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Creative Industries: a boost for development in developing countries

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Introduction

“The notion of creative work may be problematic and difficult to conceptualize, but that should not deter us from treating creativity as a key measure of human development.

Today, we value our creativity as an essential component of human development.”

Orhan Pamuk

The creative industries have been recognized by international organizations as drivers of economic and human development since the 20th century and have been included in the political and development agenda since then. Creativity is a free and unlimited resource, it is not external to societies but rather intrinsic in them and in people’s daily life. It encompasses multiple dimensions and it is this multidimensional character that renders investments in the creative sector extremely profitable in economic and human terms. It has been proven that investments in creative industries generate spillover effects on other sectors of the economy such as, firsts among all, trade and tourism. The importance of the involvement of creativity in policies aimed at development goes beyond the sole growth in Gross Domestic Product and incomes that it generates. Creative industries offer and create numerous job positions with both economic and social worth. They further social inclusiveness and community works other than lowering the unemployment rate and thus indirectly working to eradicate poverty which is one of the main problems in developing countries. In particular, this work will show that the creative industries are mostly consistent with the third Millennium Development Goal “to promote gender equality and empower women”, while also fostering improvements in the other Goals and their specific targets. The purpose of this dissertation is to analyze and display how creative industries have been and could be significant in helping the development of developing countries. All the concepts expressed in the following pages are relatively new and thus not well commonly defined so the thesis will initially provide with an overview of the concepts of development and the creative economy so to fully understand the context in which the objective of the dissertation is placed. In order to do so, this thesis is divided into three chapters. The first chapter outlines the concept of development and its different interpretations. It needs to be specified that this work is based on the multidimensional understanding of development which cannot only be defined as economic growth but rather as a wider

concept broadly aimed at improving people's life conditions. Chapter one also explores the eight Millennium Development Goals formulated by the United Nations Members which are the political environment within which policies aimed at reaching development are formulated. The chapter ends with a literature review of some relevant European and US publications about the progressive acknowledgment of the connections among economy and creativity. Chapter two explains the concepts of creative economy and creative industries and the different definitions attributed to them. Creativity is a multidimensional concept which embraces many aspects not statistically evaluable and that thus makes it difficult to provide with a precise assessment of the overall contributions of the creative industries. The chapter discusses the economic and non-economic contributions of these industries and the multiple approaches formulated to assess them. At its end, chapter two presents the Human Development Index and the Global Creativity Index. In order to provide concrete and significant evidence of the importance of the creative industries for the achievement of development, chapter three explores the case study of Nigeria's movie industry, Nollywood. It identifies all the successful development attainments that the creative industries have helped to achieve while also schematically outlining the structural issues that need to be tackled in developing countries that impede the creative sector to fully take advantage of its potential. It should be noted that although the terms "cultural industries" and "creative industries" are sometimes treated as two different concepts, this work will use them interchangeably in addition to "creative sector" and "creative economy" to indicate those industries defined in chapter 2 and the range of activities included in them. The sources consulted in order to find information and examples in support of the argument discussed in this thesis include reports from international organizations, journal articles, official data and academic publications. They have all been personally reworked and commented as well as the tables and graphs included in order to summarize some prominent data and to provide with some graphical representations.

1.1 DEVELOPMENT

In order to understand the purpose of this thesis it is significant to first define the meaning of development that will be here utilized. Development economics goes beyond the traditional economics emphasis on utility, profit maximization, market efficiency and determination of equilibrium since it also deals with the economic, social, political, and institutional mechanisms necessary to give rise to fast and widespread progresses in the living standards of the people of the less developed countries. Due to the highly imperfect resource markets of the developing countries, their common situations of disequilibrium (prices do not equate supply and demand) and the ethnic, tribal or religious conflicts that most of the time prioritize the decision making processes over utility calculations, development economics must focus on conditions for assessing structural and institutional transformations of entire societies and on the mechanisms that keep them in conditions of poverty and underdevelopment as well as on approaches for releasing them from this state. Development is a multidimensional process that generates growth, positive changes, a rise in the quality of life of the population, the creation of employment opportunities and the improvement of the overall wellbeing. The term “development” has been differently defined by many scholars and has different meanings attached to it. In strictly economic terms, development means achieving sustained rates of growth of income per capita to enable a nation to expand its output at a rate faster than the growth rate of its population. Levels and rates of growth of “real” per capita gross national income (monetary growth of Gross National Income per capita minus the rate of inflation) are then used to measure the overall economic wellbeing of a population (Todaro and Smith, 2012). The focus on development begun around the second half of the twentieth century, when many developing nations reached their economic growth targets but their people’s levels of living remained mostly unchanged. This shared experience showed that economic growth alone did not necessarily lead to a rise in the level and quality of life of people and that the narrow economic focus had to be widened to a more “human” one; policies aimed at enabling positive social changes and economic mobility at all layers of population were needed in order to reach development. What Dudley Seers addressed on the meaning of development summarizes the new view of development that came

about around 1970s: “The questions to ask about a country’s development are therefore: What has been happening to poverty? What has been happening to unemployment? What has been happening to inequality? If all three of these have declined from high levels, then beyond doubt this has been a period of development for the country concerned. If one or two of these central problems have been growing worse, especially if all three have, it would be strange to call the result “development” even if per capita income doubled”. In substance, the world development gained a multidimensional definition, incorporating in itself all those processes of change that lead an entire social system away from unsatisfactory life conditions, such as high rates of inequalities, unemployment and poverty, toward materially and spiritually better ones. In their 2011 book “Economic Development”, Todaro and Smith recognize three objectives that development must have in all societies:

1. To increase the availability and widen the distribution of basic life-sustaining goods such as food, shelter, health, and protection
2. To raise levels of living, including, in addition to higher incomes, the provision of more jobs, better education, and greater attention to cultural and human values, all of which will serve not only to enhance material well-being but also to generate greater individual and national self-esteem
3. To expand the range of economic and social choices available to individuals and nations by freeing them from servitude and dependence not only in relation to other people and nation-states but also to the forces of ignorance and human misery.

In order to fully understand the topic of this thesis it is crucial to define what is meant by developing countries within the wide context of development. The followings are the two most widespread classification systems of countries:

1. World Bank’s classification system, it ranks countries with population of more than one million by their level of Gross National Income. With the due exceptions, developing countries are included in those with a low-income (\$975 or less), lower-middle income (between \$976 and \$3,855) and upper – middle income (between \$3,856 and \$11,906)

2. United Nations Development Program Human Development Index (HDI), it classifies countries on the basis of their level of human development measuring their achievements in longevity, education and income as low, medium, high and very high.

Due to its prominence in the evaluation of human development, the Human Development index and its subsequent transformations will be further examined in chapter two along with other relevant indexes. It is important to outline that even if the two systems differ in their approaches to the evaluation, the distribution of developed and developing countries appears to be the same in both of them. Developing countries share some features that have led to their development issues. While analyzing them, it is important to remember that there are wide differences among these countries and these diversities are found even within their commonalities. The followings are the commonalities within developing countries as identified by Todaro and Smith in their 2012 book “Economic Development”:

1. Low levels of living and productivity: low levels of income in developing countries give rise to a cycle whereby poor incomes lead to poor investment in education, health, infrastructures and so on which result into low productivity and zero economic progress.
2. Low levels of human capital: investment in human capital (health, education, skills) is fundamental for development and economic growth. Developing countries present high rates of under-5 mortality and low rates of school enrolling, attendance and attainment of basic skills.
3. High levels of inequality and absolute poverty: the income gaps and income distribution disparities among the developed and the developing countries is dramatic, the poorest 20% of the world receive only 1.5% of world income, meaning around 1.4 billions of people living on less than \$1.25 per day. Moreover, there are extreme income disparities within developing countries themselves as well.
4. High population growth rates: global population has shifted upwards since the industrial era. Initially population growth happened in Europe and other now developed countries. While now these countries have birth rates near to zero and

great proportions of people over the age of 65, developing countries present high rates of population growth with differences among countries. More than five-sixths of the global population lives in the developing world.

5. Social Fractionalization: developing countries are characterized by ethnic, linguistic, religious and other forms of social fragmentation. When these lead to violent conflict and not cooperation they have negative impact on some development targets such as education and health.
6. Adverse geography: developing countries with adverse geography are disadvantaged in some sectors of agriculture, health and safety. For instance, most of the developing countries are tropical or subtropical, meaning that they are exposed to tropical pests, parasites, restraints of water and extreme temperatures.
7. Colonialism: most of the developing countries used to be colonies of Europe and the foreign institutions created during colonialism have had impacts whose results still remain nowadays. In general, those were “wealth-extracting institutions” which aimed at extracting the local existing resources rather than creating new wealth. Apart from destroying the local resources, the colonial institutions determined whether there would be positive conditions for local investment or the support for human and resource exploitation in favor of the small elite in the post colonial era.

The relatively new phenomenon of globalization has paved the way for new economic and social expansion in developing countries. However, while globalization may be positively seen because of its help in connecting world’s markets and businesses and thus as an opportunity of growth for all countries, it could also bring about too much pressure in reaching the high economic standards of developing countries and leave aside a big part of the population which is deprived of the resources and the means to do so and is not able to properly function in this competitive environment. As much as it is true that some developing countries economies have lately reached high level of GDP growth due to globalization and the resulting openness of markets, what comes to attention is that this did not lead in an improvement of the disparities in the distribution of incomes. As a result, this still strong inequalities have negative impacts on factors such as health, education and longevity in the developing world which, again, proves

that a sole economic growth in GDP terms does not necessarily lead to a rising in development levels.

1.2 MILLENNIUM DEVELOPMENT GOALS

In September 2000, the 189 Member States of the United Nations met at the New York UN Headquarter to adopt the United Nation Millennium Declaration. By adopting it, the Member States committed to a global partnership aimed at reaching the eight Millennium Development Goals (MDGs) by 2015, which include:

1. Eradicate extreme poverty and hunger
2. Achieve universal primary education
3. Promote gender equality and empower woman
4. Reduce child mortality
5. Improve maternal health
6. Combat HIV/AIDS, malaria and other diseases
7. Ensure environmental sustainability
8. Develop a global partnership

These eight goals embody the multidimensional nature of development, focusing not only on increasing incomes but also on improving social and human conditions. They were generated in consultation with the developing countries in order to address their most urgent issues and with the help of the main international agencies such as the World Bank, the International Monetary Fund, the Organization for Economic Cooperation and Development and the World Trade Organization. Although they are not substitute for each other, their complementarity is an implied feature of their formulation. For the majority of the developing countries and the least developed countries, progress in reaching the MDGs has been quite slow and although some progress have been made, the eradication of poverty and hunger in the poorest countries is still far to be achieved. The MDGs represent the international policy environment within which strategies aimed at the acceleration of the creative industry in the developing countries are implemented. Since the full realization of these goals necessitates approaches to development that cross cultural, social and environmental aspects, the creative sectors of the developing economies are substantial contributors to

the achievement of some constituents of the MDGs:

Gender equality, development projects should include pro-poor initiatives with the aim of promoting creative skills such as handicraft and fashion so to ease the inclusion of women in a cultural and rewarded activity and to help them generate incomes for their families.

Global partnership for development, international cooperation is needed in order to assist the developing countries reach the MDGs. Partnerships between the North and the South and between the South and the South should implement reforms to emphasize the southern creative capacities by starting processes to help the improvement of the competitiveness of their cultural products so to profit from market opportunities and socially and economically grow.

Strategies for the social inclusion of youth, cultural activities have shown successful accomplishments in engaging young people in productive work. In this context, promoting local creative industries may generate income possibilities for young people. Creating cultural and creativity-stimulating spaces provides an opportunity for young to access education and discover and flourish their potential talents so to turn themselves away from delinquency, which is often the result of social marginalization.

Spreading access to new communications, the development of the creative economy is linked to the new communication technologies: creative economies use technological instrument not only to communicate but also to promote creativity and networking. The MDG target of making benefits out of new technologies available in the developing world is related to the fostering of creative industries.

(Creative Economy Report UNCTAD, 2008).

