhanced creative production subsequently contributes to economic growth through increased employment opportunities, entrepreneurship, income generation, and cultural promotion. The framework further indicates that structural challenges—including inadequate funding, poor electricity supply, weak distribution systems, and inconsistent government policies—can constrain the effectiveness of institutional support and reduce the overall contribution of the creative industry to economic development.

Conceptual Review

Culture

According to Gorbunova, culture is a historically transmitted and socially constructed system of meanings through which individuals and groups interpret, reproduce, and transform their lived realities (Gorbunova 49). Classical anthropology conceptualized culture as a complex whole encompassing knowledge, belief, arts, morals, laws, and customs, as first articulated by Edward Burnett Tylor in Primitive Culture (Tylor 1). While Tylor's formulation established culture as an integrated totality, subsequent theorists have critically expanded and problematized this holistic framing.

Adams, citing Clifford Geertz, reconceptualised culture as "webs of significance" spun by human actors, emphasizing interpretive analysis and symbolic systems rather than static traits (Geertz 5). In this view, culture is not merely possessed but enacted and interpreted. Geertz argues that humans are "animals suspended in webs of significance" that they themselves have created, and cultural analysis therefore becomes an interpretive search for meaning rather than universal laws (Geertz 5).

From a sociological perspective, Dadman et al., drawing on Pierre Bourdieu, situate culture within relations of power and social reproduction, arguing that cultural practices and tastes function as forms of capital that legitimize and reproduce class hierarchies (Bourdieu 2). Culture, therefore, is not neutral but structured by fields of power and embodied through habitus. Similarly, Doe insists that culture must be understood simultaneously as a "whole way of life" and as signifying practices embedded in material conditions (Williams 32). His materialist cultural theory disrupts reductive separations between high and popular culture.

Critical theory further complicates the concept by foregrounding ideology and mass mediation. Raine argues that in advanced capitalism, cultural production becomes standardized through what theorists term the 'culture industry', transforming cultural expression into commodified entertainment (Adorno and Horkheimer 94). In contrast, Qadri conceptualizes culture as a site of representation and contestation where meanings are negotiated rather than imposed (Hall 224).

Taken together, these perspectives reveal culture as a dynamic, contested, and power-laden system of symbolic production and social practice. I therefore conceptualize culture not as a static repository of traditions but as a relational, historically contingent field in which meaning, identity, and power are continuously constituted and reconstituted through discourse and practice.

Industry

Industry conventionally denotes economic activity directed toward the production, distribution, and exchange of goods and services within structured systems of labour and capital. Classical political economy, notably in the work of Aspromourgos, conceptualizes industry through the division of labour and productivity gains associated with specialization (Aspromourgos 266). For Adam Smith, industry was foundational to wealth creation within market societies, as productivity improvements arising from specialization form the basis of economic growth (Smith 13).

In contrast, Haug, drawing on the works of Karl Marx, theorizes industry as a historically specific mode of production structured by relations of capital and labour (Marx 283). Industry, from this perspective, is not merely a productive organization but a social relation characterized by exploitation, surplus extraction, and class struggle. This materialist approach situates industry within the broader dynamics of capitalism and historical transformation.

Sociological analyses further emphasize rationalization and bureaucracy. Serpa and Ferreira interpret industrial organization as emblematic of modernity's rationalizing tendencies, governed by calculability, efficiency, and formalized authority (Serpa and Ferreira 187). Their analysis builds on Max Weber's theory of bureaucratic rationalization in modern institutions.

Twentieth-century industrial sociology further highlights the managerial evolution and the rise of large-scale corporations as defining features of modern industrial systems (Chandler 15). These developments reflect the increasing complexity of industrial production and the need for hierarchical management structures capable of coordinating large economic enterprises.

From a critical perspective, Castree and colleagues argue that advanced industrial societies increasingly integrate individuals through technological rationality, shaping both production systems and social consciousness (Castree et al. 41). Contemporary political-economy scholarship further interprets industry within processes of flexible accumulation and sglobal restructuring, where technological innovation, globalization, and financialisation reshape industrial organization and labour relations.

Thus, industry should be defined not simply as a sectoral classification but as an institutionalized configuration of productive forces, labour relations, technological systems, and regulatory frameworks embedded within specific historical regimes of capitalism. A doctoral-level definition must foreground its structural, relational, and historically contingent dimensions rather than treating it as a neutral economic descriptor.

Creative Industries

The concept of creative industries has gained considerable scholarly and policy attention over the last three decades, as nations increasingly recognize the economic and cultural value of creative production. Creative industries broadly refer to sectors whose primary activities involve the creation, production, and distribution of goods and services that derive their value from intellectual creativity, cultural expression, and artistic innovation. According to the United Nations Conference on Trade and Development, creative industries encompass activities that combine creativity, skill, and talent with the potential to generate wealth and employment through the exploitation of intellectual property (UNCTAD 8). These industries operate at the intersection of culture, economics, and technology, producing symbolic goods that shape cultural identity while also contributing to economic development.