Furthermore, because of its multidimensional aspect, the creative economy boosts development in various economic and non-economic ways. It promotes economic diversification, revenues, trade, innovation and creates new job opportunities. On a social perspective, major impacts of the creative industries are their contribution to employment, particularly for women and the youth and their role in encouraging social inclusion. In essence, due to its focus on culture, which is a constitutive element of the life of an individual, the creative economy aids in providing for education, happiness

and wellbeing of people. These contributions will be further examined in chapter 2. To provide more support to the achievement of the internationally agreed development Goals, the Government of Spain and the UN established the Millennium Development Goals Achievement Fund in 2007. Its aim is to stimulate progress in the achievement of key MDGs and other related goals by supporting policies and programs that promise significant and measurable impact on selected MDGs, financing the testing and/or scaling-up of successful models, catalyzing innovations in development practice and adopting mechanisms that improve the quality of aid as foreseen in the Paris Declaration on Aid Effectiveness. The number of programs supported by the Fund exceeds the hundred and these cover different areas including gender equality, youth employment, nutrition and culture. The activities financed by the MDG-F are mostly at local level and they are carried out under the following main development challenges which are widely recognized as central to the achievement of the MDGs and internationally-agreed development goals:

1. Democratic governance, understood as the strengthening of public policies and of participation and social organization, with the aim of promoting equity and social cohesion
2. Gender equality and empowerment
3. Human needs and basic social services, including the fight against hunger, education and basic health services, employment, basic water and sanitation, and policies targeting vulnerable groups with special attention to youth.
4. Economic and private sector development
5. Environment and climate change, with special attention to the organization and management of natural resources and the environment in the context of local rural development and food security
6. Conflict prevention and peace building
7. Culture and development, incorporating the different dimensions that link culture and development (including the economy) as well as focusing on the respect for cultural diversity and addressing social exclusion of minorities.

Once the Steering Committee has taken the decision to invest in a specific area, a

‘thematic window’ which will fall under one of the development challenges listed above will be opened for that purpose. In particular, among the eight thematic windows that were already established in 2011, the culture and development window has been key in documenting the linkages between culture and development. All the recent projects implemented under the MDG-F Achievement Fund, apart from demonstrating the strength of culture in facing most of the development challenges, have generated new employment positions, high income levels and new market opportunities for the countries in question. Additionally, acceptance of the relevance of culture in attaining the Millennium Development Goals has been found in The Outcome Document of the 2010 MDGs Summit which emphasized the importance of culture for development and its contributions to the achievement of the Goals. In September 2011 the United Nations Secretary General established the UN System Task Team in order to uphold the post-2015 UN development agenda. Unfortunately, insufficient policies and approaches toward development have caused the failure of the development programs and the achievement of the MDGs by 2015. The post-2015 discourse on development has further recognized the contributions that the culture sector has made towards achieving development in the context of poverty alleviation, social inclusion and environmental sustainability. For this reason, interest in culture as a fundamental means for achieving sustainable development has grown to the point in which by 2012 the word “culture” was mentioned in 70% of the United Nations Development Assistance Framework whereas 5 years earlier it was mentioned in only around less than 30% of them. In “Culture: a driver and an enabler of sustainable development”, one of the eighteen thematic think pieces produced by the UN System Task Team which was published in 2012, there is a list of proposed measures to implement in order to produce new contributions of culture to development in addition to the already existing ones:

1. Integrating Culture into Governance by integrating it in the conception, measurement, and practice of development with a view to advancing inclusive, equitable, and sustainable development.
2. Capitalizing on the Cultural Sector’s Contribution to Economic Development and Poverty Reduction by supporting sustainable cultural tourism, cultural and creative industries, cultural institutions and culture-based urban revitalization as powerful economic sub-sectors that generate decent employment, stimulate local

development, and foster entrepreneurship.

3. Building on Culture to Promote Social cohesion by promoting intercultural dialogue to harness social cohesion thereby, creating an environment conducive to development.
4. Capitalizing on the potential of the arts to promote social cohesion and develop entrepreneurship, especially among youth, and in post-conflict and post-disaster situations.

In order to go beyond the attainments reached under the Millennium Development Goals, the world leaders adopted the 17 Sustainable Development Goals of the 2030 Agenda for Sustainable Development at the UN Summit of September 2015, which came into force on the 1 January 2016. These new Goals request poor, middle-income and rich countries to be active in promoting wealth and protection of the planet. Their agenda includes ending poverty with strategies in support of economic and social expansion, which will greatly include the creative sector in order to generate positive results over this settled 15 years period.

1.3 LITERARY REVIEW OF THE ECONOMICS-CULTURAL APPROACH

Due to the classic ruling notion that the spiritual and aesthetic nature of culture did not request an economic analysis and the lack of qualified approaches to measure the quantifiable effects of culture, it was not until the 1960s that the existing linkages between culture and economic growth arouse interest in research. The history of the investigation of the possible economic impacts of culture finds its roots in the United States and it is connected with two of Baumol and Bowen's publications: "*On Performing Arts: Anatomy of their Economic Problems*" in 1965 and "*Performing Arts: The Economic Dilemma*" in 1966 , where the authors analyzed the economic position of performing arts in the United States. The dominant school of thought of the 1970s identified culture as all the non-material aspects of the individual and collective life. This view was also influenced by the Marxist philosophy according to which culture and ideology are a "*superstructure*" that reflect the economic base of the society in question: economy produces culture. By the end of the 1970s and the beginning of the 1980s a new current of thought called "*British Cultural Studies*" was framed within the

Birmingham Centre for Contemporary Cultural Studies. With Raymond Williams and Stuart Hall as its main exponents, it introduced a reverse idea of the relationship between society and culture: it is the development of arts and culture that influences the development of the society and not vice versa. As mentioned in Anthony Radich's *"Twenty Years of Economic Impact Studies of the Arts"*, 10 to 15 impact studies were published per year in the United States between 1970s and 1980s. Since 1980, the number of research materials and academic literature on the relation between creative industries and economy and creative industries and their impacts on economic development has continuously increased. Anthony Radich's *"Twenty Years of Economic Impact Studies of the Arts: A Review"* published in 1992, is a key document when aiming at reconstructing the history of the economic impact studies of culture. In his paper, the author reviews the economic impact studies that have been conducted between the 1970s and the 1980s in the United States. For Radich, the political environmental changes that occurred in those years largely influenced the development of the economic examination of the arts. The paper shows that these studies were carried out in order to provide objective justifications and incentives to gain public financing for the arts, providing evidence of the almost cost-zero economic benefits of the arts sector, as a response to the political and social changes of that period. In the United States, between the 1980s and the 1990s, the studies of the creative industry as an economic phenomenon underwent a shift of perspective: they went from being led to support arguments for the state financing of the cultural sector to the refusal of the idea of culture as a sole "public good". This culminated in the foundation of new approaches to interpret the affiliation among culture and economic development: cultural production became recognized as a fundamental element in determining the future path of the social and economic development of the world. Moving the focus from the United States to Europe, John Myerscough's *"The Economic Importance of the Arts in Britain"* published in 1988 marks the first attempt to evaluate economic impacts in the United Kingdom. The cultural policies of Thatcherism strongly reduced the subsidies available for the creative sector. The aim of the author was to further encourage and promote the public funding of the arts by providing a powerful evidence-based justification. In order to do so, he made use of a multiplier to demonstrate how the direct spending on the arts led to the spending in other sectors of the economy such as

tourism or the stimulation of urban renewal, thus resulting in the creation of wealth and new employment opportunities. The arts sector was further recognized as growing and value generating in a study of the Policy Study Institute of 1988, “The Economic Importance of Arts in Britain”, which showed that the sector had a turnover of £10 billion and around 500,000 people employed in it. O'Brien and Feist's (1995) “Employment in the arts and cultural industries: an analysis of the 1991 Census”, identified 648,900 individuals employed within the cultural sector (2.4% of the total of the economically active population), rising to 664,400 if self-employed crafts persons were included in their definition of the sector. Research conducted in the last years of 1990s have shown that the creative sector generates high grow rate of Gross Domestic Product, Gross Value Added and employment: in 2006 it made up for the 7,3% of the world's GDP (Hawkins, 2006). This has highlighted the economic and non-economic value of creative industries for development: they generate growth all over economy, through the spillover effect and by attracting high-quality investments and professionals. This is the reason why since the first decade of the 21st century, the role of creative industries in political economy has increased its centrality to the point that creative industries have now become key strategic elements in policies for development. The 1996 UNESCO's publication of the report of the world commission on culture and development “*Our Creative Diversity*”, which identifies culture as one of the priorities of development, marked the beginning of the debate about the relationship between culture and development in the economic-political discourse. Furthermore, the understanding of the contribution of cultural industries to the economic development in addition to the cultural one was also recognized with the adoption of the “*2005 UNESCO Convention on the protection and promotion of the diversity of cultural aspects*” by The General Conference of the United Nations Educational, Scientific and Cultural Organization, being one of its objectives “*to reaffirm the importance of the link between culture and development for all countries, particularly for developing countries, and to support actions undertaken nationally and internationally to secure recognition of the true value of this link*” (UNESCO Convention on the protection and promotion of the diversity of cultural aspects, 2005). By 1997 the creative industries sector had become recognized by supranational organizations such as the European Commission, the World Bank, national and local governments, as a major force in the

fast changing global economy (Reeves, 2002). This brief overview of the evolution of the research material on the relation between economic growth and the creative sector demonstrates that the positive effects of culture on various aspects and on different level of development have been progressively accepted by the world institutions. It is clear that the diverse forms in which creativity contributes to development are not always quantifiable in monetary value due to their main qualitative character and thus it is not easy to provide with a complete and objective economic analysis of the impacts of cultural industries. Another attempt to provide with an outline of the economic contributions of the creative industries at national level can be found in UK with the publication of the “Creative Industries:1998 Mapping Document” and later with the subsequent edition of the document in 2001. In order to deepen the discourse on the connections among economy and the cultural sector and to provide with examples, the economic contributions of the creative industries will be further examined in chapter 2 and 3.

2.1 THE CREATIVE ECONOMY AND THE CREATIVE INDUSTRIES

The concept of “creative economy” was coined by John Howkins and popularized following the success of his book “The Creative Economy: How People Make Money From Ideas” published in 2001 which focuses on the relationship among the individual creativity and the market economy. The author defines the creative economy as “the transactions of creative products that have an economic good or service that results from creativity and has economic value” and they comprise advertising, architecture, arts, crafts, design, fashion, film, music, performing arts, publishing, R&D, software, toys and games, television and radio and videogames. In the international debate the concept of creative economy, meaning the focus on the role of creativity as a driver not only in cultural but also in economic development, has been introduced in the development agenda with the first edition of the UNCTAD Creative Economy Report in 2008. The United Nations Conference on Trade and Development defines the creative economy as “an evolving and wider concept based on creative assets, embracing economic, social and cultural aspects. A set of knowledge-based activities with linkages at macro and micro levels to the overall economy, calling for innovative and concerted public policies. The creative economy can foster economic growth, job creation, export

earnings, as well as social inclusion and human development while promoting cultural diversity” (UNCTAD, “Creative Industries or Creative Economy”, 2006, pp.1). However, due to the multidimensional character of the “creative economy” and its continuous evolvement, a common standard definition has not been accepted yet. At the productive heart of the creative economy are the “creative industries” which UNCTAD describes as “the cycles of creation, production and distribution of goods and services that use creativity and intellectual capital as primary inputs. They comprise a set of knowledge-based activities that produce tangible goods and intangible intellectual or artistic services with creative content, economic value and market objectives” (UNCTAD Creative Economy Report 2008). Their origin is conventionally associated with the creation of the Creative Industry Task Force required by the UK’s government held by Tony Blair as a core activity of the Department of Culture, Media and Sports. In this context they are defined as “those activities which have their origin in individual creativity, skill and talent and which have the potential for wealth and job creation through the generation and exploitation of intellectual property”. The following thirteen sectors of the economy are identified as falling under this category: advertising, architecture, arts and antique markets, crafts, design, designer fashion, film and video, interactive leisure software, music, performing arts, publishing, software and computer services, television and radio. The creative sector has proven to be one of the most rapid-growing areas of the overall economy. Behind this fast growth lie many factors including technology, demand and tourism. A large part of the output of creative industries is transmitted to consumers through media, which thanks to the digital technological advance, have impressively evolved in many ways so to facilitate their access to the users thanks to, among many, video-on-demand and streaming services. As a consequence, the easy accessibility to distribution services has increased the demand for creative contents, which are mainly provided by the creative industries. In addition, also the rising in real incomes in industrialized developed countries has favored the demand for creative goods and services, which is undoubtedly one of the major drivers of the expansion of the creative sector. Not only the demand for creative products but also the strongly increasing tourists demand for cultural activities is equally key in the boosting of the creative sector. This includes the participation to dance, music and film festivals, opera performances, the visit to cultural heritage sites

and all those cultural activities in which tourists are the primary participants.

2.1.2 Four models of the creative industries

Four models have been created in order to supply with an understanding of the characteristics of the creative industries. These models classify the industries on the basis of their purposes and the way they operate, and divide them into “core” and “periphery” within the creative economy.

UK DCMS Model: this model was formulated in 1990 in the United Kingdom with the aim of displaying the British economy as being driven by creativity. In this context there is no distinction among the industries included and they are defined as “those requiring creativity, skill and talent, with potential for wealth and job creation through the exploitation of their intellectual property” (DCMS 2001).

Symbolic Texts Model: this model is typically European. In this case the creative industries, namely the media as film, broadcasting and radio, have the function of producing and disseminating symbolic messages through which the culture of a society is formed.

Concentric Circles Model: this model suggests that cultural goods generate both cultural and economic value and that different goods have different degrees of cultural content in relation to their commercial value; the greater the cultural value of the good, the more the industry producing it is classified as a cultural industry. In this context, a classification of the industries is proposed in the form of concentric circles following the logic that the more an industry is far from the core the more its cultural value falls in relation to its commercial one. The industries are so divided:

- . Core creative arts: literature, museums, performing arts, visual arts.
- . Other core cultural industries: film, museums, galleries, libraries, photography.
- . Wider Heritage services: publishing and print media, sound recording, television and radio, video and computer games.
- . Related industries: advertising, architecture, design, fashion

WIPO Copyright Model: the focus of this model is on intellectual property. The

industries are thus divided into “core copyright industries”, which are the ones that actually produce intellectual property, “interdependent copyright industries”, which are needed in order to transmit the goods and services to the consumers, and “partial copyright industries” whose production of intellectual property includes only a small part of their overall production. Figure 2.1 below is a summary of the industries included in each model. Apart from the DCMS model, which makes no distinction among the industries, it appears clear that the classification differs a lot among the model proposed, especially regarding the industries included in the “core”, due to the different understandings of the structural characteristics of the creative production.

FIGURE 2.1: Classification system for the creative industries derived from different models

| 1. UK DCMS model | 2. Symbolic texts model | 3. Concentric circles model | 4. WIPO copyright model |
|---|--|---|--|
| Advertising Architecture Art and antiques market Crafts Design Fashion Film and video Music Performing arts Publishing Software Television and radio Video and computer games | Core cultural industries Advertising Film Internet Music Publishing Television and radio Video and computer games Peripheral cultural industries Creative arts Borderline cultural industries Consumer electronics Fashion Software Sport | Core creative arts Literature Music Performing arts Visual arts Other core cultural industries Film Museums and libraries Wider cultural industries Heritage services Publishing Sound recording Television and radio Video and computer games Related industries Advertising Architecture Design Fashion | Core copyright industries Advertising Collecting societies Film and video Music Performing arts Publishing Software Television and radio Visual and graphic art Interdependent copyright industries Blank recording material Consumer electronics Musical instruments Paper Photocopiers, photographic equipment Partial copyright industries Architecture Clothing, footwear Design Fashion Household goods Toys |

(Source: UNCTAD Creative Economy Report 2010)

2.2 CONTRIBUTIONS OF THE CREATIVE INDUSTRIES

Culture and creativity are not easy to precisely assess due to their multidimensional aspects. David Throsby debated around the assessment of cultural value and concluded that its measurement is difficult but this value can be split into other several culturally valuable components: aesthetic, spiritual, social, historical, symbolic and authenticity. Creative Industries contribute to many fields, economic related and not, but their

contributions are not always evaluable with existing statistic methods. In general, the common way to gauge an industry's contribution to the national economy consists in measuring its value added (the difference between an industry's total sales revenue and the total cost of components, material and services purchased from other firms within a reporting period which is generally one year) but there is a lack of standard classification and official data when it comes to creative industries which makes it arduous to evaluate their contribution to the global output. For this reason, even if not completely precisely, the only way to globally measure the economic impact of the creative industry is to base the measurement on the trade of their products which, according to UNCTAD, continues to increase. The 2009 UNESCO's Framework for Cultural Statistics provides with the conceptual foundation for evaluating the economic and social contribution of culture. Due to its common understanding of culture, it creates internationally comparable data resulting from the measurement of the two main dimensions of creativity, economic and social, through the use of some existing international classification systems. The Framework defines culture through the identification and measurement of the behaviors and practices resulting from the beliefs and values of a society or a social group (2009 UNESCO's Framework for Cultural Statistics).

2.2.1 Economic contribution of the Creative Industries

Anthony J. Radich defines the economic impact of a given phenomenon as “the effect of that phenomenon on such economic factors as the economic behaviors of consumers, businesses, the market, industry (micro); the economy as a whole, national wealth or income, employment and capital (macro)”. At the present time it does not exist a single standard method of assessing the contribution of Creative Industries to the overall economy but rather a variety of approaches that can be summarized as follows:

- Industrial organization analysis: this is based on the measurement of standard economic variables such as Gross Value Added, levels of employment of different categories of labor and levels of investment with respect to the creative economic sector in this case.
- Economic impact analysis: what this approach seeks to answer is what are the

effects of cultural events and institution on the local and general economy and the benefits that derive from them.

- Economic wide contribution: this method identifies four distinct layers of impacts of the creative industries on the general economy which include “direct and quantifiable impacts” such as the direct number of jobs created and the level of value-added generated by the sector in question, “indirect and quantifiable impacts” meaning the multiplier and spillover effects as when the ones employed in the creative sector spend their wages in other areas of the economy or when the creative industries buy resources from different industries, “direct and non quantifiable impacts” which comprehend the contribution to the furthering of industrial innovation and diffusion and the “indirect and non quantifiable impacts”.
- The Value Chain Analysis: this approach is useful to indicate the connection among the “traditional” arts and the “commercial” ones. The Value Chain analysis, when attached to the creative sector, analyzes the creative industries production chain that usually starts with a creative idea which is then combined with the inputs necessities for the production of the cultural goods and services such as the facilities, the equipment, the suppliers and the designers and then follows a series of stages (circulation and distribution, delivery mechanisms such as broadcasters or exhibition spaces) through which value is added to the goods and services until they arrive to consumers.

When investing in the creative sector, the outcomes generated may produce various benefits having effects on more than just one area such as on the economy, on society and on the environment. Taking economy into consideration, the effects of the creative industries can be understood through the improvement of various indicators divided under six main areas:

- . Output of cultural goods and services
- . Employment: number of new jobs created for artists and creative workers, increase in wages of creative workers, reduction in the need for artists to access unemployment assistance, increase opportunities for artists to work full-time at their creative work.

- . Exports: volume and value of net exports of cultural goods and services from the city/region to within them or to other countries, proportion of cultural to total exports, import replacement by domestic production of goods and services.
- . Business development: number of new creative business start-ups, establishment and expansion of creative hubs, cultural content in city branding attractive to incoming business investment.
- . Tourism: number of tourists whose visit involves some cultural consumption, tourist expenditure on admission to cultural events or participations in cultural activities, ancillary expenditure directly attributable to cultural tourism.
- . Equity in economic outcomes: distribution of income and wealth, poverty alleviation facilitated by creative economy development in terms of number of jobs created and increased levels of incomes, economic initiatives to ensure equitable community access to cultural participation and enjoyment such as free admissions to public cultural institutions or affordable prices for admission to paid cultural events.

(UNCTAD Creative Economy Report, 2010)

In addition, a 2008 study by Jason Potts and Stuart Cunningham proposes four models of the relationship between the creative industries and the economy as a whole. The authors consider the Creative Industries as a section of the general economy and assume that a change in creative industries activities affects the aggregate economic activity either in a negative, neutral or positive way. Furthermore, from the evidence derived from each model, Potts and Cunningham suggest which economic policies should be implemented regarding creative industries so to exploit their economic value at maximum.

1. The Welfare Model: in this model the creative industries have a negative impact on the whole economy, meaning that they consume more than they produce. Because of this they have no economic value but they are still necessary since the output they produce is “moral significant” due to its high cultural level and thus has an overall positive effect on welfare.
2. The Competition Model: the Competition Model assumes that the creative industries are “just another industry”. It does not deny that creative industries

have some effect on the overall economy but this contribution is more or less the same that any other industry might have. This means that these industries do not require any special policy treatment but rather the same of every other industry. Basically, they consider neutral the effect of creative industry on the economy.

3. The Growth Model: model three retains that the relation between growth of the creative industries and growth of the economy is positive. The role of creative industries in the growth of the economy is given by their potential in creating and positively channeling new ideas and technologies. Creative industries are involved in the expansion of the economy on two sides: the supply side, meaning the transmission of new ideas from the narrow creative sector to the wide aggregate economy. The demand side, where when a growth in the economy increases the demand for the goods produced in the creative sector. Thus, as opposed to model two, in this context the creative industries need to be treated as “special” industries since they further development in the other sectors.
4. The Innovation Model: this is another case in which the Creative Industries positively contribute to the growth of the economy. Here the significance of the “industries” is not derived from their economic value but rather from their ability to stimulate and facilitate the conditions of change in the economic order. The relation between the creative industries and the whole economy is thus dynamic and not static since they do not only contribute to the growth but particularly to the evolution of the economy through the transfers of knowledge.

The European Task Force on Culture and Development (1997) identified some impacts that the creative sector has on the economy and divided them under the macro areas of “direct economic impacts” and “indirect economic impacts”. The Creative Industries contribute directly to the growth of Gross Domestic Product through the creation of new jobs, and help the development of local economies by creating cultural events and activities, which involve the local and the foreign population. Indirectly, creativity improves the value of the built environment through urban decoration and design. Moreover, the range of images and symbols produced by the arts sector are generally

exploited by other industries such as advertising and tourism.

2.2.2 Non economic contribution of the Creative Industries

Although discussions about the social, non economic, impacts of the creative industries and the arts in general have become usual in the political discourse, little efforts have been made in order to give them a common definition. In Comedia's document "The Social Impact of the Arts" of 1993, these impacts are explained as being concerned with "those effects that go beyond the artifacts and enactment of the event or performance itself and have a continuing influence upon, and directly touch, people's lives". The European Task Force on Culture and Development made up a list of the effects that the arts have on society, which can be summarized as follows:

- Direct social impacts: the arts and culture offer activities which can generate benefits for the society as a whole and on the individual level as well since they contribute to psychological wellbeing.
- Indirect social impacts: the arts might be considered as having impacts on social organization and innovation by stimulating creativity and opening the path to new ideas and mental schemes. Arts and cultural institutions improve the quality of life and might tackle issues of personal security and street crimes by the fostering social inclusion and the regeneration of abandoned urban areas.

As shown in paragraph 2.2.1, Creative Industries produce a large number of positive impacts on the aggregate economy. However, restricting the dialogue on the financial benefits is misleading since this attitude would omit a large number of positive social impacts produced by the creative sector. In particular, Comedia's research "Use or Ornament? The social impact of participation in the arts" highlights how participation in the creative sector by professionals and non-professionals can bring about numerous improvements in the lives of the people who choose to engage in it, particularly with respect to personal development, social cohesion, community empowerment and self-determination, local image and identity, imagination and vision, health and wellbeing. Regarding personal development, the study found out that participation in the arts has been effective in increasing self-confidence because of the resulting sense of having created something worthwhile, of having enlarged personal horizons thanks to the

closeness to new ideas and new activities. Moreover, again with respect to personal development, engagement in the arts has proven to produce a large number of educational benefits such as the development of social, due to participation in group activities, and language skills. Evidence have shown that skills developed thanks to the arts have a good impact on the level of employability as well. With respect to social cohesion, the creative sector manages to reduce social isolation, promote the intergenerational discourse, provide a mean for rehabilitation and reintegration for offenders and develop community networks thanks to its focus on group works and its capability to develop hidden talents and stimulate well-being, self-confidence and a strong sense of community belonging. Below are listed all the fifty social impacts of engaging in the arts identified in the study by Comedia:

- Increase people's confidence and sense of self-worth
- Extend involvement in social activity
- Give people influence over how they are seen by others
- Stimulate interest and confidence in the arts
- Provide a forum to explore personal rights and responsibilities
- Contribute to the educational development of children
- Encourage adults to take up education and training opportunities
- Help build new skills and work experience
- Contribute to people's employability
- Help people take up or develop careers in the arts
- Reduce isolation by helping people to make friends
- Develop community networks and sociability
- Promote tolerance and contribute to conflict resolution
- Provide a forum for intercultural understanding and friendship
- Help validate the contribution of a whole community
- Promote intercultural contact and co-operation
- Develop contact between the generations
- Help offenders and victims address issues of crime
- Provide a route to rehabilitation and integration for offenders

- Build community organizational capacity
- Encourage local self-reliance and project management
- Help people extend control over their own lives
- Be a means of gaining insight into political and social ideas
- Facilitate effective public consultation and participation
- Help involve local people in the regeneration process
- Facilitate the development of partnership
- Build support for community projects
- Strengthen community co-operation and networking
- Develop pride in local traditions and cultures
- Help people feel a sense of belonging and involvement
- Create community traditions in new towns or neighborhoods
- Involve residents in environmental improvements
- Provide reasons for people to develop community activities
- Improve perceptions of marginalized groups
- Help transform the image of public bodies
- Make people feel better about where they live
- Help people develop their creativity
- Erode the distinction between consumer and creator
- Allow people to explore their values, meanings and dreams
- Enrich the practice of professionals in the public and voluntary sectors
- Transform the responsiveness of public service organizations
- Encourage people to accept risk positively
- Help community groups raise their vision beyond the immediate
- Challenge conventional service delivery
- Raise expectations about what is possible and desirable
- Have a positive impact on how people feel
- Be an effective means of health education
- Contribute to a more relaxed atmosphere in health centers
- Help improve the quality of life of people with poor health

- Provide a unique and deep source of enjoyment

Furthermore, UNCTAD's Creative Economy Report of 2010 is a key document in the understanding of the wide social impacts of creativity. The report acknowledges the contribution of the Creative Industries in creating new employment positions and that due to their strong relationship with activities of high cultural involvement, these types of jobs produce higher levels of satisfaction than the ordinary routine ones. The creative economy is made up of lots of activities which foster social inclusion and help tightening links among social groups, even those in conflict.