Scholars often emphasize that creative industries are distinguished by their reliance on intangible assets such as ideas, cultural narratives, aesthetic forms, and digital innovations. In contrast to traditional industries that rely heavily on natural resources or mass manufacturing, creative industries depend largely on human imagination, cultural heritage, and technological creativity. Cultural economist David Throsby argues that creative industries generate both economic value and cultural value, making them unique contributors to national development and social identity (Throsby 45). This dual capacity—economic productivity and cultural representation—explains why governments around the world increasingly prioritize creative sectors in national development strategies.

The classification of creative industries typically includes sectors such as film, television, music, publishing, advertising, architecture, design, fashion, performing arts, visual arts, gaming, and digital media. The United Nations Educational, Scientific and Cultural Organization describes these industries as cultural and creative sectors that transform individual creativity into economic and social value through market-based production and distribution systems (UNESCO 19). Advances in digital technology and globalization have further expanded the scope of creative industries by enabling cultural products to circulate across global networks via streaming platforms, social media, and digital marketplaces.

In the context of Africa, creative industries have increasingly become important platforms for cultural representation and economic participation. African filmmakers, musicians, fashion designers, and visual artists are gaining global recognition, thereby reshaping international perceptions of African creativity and cultural production. Nigeria represents one of the most prominent examples of this development. The Nigerian film industry commonly referred to as Nollywood—has become one of the world's largest film industries in terms of annual production volume. Scholars observe that Nollywood's success illustrates how locally driven creative industries can generate economic opportunities while simultaneously projecting cultural narratives to global audiences (Haynes 34).

Beyond film, Nigeria's creative landscape includes a rapidly expanding music industry, dynamic fashion enterprises, digital content creators, and contemporary visual artists whose works circulate globally. This diverse ecosystem demonstrates that creative industries are not merely cultural expressions but also powerful economic sectors capable of generating employment, export revenue, and cultural capital. As such, the concept of creative industries provides a critical analytical framework for understanding the relationship between creativity, cultural identity, and economic development in contemporary societies.

Economic Growth

The creative economy refers to the broader economic system that encompasses the production, distribution, and consumption of creative goods and services. It includes industries that rely primarily on intellectual property, cultural innovation, and artistic creativity as sources of economic value. The term gained widespread academic recognition following the work of scholars such as John Howkins, who defined the creative economy as economic activities in which ideas constitute the primary input and output of production (Howkins 7). In this sense, creativity functions not only as a cultural resource but also as a fundamental economic asset capable of generating wealth and innovation.

Globally, the creative economy has become one of the fastest-growing sectors of international trade. Reports from the United Nations Conference on Trade and Development indicate that global exports of creative goods and services have expanded significantly over the past two decades, reflecting increased demand for cultural content, digital media, and entertainment products (UNCTAD 21). The rapid expansion of streaming platforms, digital distribution networks, and social media ecosystems has accelerated this growth by enabling creative products to reach global audiences with unprecedented speed and accessibility.

One of the most significant contributions of the creative economy is its capacity to generate employment opportunities, particularly for young people. In many developing countries, where youth unemployment remains a major socio-economic challenge, creative industries provide alternative pathways for income generation and entrepreneurship. Music production, filmmaking, fashion design, graphic design, and digital content creation require relatively lower levels of capital investment compared to heavy industrial sectors, making them accessible entry points for young innovators. According to the United Nations Educational, Scientific and Cultural Organization, cultural and creative industries collectively employ tens of millions of people worldwide and continue to expand as digital technologies transform the production and distribution of cultural goods (UNESCO 33).

Beyond employment generation, creative industries contribute significantly to national economic growth through multiple channels. First, they generate direct revenue through the sale of cultural products such as films, music recordings, fashion designs, artworks, and digital media content. Second, they stimulate related industries including tourism, advertising, hospitality, and broadcasting. Cities with vibrant cultural sectors often attract international visitors interested in experiencing local festivals, museums, theatres, and creative spaces. Cultural tourism therefore becomes an important economic multiplier that reinforces the broader impact of creative industries on local economies.

In Nigeria, the economic impact of the creative sector has become increasingly evident in recent years. The entertainment and media industry has experienced sustained growth due to rising demand for locally produced content across television networks, cinemas, and digital streaming platforms. Analysts from PwC estimate that Nigeria's entertainment and media market will continue expanding as digital infrastructure improves and consumer demand for African storytelling increases (PwC 62). The success of Nigerian musicians on international charts and the global popularity of Nollywood films illustrate how creative production can enhance both economic growth and cultural diplomacy.

However, the growth of the creative economy depends heavily on supportive institutional environments that enable creative professionals to develop their talents and transform artistic ideas into commercially viable products. Without adequate infrastructure, training opportunities, and financial support systems, the creative industry may struggle to realise its full economic potential. Consequently, the role of institutional support becomes central to discussions about the sustainability and expansion of the creative economy

Institutional Support

Institutional support represents one of the most critical determinants of sustainable growth within creative industries. Institutions whether governmental, private, or non-profit Organisation provides the structural frameworks that enable creative professionals to access resources, develop skills, and participate effectively in cultural production. Institutional support typically includes policy frameworks, financial investments, infrastructure development, training programmes, and collaborative platforms designed to nurture creativity and innovation.