Gender inequalities are another salient issue on which the creative economy can highly contribute in promoting and enhancing balance especially in the workforce since women are the ones mostly engaged in the sectors of the arts and crafts, fashion and organization of cultural activities and events. Moreover, the report identifies the relation among the education system and creative industries as being dual: on one hand education systems provide individuals with the skills and capabilities to join the creative workforce and, on the other hand, the creative industries give them the necessary inputs to build a culturally aware population in the long run. The 2009 UNESCO World Report "Investing in Cultural Diversity and Intercultural Dialogue" underlines the importance of cultural diversity in furthering sustainable development and creating and maintaining a peaceful world. Diversity is a key cultural dimension of creative industries which have been recognized as primary means to the achievement of the benefits of cultural diversity at the global scale. Fostering diversity is not the only manner in which the creative sector supports sustainable development. Creative industries have a far less negative impact on the environment than the others since they do not rely on high heavy infrastructures and the dangerous exploitation of natural resources, but rather the primary input they necessitate is creativity which is fully compatible with the policies aimed at the protection of the environment. The notion of "sustainable development" should be extended beyond its solely application to the environment. As important as the ecosystem and the natural resources, the cultural assets of society, including minority languages, traditional buildings and heritage sites, must be preserved for future generations as well. Creative industries are key in assisting "cultural sustainable development" which, apart from the preservation of diversity,

implies intergenerational and intragenerational equity meaning that development must not shatter the possibility of future generations to approach cultural resources and cultural needs and at the same time secure the same access and enjoyment of cultural productions to all members of society without discrimination. Moreover, what must be noted is that the cultural system should not be seen as separate from the economic, social and environmental ones but rather they have to be interpreted as being interconnected.

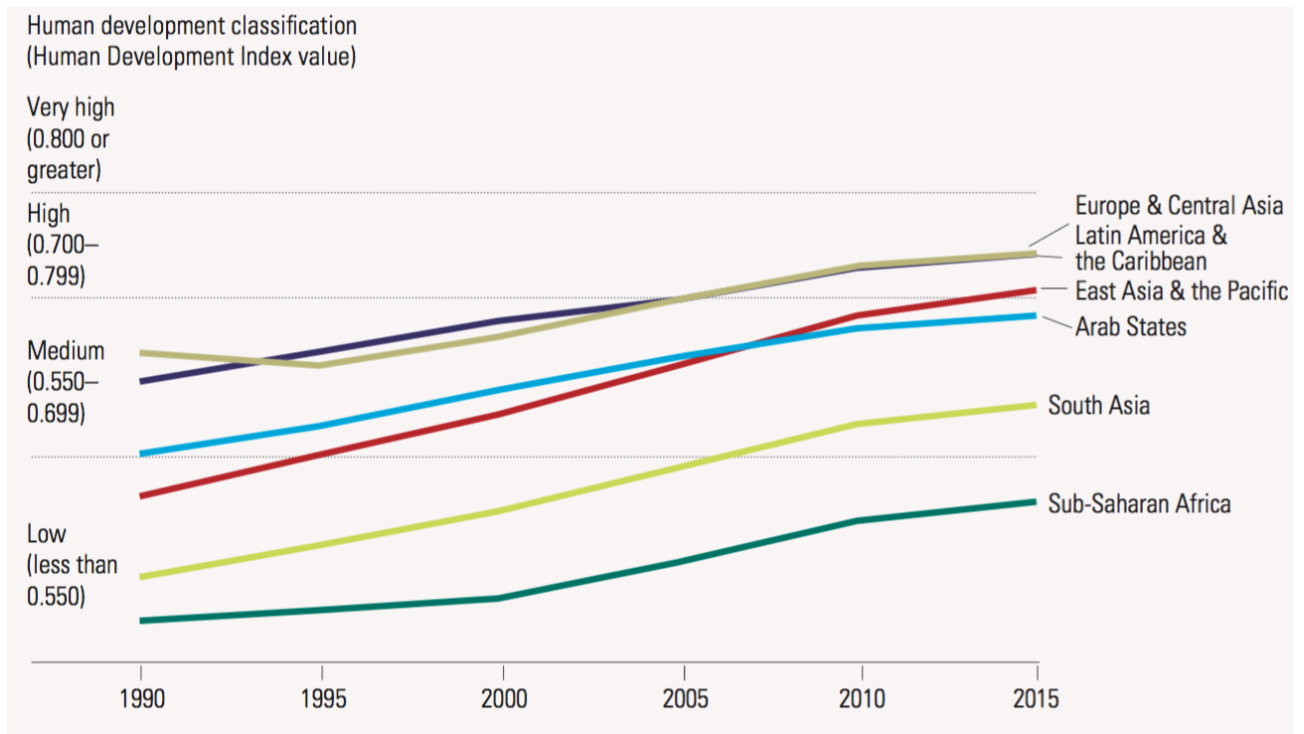
2.2.3 The Human Development Index

In 1990 the Pakistani economist Mahbub ul Haq formulated the Human Development Index. Its goal was to move the focus of development economics away from a pure economic point of view toward a human-centered one so to raise the issue that development should not be evaluated only in terms of economic growth but also of human wellbeing. It was first launched in the annual Human Development Report of the United Nations Development Program in 1990 and was slightly modified in 2010 where new methods of calculations were introduced. The latest version of the index evaluates human development on the basis of three key dimensions:

1. *Long and healthy life* assessed by life expectancy at birth.
2. *Knowledge* assessed by years of schooling for adults over 25 years and expected years of schooling for children in the school entering age.
3. *A decent standard of living* measured by GNI per capita.

On the basis of their performance under the three dimensions mentioned above, countries are ranked each year in the UNDP's Human Development Report with respect to their level of human development. In the 2016 Report where the ranking is based on the estimates of the 2015, Norway occupies the first position while the Central African Republic the last. Figure 2.1 graphically displays the countries classification of the 2016 Human Development Report.

Figure 2.1 Human Development Classification of the 2016 Human Development Report



(Source: Human Development Report 2016)

2.2.4 The Global Creativity Index

The Global Creativity Index is a ranking of 139 nations based on the 3Ts of development (talent, technology and tolerance) and on its own aggregate measure of creativity and prosperity which is made up of the average among the 3Ts.

- **Technology:** technological advances allow the creation of new industries, stimulate development and improve the productivity and efficiency of the economies. To assess “technology”, the GCI considers the share of gross domestic product dedicated to Research & Development and patents, which are the standard measure of innovation.
- **Talent:** together with technology, talent (or human capital) is considered a dominant driver of economic expansion. To measure talent, the GCI includes both assessments of “education” and “occupation” levels: “education” refers to the share of adults who participate in tertiary education, meaning universities,

colleges, community colleges, and training institutes. Research have shown that high levels of educational skills are positively associated with economic progress and development. “Occupation” means the share of people employed in the creative sector which mainly includes science, engineering, arts, culture, entertainment, education, healthcare and law.

- Tolerance: the GCI evaluates tolerance on two levels: openness to ethnic and religious minorities and openness to gay and lesbian people. In addition to technology and talent, tolerance plays a role in economic growth as well since evidence have shown that while homogeneity arrests economic growth, heterogeneity stimulates it thanks to the diversity of cultures, skills and ideas which constantly generate innovations.

After a specific evaluation of the 3Ts in each of them, countries are than brought together under one single index, The Global Creativity Index. In order to evaluate the connection among creativity and economy, the GCI is combined with diverse measurement of economic and social progress:

- Gross domestic product: in order to answer to the question of weather more creative countries are more productive and competitive or not, the GCI is associated with the GDP per capita. Results show that the 3Ts are positively associated with the GDP, in particular tolerance has the strongest association of the three. This means that the more a country is advanced in terms of technology, talent and tolerance, the more it will present a high rate of per capita GDP.
- Human development index: the GCI is compared to the HDI in order to assess if the most creative nations are also the most developed ones. Also in this case the result of the comparison is that the two are positively associated. The strongest association is found between talent and the HDI, followed by technology and then tolerance. This result clearly shows that a creative society where people are highly educated and possess a wide range of skills, when progress in technology does exist and when minorities are well integrated in it, corresponds to a developed society.

Chapter three will discuss the role of creative industries in the developing countries by analyzing a “case study” in order to have a deeper understanding of the topic of the thesis.

3.1 NIGERIA

Nigeria is a Federal Republic located in West Africa. It includes 36 states plus the Federal Capital Territory where the capital, Abuja, is positioned. It used to be a British colony and became an independent federation in 1960. Seven years later it went through a civil war which ended in 1970. Nigeria reached stable democracy in 1999. Nigeria is the most populous of the African countries and 7th in the world with 186 million of inhabitants, more than 90 million under the age of eighteen, which make Nigeria the third country with the largest youth population after China and India. The official language is English even if the country is inhabited by more than 500 ethnicities speaking more than 500 languages. The World Bank includes Nigeria among the “lower middle income” countries and it ranks 152 out of 188 countries in the Human Development Index with a score of 0,527, meaning it is included in the low human development category. Between 1990 and 2015 Nigeria increased its performance in the HDI indicators: life expectancy at birth increased by 7,0 years, mean years of schooling of 0,8 years, expected years of schooling of 3,3 years and the GNI per capita of 98,4%. Between 2005 and 2015, the Nigerian Human Development Index score increased by 13,1%, shifting from 0.466 to 0.527. Table 3.1 below summarizes the improvement of Nigeria in the HDI dimensions for the time period going from 1990 to 2015 where data are available.

Table 3.1 Nigeria’s HDI trends based on consistent time series data

| | Life expectancy at birth | Expected years of schooling | Mean years of schooling | GNI per capita (2001 PP\$) | HDI value |
|------|--------------------------|-----------------------------|-------------------------|----------------------------|-----------|
| 1990 | 46.1 | 6.7 | | 2,743 | |

| | | | | | |
|------|------|------|-----|-------|-------|
| 1995 | 46.1 | 7.2 | | 2,529 | |
| 2000 | 46.6 | 8.0 | | 2,378 | |
| 2005 | 48.7 | 9.0 | 5.2 | 3,606 | 0.466 |
| 2010 | 51.3 | 9.6 | 5.2 | 4,834 | 0.500 |
| 2011 | 51.7 | 9.7 | 5.5 | 4,940 | 0.507 |
| 2012 | 52.1 | 9.8 | 5.7 | 5,035 | 0.514 |
| 2013 | 52.4 | 10.0 | 5.9 | 5,173 | 0.521 |
| 2014 | 52.8 | 10.0 | 5.9 | 5,443 | 0.525 |
| 2015 | 53.1 | 10.0 | 6.0 | 5,443 | 0.527 |

(Source: UNDP, Human Development Report 2016)

Since it is an average, the Human Development Index hides the inequalities within a country. In 2010 was introduced the Inequality-adjusted Human Development Index, IHDI, which takes into account the inequality distributions of development in the same three dimensions of the HDI. Moreover, it was introduced the human inequality coefficient, the direct measure of inequality, which is the unweight average of the inequalities in the three dimensions. When inequalities are considered, Nigeria's HDI falls to 0,328 with a loss of 37,8%, which is given by HDI less IHDI. The 2014 Human Development Report presented the Gender Development Index defining it as the ratio of the female to the male HDI. It reflects gender inequalities in three dimensions: health, education, command over economic means. The outcomes for 2015 are 0,482 for females and 0,569 for males, resulting in a Gender Development Index of 0,847. Additional available data for Nigeria are those deriving from the 2013 Multidimensional Poverty Index which identifies several overlapping deprivations suffered by families in the dimensions of education (whose indicators are nutrition and child mortality), health (whose indicators are years of schooling, children enrolled at school, intensity of poverty and headcount ratio) and living standards (whose indicators are cooking fuel, toilet, water, electricity, floor, assets). These are then weighted to create a deprivation score, which for Nigeria resulted in 50,9% of the population living in conditions of multidimensional poverty and another 18,4% in conditions near multidimensional poverty. Moreover, Nigeria presents alarming data with regard to infant mortality, having the 4th highest global rate of child mortality, and concerning unemployment, since it is stated that around 17,6 million of young Nigerian do not have a job. In 2014

Nigeria overcame South Africa with regard to the economy and it is expected to become the world's 20th largest economy by 2020. In 2016 the Nigerian economic growth fell down to -1,5% marking the first full year of economic recession in more than two decades. The fall was due to two factors: a strong contraction in the oil sector and a series of vandalism and militant attacks on the Niger delta which caused the loss of almost the 60% of the daily oil production. The losses in the oil sector brought to shrinkages in manufacturing and trade as well which contracted by 4,3% and 0,2% respectively. Nigeria's economy relies heavily on the oil sector which, even if it represents only the 8,4% of the country's GDP, makes up for the 94% of the export earnings and the 62% of the Government's revenue. In addition, the Nigerian economy is mostly aimed at consumption rather than investment and is highly undiversified, meaning that is dependent solely on oil for economic activity, fiscal revenue and foreign exchange which, how the 2016 crisis shows, is extremely risky. That is why the government, thanks to the implementation of the Economic Growth and Recovery Plan, is trying to tackle the issues who are stopping Nigeria's economic expansion the most, first among all, the non-diversification of the economy.

3.1.1 The Economic Growth and Development Plan

Although Nigeria's economy saw a consistent growth among 2011 and 2015, this expansion was non-inclusive, meaning it did not affect the whole Nigerian population and the majority of it was left in conditions of poverty, inequality and underemployment. Moreover, the full potential of the Nigerian economy has not been exploited to its fullest due to some internal structural impediments. In order to restore economic growth, build a globally competitive economy and invest in Nigerian human capital, the Federal Government of Nigeria in 2017 launched the Economic Recovery and Growth Plan programmed for 2017 to 2020. In summary, one of the main goals of the plan is to diversify the economy by using the high oil revenues not only to sustain consumption but rather to help this purpose. The plan also actively works to promote cooperation among the public and the private sector so to support private investment that could lead Nigerian economy. In addition, as it mostly concerns the subjects of this thesis, the plan completely recognizes the importance of some of the emerging sectors

of the Nigerian economy, first among all the entertainment sector and the creative industries. The plan has three overall strategic objectives:

1. Restoring growth by creating macroeconomic stability and diversifying the economy
2. Building a global competitive economy
3. Investing in our people

With regard to “investing in our people”, given that in order to be successful economic growth must also provide support and create opportunities for the weakest members of society, the plan will directly invest in Nigerian people by increasing social cohesion, creating jobs and empowering youth, improve the human capital, by investing in health and education. Jobs will be created through favoring initiatives aimed at the adoption of skills and capabilities mostly addressed to the young population. The focus on empowering youth means that the most youth-dominated sectors will be the targets of these interventions, including the creative industries. According to the Plan’s expectations, by 2020 Nigeria will have made progresses in the number of jobs created and the employment possibilities offered to Nigerian people: unemployment will be reduced from 13,9% in 2016 to 11,23% by 2020 meaning that over 15 million jobs will be created over the four years plan period; 3,7 million per year on average, focusing on youth. To strengthen small-scale businesses and promote industrialization are two of the priorities included in the plan. Investing in small-scale enterprises has lot of potential that could further short-term growth and help bring about permanent structural changes in the economy. Small-scale industries such as film and music have the strength to both influence economic growth by and within themselves and also influence the growth of other sectors of the economy such as trade and tourism by, as an example, attracting visitors for film and music festivals and events. The service sector is placed among the six priority sectors included in the plan. It represents the 53% of the Nigerian GDP and is one of the biggest contributor to the economy, also because of its fast growth rate which on average reached the 5,8% per year during the period among 2010 and 2015. The plan maintains that developing the four main sub-sectors of the service sector (telecommunications and information and communication technology, financial services, tourism and creative industries) will surely draw important earnings deriving from foreign exchange and create new job positions. The enormous potential of the

Nigerian creative industries (film, music, broadcasting and publishing) is fully acknowledge by the plan formulators who recognize that Nigeria has one of the fastest growing entertainment industries globally, and its film industry, Nollywood, produces movies known worldwide. The potential of the creative industries of Nigeria has not been completely exploited because of some issues that need to be tackled: low level of technology inputs, weak intellectual and property rights regime, lack of access to financing, high rate of informal employment. For this reason, the Economic Recovery and Growth Plans aims at creating solid creative industries led by the private sector, having identified their potential as job and wealth creators and increasers of foreign exchange revenues. In order to reach this aim, the Plan has listed some policy objectives to pursue:

- Increase film production by 1,5% annually
- Generate 1 billion united states dollars in foreign exchange from video export by 2020
- Improve the enforcement of intellectual property rights for artistic works produced in Nigeria

To achieve the objectives listed above, the Plan provides for some strategic key activities to perform in support of the creative industries with particular attention paid to film production:

- Support the development of a special funding window
- Provide incentives for private investments
- Strengthen the enforcement of intellectual property rights and repress piracy activities that damage artistic works

These activities will be led by the Ministry of Youth and Sports, the Ministry of Information and Culture and the Ministry of Industry, Trade and Investment respectively.

3.2 DATA FINDINGS ON THE CREATIVE INDUSTRIES IN NIGERIA

Insofar as the potential of the creative industries as economic growth driver has been recognized, there still is a lack of comparable data which has left the creative sector in

the dark with respect to other sectors of the economy. In order to fill this lack, The British Council commissioned a Mapping Work Group whose members were drawn from The Society for Nigeria Theatre Artistes with the aim of conducting a 2013 study in Lagos, since it was recognized as the principal hub of Nigerian creative industries, in particular of fashion, music and film. The research brought to light some interesting findings regarding economic and non-economic contribution, gender distribution and rural/urban distribution of the creative industries of Nigeria that will be discussed in more details below. With regard to the rural/urban distribution, the 93% of the creative industries are located in urban Lagos while only the small 7% in the rural area of the city. In particular, the highest concentration of fashion industries is found in Ajeromi/Ifelodun (92,6%), Ojo hosts the highest percentage of music industries (24,9%) as well as of film industries (28,1%). On the other hand, the overall lowest concentration of creative industries is found in Ojo (47%), Lagos Island (1,4%) and Moshin (2%). Over the three years of analysis of the study, earnings in each of the sectors have shown increases from 2010 to 2012 with the exception of the music industry which saw a small decline from 2010 to 2011 that was later regained in 2012. When the average earnings from outside Nigeria are taken into account, the fashion sector has provided with the highest in 2010 and 2012, the film industry in 2011 and the music industry has always been the lowest provider of foreign earnings. The table below summarizes the earnings percentage from within Nigeria in each creative sector for the three years analyzed in the study. Data will show that 2010 was the least profitable year for the fashion and film sector while 2011 was for Music. On the other hand, 2012 was the year in which each of the three sectors earned the most.

Table 3.2 creative sector earnings for the three years analyzed in the study

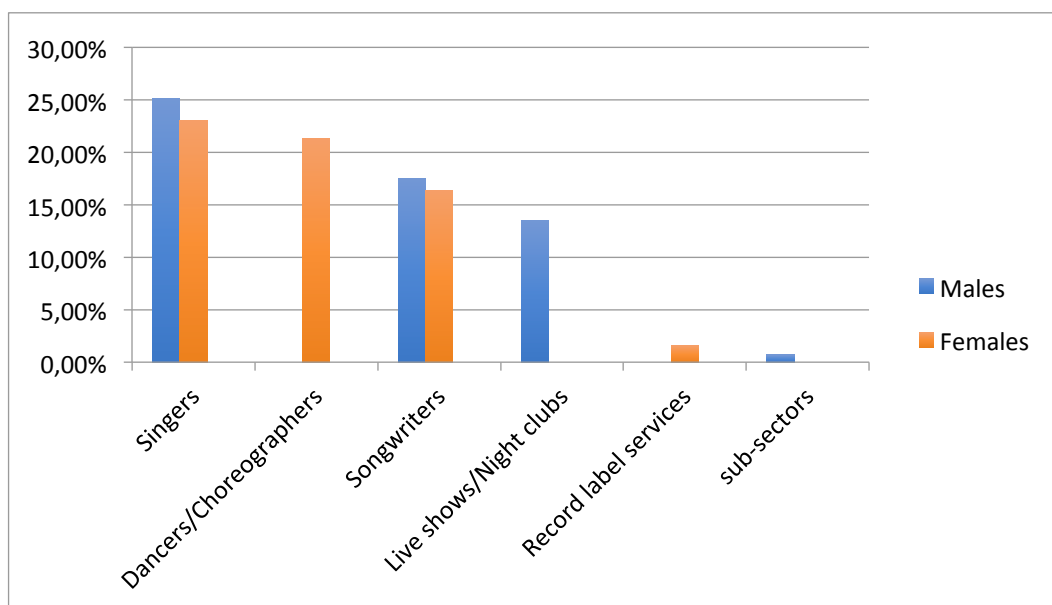
| | 2010 | 2011 | 2012 |
|---------|------|------|------|
| Fashion | 23% | 32% | 45% |
| Music | 37% | 25% | 38% |
| Film | 19% | 31% | 50% |

(Source: The British Council, Nigerian Creative Economy Report 2013)

Moreover, the Gross Value Added of creative industries showed a persistent increase over the reference period. Particularly, the Film Industry accounted for the 61% and the Fashion and Music for the 26% and the 13% respectively. The sectors increased gradually from 2010 to 2012 with the exception of Music, which saw a decline in 2011 (as for its earnings) that was later picked up in 2012. The creative industries of Nigeria have also brought non-economic recognitions to the country such as awards. The film industry accounted for 36% of the overall awards that Nigeria received, while fashion and music for the 32% each. Of these awards, the 55% were international, the 31% national and the 14% state awards. Creative Industries have proven to have lot of potential in creating employment positions as data show. For what it concerns gender distribution, the Nigerian Creative Economy Report found out that 48% of those involved in the creative sector are women versus 52% of men. Analyzing each of the three sectors comprised in the research (fashion, music and film), results outline that the fashion sector employs the 80% of the male creative workforce and the 86,2% of the female. 11,8% of males and 7,4% of females are employed in the music industry and 8,2% of males and 6,4% of females in the film sector. As a conclusion, the fashion sector is the one that employs people the most (84%), followed by music (9%) and then film (7%). Deepening the study of each of the sectors, the outcomes prove that not always the majority of men and women are engaged in the same business activities and that in some cases men and women perform some roles in which no percentage of the other sex is found.

Chart 3.3 indicates the sex distribution by business activities in the Music sector. In this case, the majority of men and women are involved in the sector as singers and songwriters. A high percentage of female is also involved as dancers and choreographers while males are most likely to be live show/night clubs performers. Small percentages work in some sub-sectors, women in particular are found working in the record label services.