One of the most prominent forms of institutional support in contemporary creative ecosystems is the establishment of creative hubs. Creative hubs are physical or virtual spaces where artists, designers, filmmakers, and digital entrepreneurs collaborate, access professional equipment, and participate in training programmes. These hubs function as innovation clusters that bring together creative talent, technological resources, and entrepreneurial mentorship within a shared environment. Scholars note that creative hubs play a crucial role in fostering knowledge exchange, networking opportunities, and interdisciplinary collaboration among creative practitioners (Comunian 88).

In addition to creative hubs, governments often support creative production through grant programmes and funding initiatives. Such financial mechanisms help creative professionals overcome the high costs associated with film production, music recording, exhibition development, and digital media creation. Public funding schemes may include cultural grants, film development funds, artist residencies, and startup support programmes designed to encourage artistic innovation and cultural entrepreneurship. These initiatives not only stimulate creative output but also help preserve cultural heritage by supporting projects that document traditional art forms and indigenous narratives.

Training programmes and capacity-building initiatives also constitute essential components of institutional support systems. Creative industries require special technical skills in areas such as cinematography, animation, sound engineering, fashion design, and digital editing. Professional training programmes therefore play a crucial role in developing the human capital necessary for sustaining creative production. Universities, cultural institutions, and specialised training centres often collaborate with industry professionals to provide workshops, certification programmes, and mentorship opportunities that enhance the technical competence of emerging creatives.

Infrastructure development represents another critical aspect of institutional support. Creative production often requires access to studios, performance venues, galleries, editing suites, and digital laboratories equipped with advanced technology. Without such infrastructure, creative professionals may struggle to produce high-quality work capable of competing in global markets. Governments and private investors increasingly recognise the importance of building cultural infrastructure that supports the production and distribution of creative content.

In Nigeria, recent initiatives aimed at strengthening the creative sector include the establishment of creative hubs and training facilities designed to nurture emerging talent. One example is the Edo Creative Hub located in Benin City. The hub provides filmmakers, designers, photographers, and digital creators with access to modern equipment, production studios, and professional training programmes. Such initiatives demonstrate how institutional investment in creative infrastructure can stimulate local cultural production while contributing to broader economic development.

Nevertheless, scholars caution that the effectiveness of institutional support systems which depends on the extent to which they address the real needs of creative practitioners. Poorly designed policies, limited funding allocation, or bureaucratic inefficiencies can undermine the potential benefits of creative industry support initiatives. Consequently, ongoing research is necessary to evaluate how institutional frameworks operate in practice and how they influence creative productivity within specific regional contexts.

METHODOLOGY

Research Design

This study adopted a qualitative case study design to examine how institutional support influences creative production and contributes to economic growth within the creative industry ecosystem of Benin City, Edo State. A qualitative approach was considered most appropriate because the study sought to explore participants' lived experiences, perceptions, and interpretations of institutional support within their natural professional environments. The case study design enabled an in-depth investigation of the Edo Creative Hub and selected private film and media studios as interconnected institutional settings that shape creative production. This approach is consistent with Yin's (2018) proposition that case studies are suitable for investigating contemporary social phenomena within their real-life contexts, particularly where the boundaries between the phenomenon and context are not clearly evident.

Study Area

The study was conducted in Benin City, Edo State, Nigeria, focusing on the Edo Creative Hub and selected private film and media studios operating within the city. Benin City has emerged as one of Nigeria's growing regional creative centres, with increasing investments in film production, digital media, photography, animation, and cultural entrepreneurship. The Edo Creative Hub was selected because it represents a government-supported initiative established to develop creative talent through training, mentorship, innovation, and entrepreneurship.

Private film and media studios: We included private film and media studios because they serve as commercial spaces that translate creative knowledge into marketable products and services. because they serve as commercial spaces where creative knowledge is translated into marketable products and services.

Participants and Recruitment

Participants comprised creative professionals, filmmakers, private media studio operators, and trainees affiliated with the Edo Creative Hub. These stakeholder groups were purposively selected because of their direct involvement in creative production and their practical experience with institutional support systems.

Purposive sampling was employed to recruit information-rich participants capable of fully understanding the research problem. Initial participants were identified through the management of the Edo Creative Hub and studio owners, while subsequent participants were recruited through professional referrals and recommendations from earlier respondents. Selection continued until data saturation was achieved—that is, the point at which additional interviews yielded no substantially new information or emerging themes (Creswell, 2018).

A total of twenty (20) participants took part in the study, comprising five creative professionals, five filmmakers, five private media studio operators, and five Edo Creative Hub trainees. Although qualitative research does not seek statistical representation, the sample was considered adequate because it provided sufficient depth, diversity of perspectives, and thematic saturation across the principal stakeholder groups.

Participant Characteristics

The participants represented diverse areas of the creative industry and varied in age, professional experience, and creative specialisation. Their demographic profile is presented in Table 1.