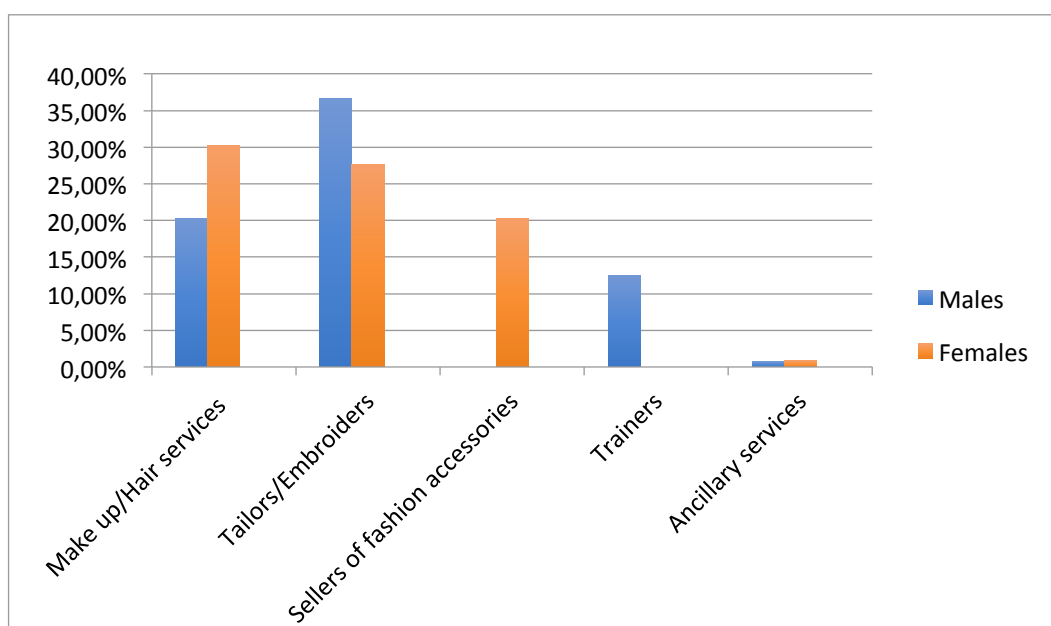
Chart 3.3 Sex Distribution by business activities in the Music sector



(Source: The British Council, Nigerian Creative Economy Report 2013)

Chart 3.4 below shows sex distribution by business activities in the Fashion Industry. In this context, the majority of females is found working in the make-up and hair services while men are mostly employed as tailors or in the embroider sector. In addition, an important percentage of men (20,2%) is found in the make-up and hair sector as well as a percentage of women (27,7%) works as tailors and in the embroider sector. Only women work as sellers of fashion accessories and only men as trainers.

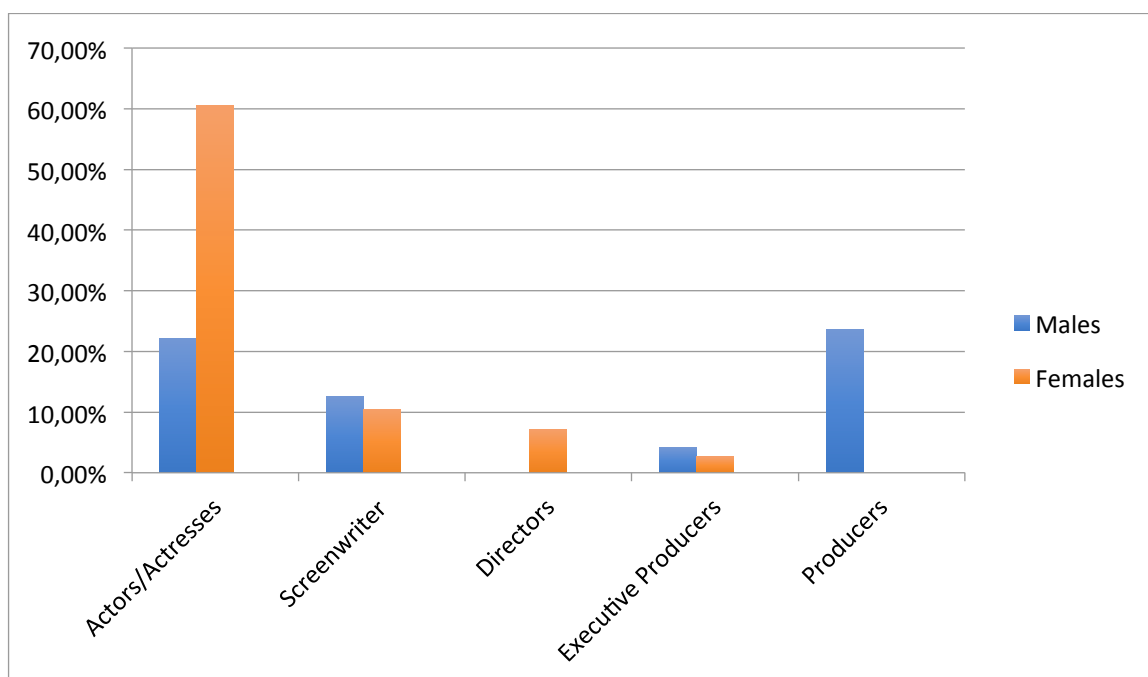
Chart 3.4 Sex Distribution by business activities in the Fashion Industry



(Source: The British Council, Nigerian Creative Economy Report 2013)

Chart 3.5 displays sex distribution by businesses in the Film Industry. More than half of the females within the Film Industry are involved in acting. Other percentages of females working in film are divided among screenwriters (10,5%), directors (7,1%) and a small part is found also among executive producers (2,6%). On the other hand, the majority of men work as producers (23,6%), no women is found in this category, as actors (22,2%), screenwriters (12,5%) and executive producers (4,2%), even if in a smaller part. No men work as director.

Chart 3.5 Sex Distribution by businesses in the Film Industry



(Source: The British Council, Nigerian Creative Economy Report 2013)

The case of the Nigerian creative industries provides evidence of the actual and not just theoretical capability of the creative sector to generate new jobs and fight against unemployment and poverty. Moreover, this job providing potential of the creative industries is particularly consistent with the third Millennium Development Goal “To promote gender equality and empower women” and Sustainable Development Goal number 5 “Gender Equality”. Since data and research show that great numbers of women, almost the half of the total workforce, work in the creative field and one way to measure improvements in MDG number three is indeed by the share of women in wage employment in non-agricultural sector, promoting the creative economy could bring about nothing but good achievements in the aim of reaching full development in developing countries.

3.3 “NOLLYWOOD”

“If for nothing else, Nollywood has created thousands of jobs for so many Nigerians. The industry is open to all who are talented in all areas of the motion picture industry. It has drastically prevented and reduced the crime rate in the country, put food on people’s table—and the multiplier effect is tremendous. It is an industry that if given the enabling environment will be the country’s number one revenue earner. It has improved the lifestyles of Nigerians”

Charles Awurum

The term “Nollywood” first appeared in a 2002 article of the New York Times written by the journalist Norimitsu Onishi entitled “Step Aside, L.A. and Bombay, for Nollywood”. The word was used to indicate the flourishing and overactive filmmaking activity in Africa’s biggest city Lagos as witnessed by Onishi. Since then, Nollywood has been commonly used to indicate the process through which Nigerian movies are produced and distributed both locally and abroad and all the people employed in the industry including actors, filmmakers, producers and writers just to cite some. Clearly the term was coined with the intention of recalling the two top global movie industries, Hollywood and Bollywood, to which Nollywood has been added becoming number three in terms of value-generating but number two with respect to the number of films produced, second only to the Indian giant one. According to a 2014 report from the

United States International Trade Commission, the Nigerian film industry generates on average \$600M a year and employs around more than one million people, following only the agricultural sector for number of people working in it. Comparing data, the industry has proven to be very fast – expanding since the number of film produced a year has grown from 400 in 2002 to around 2000 in 2017, bringing a higher level of earnings with it. In 2014, due the rebasing of Nigeria’s GDP evaluation, Nollywood economic importance finally got in the spotlight: since other segments such arts, entertainment and recreation were captured, Nollywood was included in this rebasing. As a result, Nigerian GDP passed from \$285,5 billions in 2013 to \$510 billions in 2014 with the movie industry accounting for 1,3% of it. The situation increased, even if slightly, two years later were in 2016 Nollywood made up of 1,4% of Nigerian GDP with the industry accounting for \$7,2 billions and for the 11% of Nigeria’s non-oil exports. The acknowledgment of the importance of the industry for the economy and for the society as a whole has been reinforced thanks to some government and non-government initiatives. In 2014 the BBC World Service Trust launched a co-funding and co-production project in Nollywood. Later, in 2007, Time Warner and Comcast partnered with IAD to distribute Nollywood films. In 2008, the World Bank recognized Nollywood as a leading non-oil sector and included it in its “Growth and Employment in States” project thus allocating \$20 million for helping the growth of the sector and stimulating employment. The Nigerian government lent \$200 million in 2011 as a form of government loan for the film industry and a \$18 million subsidy in 2013 called “Project ACT-Nollywood” to support training in film production, distribution and the acquisition of technical skills. In 2012, the US hedge fund Tiger Global Management invested \$8 million in iROKOtv, an on-demand platform created in 2011 which is solely dedicated to Nollywood movies and has a global audience of 6million in 178 countries. It pays filmmakers around \$10,000 – \$25,000 for streaming their movies over a period of time and currently holds 5000 Nigerian films in its catalogue. Even if involved in filmmaking since the early 1990s, the turning point for the Nigerian film industry was in 1992 with the release of “Living in Bondage” a thriller written by Kenneth Nnebue and Okechukwu Ogunjiotor which became the first nigerian blockbuster and from that moment on, lots of movie releases reached almost its same success. Compared to the American and European high costs of production, the

spending for the production of a Nigerian movie is around \$25,000 and \$75,000, the production times do not usually exceed one month and the earnings, which mainly come from the selling of DVDs, begin around the second or third week of release. It has been estimated that the 98% of Nollywood revenue is generated by home-video indeed. The popularity of Nigerian movies is not only given by their low costs of production but rather by a combination of this factor and the content of the movies which include issues relevant to the mass audience and commercial themes and at the same time preserve an African spirit, giving the possibility to Africans of telling African stories in their own way and with their own language and to spread Nigerian image over the world. This is a clear example of how, other than generating important economic benefits, creative industries such as cinema, being them the channels through which identity, values and meanings are spread, may open the doors for dialogues and understandings among peoples. Nollywood could generate much more value than it already does and could become Africa's leading industry, some professionals of the sector claim, if only some issues were better tackled. First, it is still largely an informal sector which relies on cash transfers, oral rather than written agreements and on few people or business that have control over the financing, realization, production and distribution of movies. This widespread informality has closed the door to many opportunities of co-productions with foreign investors since in those cases a high level of formality, including written contracts and documents, are required. Moreover, being such and informal sector, there is a huge lack of comparable data concerning it given that not only the production but also the distribution and screening are done in an informal way, usually in the houses or in hair salons, bars and shops. A second big issue which the Nigerian government and the professionals of the entertainment sector are trying to deal with is piracy. Piracy has a dual face since on one side it is one of the reasons thanks to which Nigerian movies gained recognition around the other African regions and abroad, mostly among the African diasporas, but at the same time it has been stated that because of piracy the country loses over \$1 billion per year. Initially, piracy was not considered such a damaging issue since the money losses were worth it giving that piracy distribution was helping the "Nollywood brand" getting recognition abroad. Later, when it had been estimated that for every film copy sold, nine other were pirated, which resulted in no income for filmmakers and no earnings for the

government, piracy became one of the largest issues of the Nigerian film industry. As a conclusion, it appears clear that the Nigerian movie industry, Nollywood, generates numerous economic benefits for the country and helps boost development by contributing to the GDP, producing large numbers of job position and educating the population through movies and documentaries. There is still a lot of unused potential of the film industry which could only become exploitable if actions were taken and policies were promoted in order to create a more formal structure of the industry and thus a more favorable business environment.

3.3.1 iROKOTv

Reserved attention should be given to iROKOTv, Nollywood's dedicated video on-demand platform. The success of Nigerian films had reached Jason Njoku in London but he could not find any of these talked-about movies online and in particular his mother, who was living with him at the time, and other members of the African Diaspora, found it difficult to accede to these movies. The high informality which characterizes Nollywood's organization was what helped Njoku creating the platform who generated millions for him. Aware of the disorganized distribution processes of Nollywood, Njoku went to Lagos personally to buy from local producers the distribution licenses. Initially, he opened in 2010 a Nollywood – dedicated youtube channel named “Nollywoodlove” where he streamed the Nigerian movies fully. After the channel had reached an unexpected success, it attracted the attention of some US and European investors, first among all the Tiger Global Management fund, and gained \$25millions of investments overall. Following the enormous success, in 2011 Njoku launched iROKOTv, a streaming platform dedicated to Nollywood movies. Nowadays it is co-owned by Njoku's friend Bastian Gotter and it has reached a global audience, especially among the African Diasporas. In particular, iROKOTv's subscribers in the West are mostly found in the UK and in the US which together account for the 50% of the subscriptions, followed by Canada, Germany and Italy. Initially developed for both on-line services and also as an android app, while remaining active in both ways in the West, in 2015 it was announced that the online version of iROKOTv was going to shut down in Africa giving the high cost of internet subscription and the elevated number of

mobile owner and mobile consumption. The first headquarter of iROKOTv was opened in Lagos but given the international success of the platform, the company expanded through the years: in 2012 offices were opened in London and New York and in 2013 in Johannesburg. Nowadays it accounts for 81 employees spread among the office locations. The platform also supplies airlines such as British Airways, South African Airways, Emirates, Kenya Airways and United Airlines. In 2015 a new function was introduced: subscribers can now download contents and watch them in the offline mode, without the use of internet, a function introduced by Netflix as well, iROKOTv's "bigger American twin". The success of the platform was further recognized in 2017 when it won the "Online Television with Best Movie Content Award" at the City People Movie Awards.

3.4 ISSUES THAT NEED TO BE DEALT WITH

Creative Industries have an enormous strength when it comes to generating economic and non-economic benefits. The difference among creative industries in the developed countries and those in the developing is that in the latter case their full potential cannot be exploited to its fullest due to some wider issues regarding the level of development of the society in question and of some internal problems jeopardizing their proper functioning. A 2016 Research Paper by Bizz Bee Solutions provided with a general outlining of the problems that have an impact on the creative industries:

- Poverty
- Power Supply
- Education

The majority of Nigerian people live in conditions of absolute poverty where they do not have the money to provide themselves with the basic needs for survival, thus neither to go to cinemas, to spend on art or to buy DVDs. In some zones of Nigeria there is a lack of power and energy which do not constitute a favorable environment for industries that find it difficult, if not impossible, to invest and work in those wide zones. The low level of education has a huge impact on the creative sector as well: since the 39% of the population of Nigeria is in conditions of illiteracy, it cannot access the creative

productions. Moreover, the paper identifies some main general problems that directly affect the creative industries:

- Piracy
- Copyright and Intellectual Property Rights

Piracy is considered the biggest enemy of creative industries and affects almost all of them. It has been estimated that almost half of the possible revenues coming from those industries are taken away because of piracy that thus steals worker of their money made from their labor. The research goes then in depth with the analysis of the problems affecting each of the creative sectors. The Music Industry suffers mostly of issues regarding:

- Source of income
- Imitation and lack of originality

Nigerian musicians are unaware of the different ways in which they could make profit out of their labor and talent. They mostly rely on private sales and earnings deriving from live show performances since they are not informed and do not have resources to accede to other platforms such as Youtube or other music streaming platforms. As most of the creative industries, the music sector suffers from widespread informality that does not provide for an inviting environment for, as an example, record labels services to invest in. Moreover, Nigerian musicians lack originality. Since they are influenced from western culture and US and UK performers, their efforts are mostly put in imitating them rather than creating something new. For what concerns the Film industry, the problem identified are those listed below:

- Access to finance
- Lack of technically competent people
- No efficient and wide reaching content distribution
- Low quality production

The financial sector has not yet fully acknowledge the creative sector as potential moneymaker and this makes it difficult for those working in the Movie Industry to gain loans to finance movies production. Moreover, for this same reason, the processes to follow and the documents required to accede to funding are extremely strict and difficult to apply for. Filmmakers in Nigeria have always relied on their own savings

and on family or friends loan to create their projects. Distribution is considered the main way to gain profit from movies but this is not the case in Nigeria since a well working distribution sector does not exist and informality is widespread. Due to the lack of appropriate skills, talented screenwriters, directors and cinematographers will not have the possibility to exploit their potential in order to generate profit for themselves. Plus, as the technological and digital progress continues, if not updated, Nigerian professionals of the movie sector will not be able anymore to create international competitive movies. Low quality will thus result in low revenues. It is clear that the strength of Nollywood movies is not high quality but as the globalization phenomenon expands and as the industry is growing, the production quality needs to improve if Nollywood wishes to keep up with the other global industries and exploit its potential to the fullest.

Conclusion

Creative Industries are frequently discussed about and quoted in the academic and political discourse. What is mostly highlighted and fully recognized is their power as enablers of social inclusiveness and, more recently, their contribution to the national economies. It should be noted that the creative sector's socio-economic potential could only be fully exploited in advantageous conditions. Developing countries not always provide with a favorable business environment within which creative industries can flourish and create benefits. In the case study of "Nollywood" explored in the dissertation, evidence show that even in an informal, disorganized, and not highly financed system as the Nigerian one, investments in the Film sector have generated high revenues and improvements in GDP as well as contribution to fight youth unemployment and gender inequalities within the job sector. Data provided in chapter three have proven that the case of Nollywood is not unique but also other sectors of the Nigerian creative economy such as Fashion and Music have generated various monetary and non-monetary benefits for the society. These sectors have demonstrated increasingly improvements through the years where data are available and shown a rapid growth. In 2016 Nollywood accounted for the 1,4% of the total Nigerian GDP which, view the context analyzed, makes up for a positive sum considering that Nigeria is new and still not well involved in the creative economy and mostly an agricultural society which has always and still continues to rely heavily on oil as its only source of revenue. This clearly manifest that if the creative industries have been able to improve the economy and the societal issues in a highly unfavorable environment, they would be able to generate even more socio-economic benefits and become a leading sector of the economy if some development issues were settled. Creative industries can be understood as drivers of development as well as a consequence of development: on one hand, they contribute to socio-economic development through the methods discussed in the second chapter of the dissertation. On the other, a well-developed society can better exploit the potential of the creative industries and invest in them. Creating revenues from an art, as it could be music, film, fashion, painting and so on, is a smart and profitable way to enhance socio-economic development of nations and this is the reason for which it should be of primary interest to invest in the creative sector. A sector that

can simultaneously positively influence various areas should not be treated as secondary but rather as key in facing development issues. Creativity is probably the one and only resource that is free and does not suffer from distribution inequalities.

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Summary

Attraverso questa tesi si intende dimostrare la capacità e la forza che le industrie creative hanno avuto e possono avere nell'incentivare lo sviluppo nei paesi in via di sviluppo e analizzare i loro contributi economici e non. Per comprendere a pieno il contesto di questa dissertazione è necessario definire il significato di "sviluppo" sul quale questa tesi si basa. Inizialmente lo sviluppo di un paese era identificato con la sola crescita economica, ma quando nel ventesimo secolo alcuni paesi in via di sviluppo avevano quasi raggiunto i loro obiettivi di crescita economica lasciando però il basso livello di condizione umana quasi del tutto immutato, si è cominciato a capire che alla sola espansione economica non corrispondeva necessariamente un aumento della qualità della vita umana e che il concetto di sviluppo doveva essere ampliato ad un significato multidimensionale che comprendesse tutti i processi di cambiamento sociale indirizzati al raggiungimento di migliori condizioni socioeconomiche. Gli autori ed economisti Michael Todaro e Stephen Smith nel loro libro "Economic Development" del 2011 hanno così identificato i tre obiettivi dello "sviluppo" nei paesi in via di sviluppo:

1. Aumentare la disponibilità e allargare la distribuzione di beni di prima necessità quali cibo, rifugio, salute e protezione.
2. Aumentare i livelli di vita includendo, oltre a redditi più alti, la disponibilità di più posti di lavoro, una migliore istruzione e più attenzione ai valori umani e culturali. Tutto questo serve non solo ad accrescere il benessere materiale ma anche a generare una maggiore stima personale e nazionale.
3. Espandere la gamma di scelte economiche e sociali per gli individui e le nazioni liberandoli dalla schiavitù e dipendenza non solo in relazione ad altri individui e stati nazionali ma anche dall'impeto dell'ignoranza e della miseria umana.

Nello specifico bisogna anche definire cosa si intende quando si parla di paesi in via di sviluppo così da comprendere a pieno le caratteristiche dei paesi analizzati in questo lavoro. Le due classificazioni usate maggiormente sono quelle della Banca Mondiale e dell'Indice di Sviluppo Umano formulato dalle Nazioni Unite. La Banca Mondiale classifica i paesi a seconda del livello del proprio Prodotto Nazionale Lordo: i paesi in via di sviluppo rientrano tra quelli con un "low-income" (\$975 o meno), "lower-middle income" (tra i \$976 e i \$3,855) e "upper-middle income" (tra i \$3,856 e i \$11,906).

L'Indice di Sviluppo Umano (Human Development Index) ha invece un approccio multidimensionale e infatti classifica i paesi basandosi sui loro livelli di sviluppo umano stimati dai loro livelli di longevità, educazione e reddito, includendoli nelle categorie di “sviluppo umano basso”, “sviluppo umano medio”, “sviluppo umano alto” e “sviluppo umano molto alto”. Anche se i due sistemi hanno diversi approcci, la loro suddivisione tra pesi “sviluppati” e “in via di sviluppo” appare essere la stessa. Tra i due quello che risulta più rilevante visto il suo sguardo più ampio è sicuramente l'Indice di Sviluppo umano e, per questo motivo, alcune sue caratteristiche verranno maggiormente approfondite successivamente. Todaro e Smith hanno identificato alcune caratteristiche che la maggior parte dei paesi in via di sviluppo sembra condividere e che hanno determinato il loro travagliato corso verso il raggiungimento dello sviluppo: bassi livelli di produttività, bassi livelli di capitale umano, alti livelli di ineguaglianza e povertà assoluta, alto tasso di crescita della popolazione, frazionamento sociale, geografia avversa, colonialismo. Per accelerare il raggiungimento dello sviluppo nei paesi in via di sviluppo, i 189 Stati Membri delle Nazioni Unite si incontrarono nel Settembre del 2000 per adottare la “Dichiarazione del Millennio delle Nazioni Unite” in cui si impegnavano in una partnership globale con l'obiettivo di raggiungere gli 8 “Obiettivi di sviluppo del Millennio entro il 2015”:

1. Sradicare la povertà estrema e la fame nel mondo
2. Rendere universale l'istruzione primaria
3. Promuovere la parità dei sessi e l'autonomia delle donne
4. Ridurre la mortalità infantile
5. Ridurre la mortalità materna
6. Combattere l'HIV/AIDS, la malaria e altre malattie
7. Garantire la sostenibilità ambientale
8. Sviluppare un partenariato mondiale per lo sviluppo.

Sfortunatamente non si è riusciti a raggiungere un livello di miglioramento sufficiente all'interno degli indicatori di ogni singolo obiettivo entro il 2015 e per questo motivo, i leader mondiali, nel 2015, hanno adottato i 17 “Obiettivi di Sviluppo Sostenibile” indicati per il periodo 2015-2030, l'agenda dei quali include ampiamente l'utilizzo e il coinvolgimento attivo del settore creativo per promuovere iniziative indirizzate al raggiungimento dello sviluppo. In generale le industrie creative hanno dimostrato di

essere contributori importanti per il miglioramento di alcuni indicatori sostanziali di entrambi gli “Obiettivi”, tra i quali: parità dei sessi, partenariato mondiale per lo sviluppo, strategie per l’inclusione dei giovani nella società, diffusione dell’accesso alle nuove comunicazioni. Le industrie creative, così come le arti e la creatività in generale, non sono subito state riconosciute come possibili acceleratori di sviluppo, soprattutto sotto il profilo economico, ma anzi il loro riconoscimento è stato lento e graduale. Negli Stati Uniti, i primi studi sui possibili collegamenti tra economia e cultura trovano radici in due pubblicazioni di Baumol e Bowen: “On Performing Arts: Anatomy of their Economic Problems” del 1965 e “Performing Arts: The Economic Dilemma” del 1966. Dal quel momento in poi, specialmente dal 1980, la letteratura e la ricerca hanno aumentato il loro interesse nell’analizzare questo legame e all’inizio degli anni ’90 la produzione culturale fu riconosciuta come uno dei principali determinanti del corso dello sviluppo sociale ed economico globale, specialmente con la pubblicazione del report dell’UNESCO “Our Creative Diversity” del 1996 che introdusse ufficialmente l’argomento nel discorso della politica economica. Il settore creativo ha dimostrato di avere un rapido tasso di crescita ed evoluzione guidato soprattutto dall’innovazione tecnologica che ha reso l’accesso ai prodotti delle industrie creative più facile e meglio distribuito, risultando in un aumento della domanda per questi prodotti; il settore creativo è trascinato anche dal turismo grazie all’alta domanda di questo settore per attività culturali: festival di musica, danza, cinema, arte, viaggi e visite a siti di alta rilevanza culturale. Il concetto di “economia creativa” fu coniato da John Howkins a seguito della pubblicazione del suo libro “The Creative Economy: How People Make Money from Ideas” nel 2011. Dato il carattere multidimensionale dell’economia creativa non ne esiste ancora una definizione comunemente accettata; Howkins la definisce come “transazione di prodotti creativi che hanno un bene o un servizio economico che deriva dalla creatività e ha un valore economico” mentre nella sua prima edizione del 2008 del “Report sull’Economia Creativa” l’UNCTAD la definisce come “un ampio concetto in evoluzione basato su risorse creative, che abbraccia aspetti economici, sociali e culturali. Una serie di attività basate sulla conoscenza con collegamenti al macro e micro livello per l’economia generale, che richiede politiche pubbliche innovative e concertate. L’economia creativa può favorire la crescita economica, la creazione di posti di lavoro, entrate provenienti dall’esportazione, nonché