Table 1: Demographic Profile of Participants (N = 20)

Variable	Category	Frequency (n)	Percentage (%)
Gender	Male	13	65.0
	Female	7	35.0
	Total	**20**	**100.0**
Age (Years)	20–29	6	30.0
	30–39	8	40.0
	40 years and above	6	30.0
	Total	**20**	**100.0**
Professional Category	Creative Professionals	5	25.0
	Filmmakers	5	25.0
	Private Media Studio Operators	5	25.0
	Edo Creative Hub Trainees	5	25.0
	Total	**20**	**100.0**
Years of Experience	Below 5 years	6	30.0
	5–10 years	9	45.0
	Above 10 years	5	25.0
	Total	**20**	**100.0**

Source: Field Survey, 2026.

The demographic profile includes the following variables: Gender (Male: 13, Female: 7); Age (20–29 years: 6, 30–39 years: 8, 40 years and above: 6); and Professional Category (Creative Professionals: 5, including filmmakers). Creative Professionals 5: Filmmakers, 5 Private Media Studio Operators 5 Edo Creative Hub Trainees 5 Years of Experience Below 5 years: 65–10 years: 9 above 10 years: 5

The diversity of participants enabled the study to capture multiple perspectives regarding institutional support, creative production, entrepreneurship, and economic development.

Table 2: Distribution of Participants by Stakeholder Group

Stakeholder Group	Number of Participants	Primary Role in the Study
Creative Professionals	5	Provided insights into creative practice, entrepreneurship, and institutional support.
Filmmakers	5	Shared experiences on film production, training, and commercial filmmaking.
Private Media Studio Operators	5	Explained the role of private enterprises in creative production and employment generation.
Edo Creative Hub Trainees	5	Described learning experiences, mentorship, and skills acquisition through institutional support.
Total	**20**	

Source: Field Survey, 2026.

Data Collection

Data were collected through three complementary methods: semi-structured interviews, non-participant observation, and documentary analysis. The combination of these methods enabled methodological triangulation and enhanced the credibility of the findings.

Semi-Structured Interviews

Semi-structured interviews served as the primary method of data collection. An interview guide was developed based on the study objectives, the research questions, and the concepts underpinning creative economy theory and institutional theory. The guide contained open-ended questions organised around four broad areas:

i. Participants' experiences with institutional support

ii. The contribution of private studios to creative

production
iii. The economic significance of creative activities; and
iv. Challenges affecting creative production and industry sustainability.

The semi-structured format provided consistency across interviews while allowing flexibility for participants to elaborate on issues they considered important. Each interview lasted approximately 45–60 minutes and was conducted face-to-face at locations convenient to the participants. With participants' permission, interviews were audio-recorded and supplemented with detailed field notes.

Observation

Non-participant observation was conducted at the Edo Creative Hub and selected private media studios to examine creative work processes, interactions among creative practitioners, training activities, use of production facilities, and collaborative practices. Observational notes complemented interview data by providing contextual evidence regarding institutional operations and creative production activities.

Documentary Analysis

Relevant institutional documents, programme reports, policy documents, promotional materials, and publicly available records relating to the Edo State Creative Hub and Nigeria's creative industry were reviewed to corroborate interview findings and provide a contextual understanding of institutional support mechanisms.

Data Analysis

The collected data were analysed using Braun and Clarke's (2006) six-stage thematic analysis framework. Interview recordings were first transcribed verbatim and carefully reviewed alongside observational notes and documentary evidence to ensure familiarity with the data.

The analysis proceeded through the following stages:
1. Repeated reading of transcripts to gain familiarity with the data;
2. Generation of initial descriptive codes through manual coding;
3. Grouping similar codes into broader conceptual categories;
4. Reviewing and refining emerging themes;
5. The final themes will be defined and named.
6. Interpreting the findings in relation to the study objectives and the theoretical framework.

Manual coding was adopted because the relatively small dataset allowed close engagement with participants' narratives while preserving contextual meanings. Four dominant themes emerged from the analysis: institutional support and capacity development; the role of private studios in creative production; economic contributions of the creative industry; and structural challenges affecting sustainability.

Table 3: Themes Generated from Thematic Analysis

Theme	Sub-themes	Main Sources of Evidence
Institutional support enhances creative capacity	Skills acquisition, mentorship, access to equipment, collaboration	Interviews, observations, documentary analysis
Private studios operationalise creative skills	Commercial production, internships, entrepreneurship	Interviews and observations
Creative production contributes to economic development	Employment creation, income generation, youth empowerment, cultural promotion	Interviews, observations
Structural constraints affect sustainability	Funding shortages, unstable electricity, weak distribution systems, policy limitations	Interviews, documentary analysis

Source: Author's Thematic Analysis (2026).

Trustworthiness of the Study

The trustworthiness of the findings was ensured by adopting Lincoln and Guba's (1985) criteria of credibility, transferability, dependability, and confirmability.

Credibility was enhanced through methodological triangulation involving interviews, observations, and documentary analysis. Member checking was also conducted by allowing selected participants to verify the accuracy of interview summaries.