l'inclusione sociale e lo sviluppo umano, promuovendo al tempo stesso la diversità culturale.” Le “industrie creative” sono il cuore produttivo dell’economia creativa e, allo stesso modo, non ne esiste un’unica definizione. L’UNCTAD le definisce come “i cicli di creazione, produzione e distribuzione di beni e servizi che utilizzano la creatività e il capitale intellettuale come input primari. Comprendono una serie di attività basate sulla conoscenza che producono beni tangibili e servizi intellettuali o artistici immateriali con contenuti creativi, valore economico e obiettivi di mercato”. In generale, esistono quattro modelli che rendono più chiare le caratteristiche delle industrie creative e le classificano sulla base del loro scopo e del modo in cui operano, dividendole in “nucleo” e “periferia” all’interno dell’economia creativa: il modello del Dipartimento per il Digitale, Cultura, Media e Sport del Regno Unito; Il modello “Symbolic Texts”; Il modello dei cerchi concentrici; il modello “Copyright” dell’Organizzazione Mondiale per la proprietà intellettuale. La suddivisione delle industrie tra “nucleo” e “periferia” risulta parecchio diversa tra i quattro modelli proposti. Le industrie creative contribuiscono a diversi aspetti sociali ed economici ma siccome comprendono alcune dimensioni non valutabili con i metodi statistici esistenti, c’è una grande mancanza di dati ufficiali del settore creativo che rende impossibile avere una panoramica precisa di tutti i contributi. Da questo emerge che non esiste un unico metodo per calcolare gli impatti che le industrie creative hanno sulle economie ma piuttosto una varietà di approcci: Analisi dell’organizzazione industriale; Analisi degli impatti economici; “Economic wide contribution”; Analisi della catena di valore. Quando si investe nel settore creativo, solitamente si generano benefici anche in altri settori economici, sociali e ambientali. A grandi linee, gli effetti delle industrie creative possono essere suddivisi secondo sei macro aree identificate nel “2010 Creative Economy Report” dell’UNCTAD: rendimento di beni e servizi culturali; impiego; esportazioni; sviluppo di aziende; turismo; parità nella distribuzione del risultato economico. Sempre nell’ambito degli impatti sull’economia, uno studio del 2008 condotto da Jason Potts e Stuart Cunningham propone quattro modelli della relazione tra le industrie creative e l’economia, basato sull’idea che le industrie creative rappresentano una porzione dell’economia totale e che un cambiamento nelle loro attività può avere effetti negativi (modello 1), neutrali (modello 2) o positivi (modello 3 e 4) sulla totalità delle attività economiche: il modello Welfare; il modello

Competizione; il modello Crescita; il modello Innovazione. Inoltre, altri impatti che le industrie creative hanno sull'economia sono stati identificati dalla Task Force Europea per la Cultura e lo Sviluppo e da essa divisi tra "impatti economici diretti" e "impatti economici indiretti". Direttamente, le industrie creative contribuiscono alla crescita del PIL grazie alla creazione di posti di lavoro e di eventi culturali che coinvolgono la popolazione locale e non solo. Indirettamente, un effetto riconosciuto è quello di aumentare il valore dell'ambiente urbano esistente con il design e la decorazione e anche che molti immagini e simboli prodotti dalle industrie creative sono spesso utilizzati da altre industrie, soprattutto il turismo. Limitarsi all'identificazione dei soli benefici economici delle industrie creative trascura un ampissimo numero di benefici sociali generati che sono di altrettanta importanza. La Task Force Europea per lo Sviluppo e la Cultura identifica anche gli impatti sociali, dividendoli sempre tra "impatti sociali diretti" e "impatti sociali indiretti". Direttamente, le arti e la cultura offrono attività fondamentali per il benessere psicologico, aumentano l'autostima, abilità sociali e linguistiche che hanno dimostrato di aumentare il livello di possibilità di impiego a livello individuale. Inoltre, promuovere attività sociali e di gruppo come quelle artistiche e culturali ha dimostrato capacità nella riduzione di isolamento sociale e dei livelli di criminalità che spesso ne risultano. Indirettamente, le industrie creative possono essere considerate come coadiuvanti nella ricerca di innovazione dal momento che incanalano e stimolano creatività e nuove idee. Questi stessi benefici sociali sono stati anche identificati nel "2010 Report sull'Economia Creativa" dell'UNCTAD che specifica anche che i numerosi posti di lavoro offerti nel settore creativo spesso producono livelli di soddisfazione molto più alti rispetto ad altri tipi di lavoro più ordinari visto il loro alto coinvolgimento in attività culturali e appunto creative. Un'altra questione rilevante in cui le industrie creative hanno contribuito, e possono ancora contribuire ampiamente, è quello della disparità di genere che è estremamente diffusa nei paesi in via di sviluppo. Le industrie creative possono promuovere l'equilibrio tra i generi soprattutto nel settore del lavoro dal momento che le donne sono quelle che risultano maggiormente impiegate nei settori della moda e della organizzazione di eventi e di attività culturali, solo per citarne alcuni. Infine, le industrie creative sono coerenti con lo sviluppo sostenibile dal momento che non hanno bisogno di infrastrutture pesanti e la risorsa che sfruttano maggiormente è la creatività che non

richiede nessun tipo di modalità di estrazione che violi le regole di protezione ambientale. Per comprendere al meglio il “Global Creativity Index” del Martin Prosperity Institute c’è bisogno di analizzare nel dettaglio l’Indice di Sviluppo Umano. Il suo creatore è l’economista Pakistano Mahbub ul Haq. Fu pubblicato per la prima volta nell’edizione del 1990 dell’annuale “Human Development Report” dell’UNCTAD e poi modificato nel 2010 introducendo nuovi metodi di calcolo. L’ultima versione dell’Indice valuta il livello di sviluppo umano in tre dimensioni: aspettativa di vita, istruzione, reddito. Il “Global Creativity Index” classifica 139 paesi sulla base delle 3 T dello sviluppo (talento, tecnologia, tolleranza) la cui media risulta essere la misura globale della creatività; tale Indice è poi abbinato con la misura del PIL e dell’Indice di Sviluppo Umano di ogni paese preso in considerazione per stimare le connessioni tra la creatività e l’economia. In entrambi i casi l’associazione risulta essere positiva. L’esempio pratico della Nigeria e delle sue industrie creative, in particolare l’industria cinematografica nigeriana soprannominata “Nollywood”, fornisce un chiaro quadro di come e perché il settore creativo dovrebbe essere considerato centrale nelle politiche indirizzate allo sviluppo. La Banca Centrale include la Nigeria tra i paesi con un “lower middle income” ed essa si trova al posto 152 su 188 paesi nella stima dell’Indice di Sviluppo umano del 2016, con un punteggio dello 0.527, rientrando nella categoria di “basso sviluppo umano”. Dal più recente “2013 Multidimensional Poverty Index” risulta che il 50.9% della popolazione nigeriana vive in condizioni di povertà multidimensionale e un altro 18.4% in condizioni quasi pari alla povertà multidimensionale. Altri dati allarmanti riguardano la disoccupazione dal momento che circa 17,6 milioni di giovani nigeriano risultano disoccupati. L’economia Nigeriana dipende quasi totalmente dal settore petrolifero e non è per niente diversificata, il che è molto rischioso, come ha dimostrato la crisi del 2016. La mancata diversificazione dell’economia è, infatti, uno dei maggiori problemi che il governo sta cercando di eliminare grazie, anche e soprattutto, all’implemento del “Piano di crescita economica e sviluppo” pensato per il periodo 2017-2020. I tre obiettivi principali del piano sono: ricreare la crescita creando stabilità economica e diversificando l’economia; costruire un’economia competitiva a livello globale; investire nelle risorse umane. Quando si parla di investimento nelle risorse umane il piano intende creare posti di lavoro ed investire nell’istruzione e nella sanità. L’attenzione sarà maggiormente rivolta ai

giovani è ciò significa che i settori dominati dai giovani saranno il fulcro di queste politiche, primo tra tutti il settore creativo. Con riferimento al settore creativo, una delle priorità incluse nel piano riguarda l'investimento nelle piccole imprese, tra le quali le industrie creative, che hanno il potenziale di influenzare la crescita economica sia al loro interno sia per altri settori quali il turismo e il commercio. In particolare, il settore dei servizi, tra i quali sotto-settori si trovano le industrie creative, si trova tra i sei settori che il piano include nelle sue priorità. Il potenziale delle industrie creative, soprattutto come creatrici di posti di lavoro e ricchezza, viene riconosciuto pienamente così come anche i problemi che hanno impedito il suo totale utilizzo. Per questo motivo il piano ha stilato tre obiettivi da raggiungere che riguardano il settore creativo: aumentare la produzione cinematografica annuale dell'1.5%; generare un miliardo di dollari americani in esportazione di video entro il 2020; rinforzare l'applicazione dei diritti di proprietà intellettuale per i prodotti artistici nigeriani. Per raggiungere gli obiettivi elencati, il Piano fornisce anche delle attività che vanno svolte per supportare le industrie creative con la specificità del settore cinematografico: favorire lo sviluppo di una speciale finestra di finanziamento; fornire incentivi per gli investimenti privati; rinforzare l'applicazione dei diritti di proprietà intellettuale e reprimere le attività pirata che danneggiano la produzione artistica. Per quanto i contributi delle industrie creative nei paesi in via di sviluppo siano stati riconosciuti, c'è ancora una grande mancanza di dati comparabili che mette il settore creativo in secondo piano rispetto ad altri settori dell'economia. Per questo motivo il British Council, nel 2013, ha commissionato una ricerca da condurre a Lagos che è stato identificato come principale centro di aggregazione delle industrie creative, in particolare moda, musica e film. Lo studio ha analizzato vari aspetti di queste industrie, dal 2010 al 2013, e tutte e tre hanno dimostrato un aumento nel livello di guadagno annuale e nel loro valore aggiunto lordo. In particolare le industrie creative hanno contribuito enormemente alla creazione di posti di lavoro, in particolare il settore della moda risulta essere quello con più impiegati, seguono la musica e poi il settore cinematografico. Per quanto riguarda la distribuzione dei generi, il 48% della forza lavoro è composta da donne mentre il 52% dagli uomini. Approfondendo lo studio dei dati viene alla luce che non sempre gli uomini e le donne sono coinvolti nello stesso tipo di attività all'interno dei tre settori. Il termine Nollywood apparve per la prima volta in un articolo del New York Times "Step

Aside, L.A. and Bombay, for Nollywood” scritto da Norimitsu Onishi, da quel momento il termine viene usato per indicare la consistente attività filmica nigeriana che si svolge soprattutto a Lagos. Dopo Hollywood e Bollywood, Nollywood è la terza industria cinematografica, ma diventa seconda solo a Bollywood quando si parla di numero di film prodotti annualmente che ammontano a circa 2000. Nel 2016 Nollywood rappresentava l’1,4% del PIL nigeriano e l’11% delle esportazioni non petrolifere. La fama dell’industria cinematografica nigeriana ha superato le barriere territoriali così da attirare numerosi investitori esteri oltre ad iniziative di finanziamento governativo. Rispetto alle grosse produzioni europee e statunitensi, il costo di produzione per un film nigeriano è molto ridotto, si aggira tra i \$25,000 e i \$75,000, questo basso costo, insieme ai temi trattati dai film nigeriani che sono sì di interesse delle masse ma allo stesso tempo conservano uno spirito africano autentico, ha determinato la popolarità dei film nigeriani attraverso l’Africa e nelle diaspore africane nell’Occidente. Dato il successo dei film nigeriani è stata creata una piattaforma riservata allo stream dei titoli di Nollywood chiamata iROKOtv. È dunque chiaro che le industrie creative hanno un potenziale enorme quando si tratta di generare benefici socioeconomici. Quello che principalmente differenzia le industrie creative nei paesi in via di sviluppo da quelle nei paesi sviluppati è che nel primo caso ci sono problemi sociali più grandi quali la povertà, un basso livello di istruzione e salute, la bassa fornitura di energia, la corruzione, che impediscono il pieno utilizzo del potenziale delle industrie creative; in più, come appare chiaro dal caso di Nollywood, ci sono anche problemi interni alla struttura stessa delle industrie, quali l’alta informalità su cui si basano e la pirateria che dimezza le entrate economiche. In definitiva i risultati del caso specifico oggetto dello studio dimostrano con evidenza che, sebbene persistano ancora i problemi che caratterizzano quella società in cui pure operano le industrie creative, questo particolare tipo di industria ha prodotto consistenti benefici economici e sociali, è facile dunque dedurre dallo studio quali e quanti effetti positivi le industrie creative sarebbero capaci di produrre se si rafforzassero e si mirassero al meglio le politiche di sviluppo concentrate su questo settore.