Transferability was achieved through detailed descriptions of the research context, participant characteristics, and data collection procedures, enabling readers to determine the applicability of the findings to similar contexts.

Dependability was strengthened by maintaining an audit trail documenting research decisions, coding procedures, and analytical processes throughout the study.

Confirmability was promoted by maintaining reflective field notes, preserving interview transcripts, and ensuring that interpretations were grounded in participants' accounts rather than researcher assumptions.

Ethical Considerations

Ethical principles guiding qualitative research were strictly observed throughout the study. Prior to data collection, participants were informed about the purpose of the research, the voluntary nature of participation, and their right to withdraw from the study at any stage without consequence. Written informed consent was obtained before interviews commenced.

Participants' anonymity and confidentiality were protected by assigning pseudonyms and removing identifying information from interview transcripts and reports. Audio recordings and research documents were securely stored and used solely for academic purposes.

Summary

The qualitative case study approach enabled an in-depth exploration of institutional support and creative production within Benin City's emerging creative ecosystem. The integration of purposive sampling, semi-structured interviews, observation, documentary analysis, rigorous thematic analysis, and established trustworthiness procedures ensured that the findings were credible, dependable, and capable of providing a rich understanding of the phenomenon under investigation.

RESULTS

The findings: the thematic analysis of interviews, observations, and documentary evidence revealed four major themes. The thematic analysis of interviews, observations, and documentary evidence revealed four major themes. The themes reflect participants' experiences regarding the influence of institutional support, the contribution of private media enterprises, the economic significance of creative production, and the challenges affecting the sustainability of the creative industry in Benin City.

Table 4: Summary of Themes and Representative Participant Quotations

Theme	Representative Participant Quote
Institutional support enhances creative capacity	*"The Hub gave me practical industry training, access to professional equipment, and mentors who helped me understand international production standards."* (Filmmaker)
Private studios operationalise creative skills	*"The Hub teaches the skills, but private studios provide the platform where those skills become real businesses."* (Studio Operator)
Creative production contributes to economic development	*"Many young people now earn their living through photography, filmmaking, editing, graphics, and online content creation."* (Creative Entrepreneur)
Structural constraints affect sustainability	*"The biggest challenge is financing. Many talented creatives have brilliant ideas but cannot raise enough money to produce quality projects."* (Studio Owner)

Source: Field Interviews, 2026.

Theme 1: Institutional Support Enhances Creative Capacity and Professional Development

Participants consistently identified the Edo Creative Hub as a critical institutional mechanism for developing technical competencies, fostering innovation, and improving access to professional production resources. Across all participant categories, respondents explained that the Hub had significantly strengthened their practical skills through structured training programmes, mentorship, collaborative learning, and access to modern production equipment.

A filmmaker observed:

"Before joining the Edo Creative Hub, most of what I knew came from YouTube tutorials and trial-and-error. The Hub gave me practical industry training, access to professional equipment, and mentors who helped me understand international production standards."

Similarly, a trainee explained:

"The training entirely changed my approach to filmmaking. We learnt script development, cinematography, editing, and project management in a structured environment that I had never before experienced.'

Observation conducted during fieldwork further confirmed a highly collaborative environment where filmmakers, photographers, graphic designers, and digital content creators regularly exchanged ideas, shared equipment, and jointly developed creative projects. Documentary evidence from the Edo Creative Hub also demonstrates its commitment to entrepreneurship development through periodic capacity-building programmes and creative incubation initiatives.

These findings indicate that institutional support extends beyond infrastructure provision to include human capital development, professional networking, and knowledge exchange, thereby strengthening creative productivity within the regional creative ecosystem.

Theme 2: Private Film and Media Studios Transform Creative Skills into Commercial Production

Participants unanimously agreed that private film and media studios function as the operational foundation of creative production in Benin City. While the Edo Creative Hub provides technical training and institutional support, private studios convert acquired competencies into commercially viable products and services.

One media studio operator stated:

"The Hub teaches the skills, but private studios provide the platform where those skills become real businesses. We record, edit, produce, and deliver products to paying clients every day."

Another filmmaker remarked:

"Years ago, many productions had to travel to Lagos for post-production. Today, we can complete almost every stage of production here in Benin, saving both time and cost."

Field observations revealed that private studios offer a wide range of professional services, including video production, sound recording, photography, animation, post-production editing, multimedia design, and digital content creation. These enterprises also provide internship opportunities and practical industry exposure for emerging creatives trained by the Edo Creative Hub.

The findings demonstrate a complementary relationship between institutional support and private enterprise. Rather than operating independently, both institutions jointly contribute to strengthening the regional creative economy by linking training with commercial practice.

Theme 3: Creative Production Contributes Significantly to Local Economic Development

Participants consistently described the creative industry as an important source of employment, entrepreneurship, and income generation within Benin City. Respondents highlighted filmmaking, photography, music production, digital media, animation, fashion, and event production as expanding areas that provide livelihood opportunities, particularly for young people.

One creative entrepreneur explained:

"Creative work is no longer just about passion. Many young people now earn their living through photography, filmmaking, editing, graphics, and online content creation."

Another participant added:

"Every film production creates work for actors, costume designers, transport operators, caterers, makeup artists, equipment suppliers, and many others."

Observational evidence similarly indicated that creative production generates considerable economic activity across interconnected sectors such as hospitality, transportation, equipment rental, catering, event management, and tourism. Participants further emphasised that the increasing demand for locally produced audiovisual content has created new entrepreneurial opportunities and expanded local investment in the creative sector.

Overall, the findings suggest that the creative industry contributes to economic diversification by generating employment, stimulating small business development, and enhancing cultural entrepreneurship within the local economy.

Theme 4: Structural Constraints Continue to Limit Industry Growth

Despite acknowledging the significant contributions of institutional support and private enterprise, participants identified several persistent challenges that continue to constrain the sustainable development of the creative industry.

The most frequently reported challenges included:

· The most frequently reported challenges included inadequate funding and limited access to investment opportunities.

I. Unstable electricity supply;

II. High production costs;

III Inadequate modern production equipment;

IV Weak distribution and marketing networks;

V. The challenges include piracy and weak intellectual property protection.

VI. Inconsistent government policy implementation.

A studio worker observed:

“The most significant challenge is financing. Many talented reative have brilliant ideas but cannot raise enough money to produce quality projects.”

Another respondent commented:

“Power supply remains a serious obstacle. We spend a significant part of our production budget on fuel and generators.”

Participants also expressed concern that limited national and international distribution channels reduce the commercial potential of locally produced content. Several respondents believed that stronger government support, improved digital distribution systems, and more effective public-private partnerships would significantly enhance the competitiveness of Benin City's creative industry.

Collectively, these findings suggest that while institutional initiatives have strengthened creative production, infrastructural deficiencies and policy limitations continue to restrict the sector's long-term economic potential.

Summary of Major Themes

The thematic analysis identified four major findings. First, institutional support enhanced creative capacity through technical training, mentorship, collaboration, and access to production equipment, demonstrating the importance of creative hubs in professional development. Second, private film and media studios transformed acquired skills into commercially viable products and services, highlighting the complementary roles of public institutions and private enterprises. Third, the creative industries contributed significantly to employment, entrepreneurship, income generation, and the growth of allied sectors, underscoring their importance to regional economic development. Finally, persistent challenges, including inadequate funding, unstable electricity supply, weak distribution systems, and inconsistent government policies, continued to limit the sustainability of the sector, indicating the need for stronger institutional support and policy interventions.

Table 5: Summary of Findings and Their Contribution to the Study

Theme	Key Findings	Contribution to the Study
Institutional support enhances creative capacity	The Edo Creative Hub provides technical training, mentorship, collaborative learning, and access to production resources.	Demonstrates the importance of institutional support in strengthening creative competence and professional development.
Private studios operationalise creative skills	Private studios transform acquired competencies into commercially viable products and services while creating internship opportunities.	Highlights the complementary relationship between public institutions and private enterprises in regional creative development.
Creative production contributes to economic development	Creative industries generate employment, entrepreneurship, income, and stimulate related sectors such as tourism, hospitality, and transportation.	Establishes the economic significance of creative industries in promoting regional economic diversification.
Structural constraints affect sustainability	Inadequate funding, unstable electricity, piracy, weak marketing networks, and inconsistent policies hinder industry growth.	Identifies priority areas requiring policy reform, institutional investment, and stronger public-private partnerships.

Source: Fieldwork Findings, 2026.

DISCUSSIONS OF FINDINGS.

The findings of this study demonstrate that institutional support plays a significant role in strengthening creative production and expanding the economic potential of Nigeria’s creative industries, particularly within emerging regional creative centres such as Benin City. The study reveals that the Edo Creative Hub functions not merely as a physical workspace but as an enabling institutional ecosystem that provides skills development, mentorship, professional networks, and access to production resources. This finding supports the assumptions of institutional theory, which emphasises that economic activities are shaped by formal structures, organisational arrangements, and supportive environments that influence individual and collective behaviour (Scott, 2014). In the context of the creative industry, the findings suggest that creative talent alone is insufficient for sustainable industry development; rather, creativity requires institutional frameworks that transform artistic abilities into productive and commercially viable activities.

The findings also extend creative economy theory by demonstrating how institutional interventions facilitate the conversion of creativity and cultural knowledge into economic value. Previous scholars argue that creative industries derive their competitive advantage from intellectual capital, innovation, and cultural expression rather than traditional material resources (Howkins, 2013; Throsby, 2019). The present study provides empirical evidence from Benin City that institutional support mechanisms enable creative practitioners to acquire technical competencies, improve production quality, and participate more effectively in creative markets. Thus, the study reinforces the argument that creativity becomes economically productive when supported by appropriate infrastructure, knowledge systems, and entrepreneurial opportunities.

A major finding of this study is that it shows how public creative institutions and private creative businesses can work together. While the Edo Creative Hub provides foundational support through training, mentorship, and access to resources, private film and media studios serve as commercial platforms where creative knowledge is transformed into market-orientated products. This finding challenges the perception that government-supported creative initiatives operate independently from private sector activities. Instead, the study reveals that sustainable creative ecosystems depend on collaboration between institutional actors and private enterprises. This aligns with Comunian’s (2021) argument that creative hubs function as innovation networks where knowledge exchange, collaboration, and entrepreneurship are developed through interactions among diverse creative actors.

The findings further indicate that private studios significantly contribute to the decentralisation of Nigeria’s creative economy by reducing dependence on traditional creative centres such as Lagos. Participants noted that improved access to local production and post-production facilities has enabled creatives in Benin City to complete projects within the region rather than relocating to major creative hubs. This result contributes to broader debates on regional creative development by demonstrating that emerging cities can develop independent creative ecosystems when supported by appropriate institutional structures. It also supports existing research highlighting the increasing geographical expansion of Nigeria's creative industries beyond Lagos through digital technologies, local investment, and entrepreneurial initiatives.

The study also confirms the economic significance of creative industries as sources of employment, entrepreneurship, and local economic development. Participants identified filmmaking, photography, digital content creation, music production, and related activities as important sources of livelihood, particularly among young people. This finding corresponds with UNCTAD's (2024) observation that creative industries represent important drivers of employment generation, innovation, and economic diversification in developing economies. Beyond direct employment within creative occupations, the findings reveal that creative production stimulates interconnected sectors such as transportation, hospitality, catering, costume production, and equipment rental. Therefore, the economic contribution of creative industries extends beyond the production of cultural goods to wider economic circulation within local communities.

However, the study also highlights persistent structural barriers that limit the full economic potential of creative industries. Challenges relating to inadequate funding, unreliable electricity supply, weak distribution systems, and inconsistent policy implementation remain significant constraints. These findings are consistent with Alakwe (2024), who argues that Nigeria's creative sector possesses substantial economic potential but continues to face infrastructural and institutional limitations. Similarly, previous studies have identified financing gaps, weak intellectual property protection, and inadequate support mechanisms as major obstacles affecting the sustainability and competitiveness of Nigeria's creative economy. The present study contributes to this discussion by showing that even where institutional initiatives exist, broader structural conditions continue to influence creative productivity and commercial success.

The findings have important policy implications. While creative hubs such as the Edo Creative Hub represent important steps toward developing Nigeria's creative economy, their effectiveness depends on sustained investment, stronger public-private partnerships, and supportive policy environments. Government intervention should therefore move beyond establishing creative spaces toward ensuring long-term operational sustainability through funding mechanisms, infrastructure development, intellectual property protection, and market access opportunities. Furthermore, strengthening collaboration between creative hubs, private studios, educational institutions, and digital platforms may improve the competitiveness of regional creative industries.

Theoretically, this study contributes to existing scholarship by integrating creative economy theory and institutional theory to explain how institutional environments shape creative production and economic outcomes. Creative economy theory posits that creativity is an economic resource; however, the findings indicate that institutions establish the essential conditions for creativity to attain commercial value. Similarly, the study strengthens institutional theory by demonstrating how creative institutions function as enabling structures that influence innovation, entrepreneurship, and professional development within emerging economies.

Overall, the study demonstrates that the growth of Nigeria's creative economy depends not only on the availability of creative talent but also on the existence of supportive institutional ecosystems capable of nurturing, commercialising, and sustaining creative activities. The experience of Edo State illustrates that regional creative hubs can become important engines of economic development when supported by effective institutional frameworks, private sector participation, and enabling policy environments.

CONCLUSION

Based on the findings, the study concludes that creative industries possess substantial potential to contribute to Nigeria's economic growth, particularly within emerging regional creative hubs such as Benin City. The study establishes that institutional support structures such as the Edo Creative Hub play a significant role in enhancing technical competence, creative productivity, professional networking, and entrepreneurial development among young creatives. Through training programmes, collaborative workspaces, mentorship opportunities, and access to production equipment, the hub provides an enabling environment that strengthens creative production within the local cultural economy. Similarly, private film and media studios function as practical and commercial spaces where creative skills are transformed into marketable cultural products and audiovisual content.

The findings further demonstrate that creative industries contribute meaningfully to employment generation, income creation, and cultural representation within Benin City. However, the sustainability of the sector continues to be affected by inadequate funding, unstable electricity supply, weak distribution systems, and insufficient infrastructural investment. These limitations constrain the full economic and cultural potential of creative enterprises despite the growing relevance of the sector within Nigeria's creative economy.

The study therefore concludes that the assumptions of creative economy theory and institutional theory are strongly reflected in the realities of creative production within Benin City. Creative Economy Theory explains how creativity, innovation, and intellectual capital have become important drivers of economic productivity, entrepreneurship, and cultural value creation. The study shows that filmmaking, digital media production, photography, and related creative activities now function not only as artistic expressions but also as viable economic enterprises capable of generating employment and stimulating local economic development. Institutional theory further explains how organisational structures, institutional frameworks, and support systems shape creative productivity and professional practice. The Edo Creative Hub and private creative studios demonstrate that sustainable creative production depends largely on the availability of institutional support mechanisms, infrastructural resources, mentorship structures, and collaborative networks that enable creatives to develop and commercialise their talents effectively.

Totally, study establishes that stronger collaboration between government agencies, creative hubs, and private creative enterprises remains essential for expanding Nigeria's cultural industries and maximising their economic contributions within both local and national contexts.

Recommendations

In line with the findings, the following recommendations are proposed:

i. Increase government funding for creative hubs and training programmes to ensure access to professional skills development and state-of-the-art production equipment.
ii. Improve infrastructure for film and media production, including stable electricity supply, high-quality editing suites, and production studios in regional creative hubs.
iii. Strengthen partnerships between government institutions and private studios to foster collaboration, mentorship, and knowledge exchange.
iv. Develop distribution platforms for Nigerian creative content, both locally and internationally, to enhance revenue generation and global visibility.
v. Implement policies that encourage investment in creative industries, including incentives for private studios, tax breaks for creative enterprises, and support for content export.

WORKS CITED

Alakwe, Chukwuma. "Towards a Prosperous Creative Industry in Nigeria: Perspective and Policy Imperatives." *Journal of Creative Industries Studies,* 2024, pp. 52–82. https://jocis.org/2024/08/30/towards-a-prosperous-creative-industry-in-nigeria-perspective-and-policy-imperatives/

AllAfrica. "Nigeria: Creative Economy Faces Financing Gaps." 2025. https://allafrica.com/stories/202509010411.html

Ayko Agency. Nigeria's Creative Economy: *Digital Infrastructure and Policy Review*. 2024. https://aykoagency.com

Comunian, Roberta. "Creative Hubs and the Development of Creative Industries." Journal of Cultural Economy, vol. 14, no. 2, 2021, pp. 81–95.

Creswell, John W. Qualitative Inquiry and Research Design: Choosing among Five Approaches. Sage Publications, 2018.

Cunningham, Stuart. Hidden Innovation: Policy, *Industry and the Creative Sector*. University of Queensland Press, 2013.
De Groof, Matthias. "Nollywood: The Creation of Nigerian Film Genres." *Journal of African Media Studies,* vol. 9, no. 1, 2017, pp. 229–234.

Gitnux. Nigeria Creative Industry Statistics 2024–2026. 2024. https://gitnux.org/nigeria-creative-industry-statistics/

Haynes, Jonathan. Nollywood: *The Creation of Nigerian Film Genres*. University of Chicago Press, 2016.

Howkins, John. The Creative Economy: *How People Make Money from Ideas*. Penguin Books, 2013.

International Journal of Humanities Social Science and Management. "Nigeria's Creative Economy: Pathways to Sustainable Development and Social Well-Being." 2026, pp. 197–207. https://ijhssm.org/issue_dcp/Nigeria%20s%20Creative%20Economy%20Pathways%20to%20Sustainable%20Development%20and%20Social%20Well%20Being.pdf

Krippendorff, Klaus. Content Analysis: *An Introduction to Its Methodology*. Sage Publications, 2019.

Leadership Newspaper. "Nigeria's Creative Sector to Grow to $13.6 Billion by 2028." 2024. https://leadership.ng/nigerias-creative-sector-to-grow-to-13-6bn-by-2028-report
Nigeria Creative Sector Report. *Creative Industry Statistical Review,* 2026..

Obiaya, Ifeoma, Chukwuma Alakwe, and Emeka Nzeaka, editors. *Nigeria's Cultural and Creative Industries: Perspectives, Problems, and Prospects.* Routledge, 2026. https://www.routledge.com/Nigerias-Cultural-and-Creative-Industries-Perspectives-Problems-and-Prospects/Obiaya-Alakwe-Nzeaka/p/book/9781041023852

Olanrewaju, Ayishat Sandra. “Challenges of the Creative Industries in Nigeria: A Case Study of the Performing Arts Industry.” ResearchGate, 2024. https://www.researchgate.net/publication/382415454_Challenges_of_the_Creative_Industries_in_Nigeria_A_Case_Study_of_the_Performing_Arts_Industry

Patton, Michael Q. Qualitative Research and Evaluation Methods. Sage Publications, 2015.

Policy Center. “Cultural Flows and Economic Influence: Nollywood and Afrobeats.” Policy Perspectives, 2024. https://policycenter.ma

PwC. Global Entertainment and Media Outlook 2023–2027. PwC, 2023.

Scott, W. Richard. *Institutions and Organizations: Ideas, Interests, and Identities.* Sage Publications, 2014.

Throsby, David. Economics and Culture. Cambridge University Press, 2019.

UNCTAD. “Creative Economy Outlook” 2022. United Nations Conference on Trade and Development, 2022.

UNCTAD. “Creative Economy Outlook”: Trends in Africa 2024. United Nations Conference on Trade and Development, 2024. https://unctad.org/system/files/official-document/ditctsce2024d2_en.pdf

UNESCO. *Cultural and Creative Industries in the Digital Age.* United Nations Educational, Scientific and Cultural Organization, 2023.

Yin, Robert K. *Case Study Research and Applications:* Design and Methods. Sage Publications, 2018.