

# Creative Education and Skills in Nigeria: A Rapid Analysis

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# Executive Summary

*“The creative economy is not only one of the most rapidly growing sectors of the world economy, but also a highly transformative one in terms of income generation, job creation and export earnings.”*

UNESCO and UNDP, Creative Economy Report (2013)

*“The future depends on the way we recruit and nurture new talent”* (Creative and Cultural Skills UK – Building a Creative Nation, 2015).

*“In Nigeria, we make do and mend...you get the diamond in the rough and have to do all you can to sharpen it”* (Industry Consultee, Lagos).

This paper provides a summary of a rapid assessment of the creative industries skills landscape in Nigeria. It is commissioned by the British Council Nigeria and is positioned as the first step in a wider strategic programme to develop and grow the Nigerian Creative Economy. It is based on research by Tom Fleming Creative Consultancy (TFCC) - a leading international strategic consultancy for the creative economy and cultural sector. This involved:

- Desk research to build a picture of the current creative industries skills offer in Nigeria and undertake some elementary benchmarking with the creative industries skills offer of the UK. Desk research also assisted in identifying and recruiting businesses and organisations to consult.

- Qualitative research to explore the creative industries skills landscape in Nigeria. This was through several interviews undertaken remotely and over 30 face-to-face interviews, 2 focus groups (including a workshop with participants of a creative cities event at the British Council, Abuja), and several site visits undertaken in Lagos, Abuja and Calabar.

The paper is also informed by the British Council’s **Creative Industries Expo**, held in Abuja in April 2016. This major event involved more than 300 participants comprising creative businesses, representatives from the academia, Government and Development partners. The Expo included a panel discussion on creative education and skills, in which the main findings of this paper were presented and discussed. The paper has been adapted accordingly.

## Why this matters – the rise of the Nigerian creative economy

Nigeria is undergoing a creative, digital, and thus economic transformation. The old model – an import-driven economy with a narrow industrial base – is being disrupted by a new model based on self-starting, digitally literate and collaborative entrepreneurs who are generating new content, products and services for local and increasingly international markets. As Africa’s largest economy (still growing at 6% despite falling oil prices), Nigeria is an increasingly influential driver for the creative economy of Africa:

- The Nigerian media and entertainment economy is the fastest growing major economy in the world<sup>1</sup>, forecast to grow by just over 10% annually till 2019<sup>2</sup> - driven by domestic and international consumer revenue, facilitated by improved internet penetration and access, with the growth in smart phone use a major catalyst. The country is also witnessing an upsurge in digital start-ups, with some evidence of scalability.

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<sup>1</sup>PWC - Entertainment and media outlook: 2015 – 2019 South Africa – Nigeria – Kenya.

<sup>2</sup> Unesco Statistical Bulletin.

- Nigeria is the 2<sup>nd</sup> largest film industry in the world by volume, with at least 1,000 releases per year. It also has a growing games and animation sector, with a proliferation of short-form content creators, gamers and software developers.
- Nigerian music, fashion, theatre and other creative industries are on a growth path, all featured in burgeoning media and entertainment platforms and showcased in the flourishing events and festival sectors. From Lagos Fashion and Design Week to Ake Arts and Book Festival, Nigeria is finding its creative voice.

The Nigerian creative industries sector is then large, diverse, dynamic and growing. It is contributing to one of the global economic success stories of the last 20 years. From 2000–2010, the creative industries grew annually at a rate more than twice that of the service industries overall and more than four times that of manufacturing in many OECD and developing countries (UNCTAD 2010). The export of creative goods and services in developing economies reached \$227 billion in 2011 (almost half the global total). Depending on how they are defined, the Creative Industries are estimated to represent anywhere from 3% to 12% of global GDP.

Yet the story of the creative industries in Nigeria remains one of **untapped potential**. **Talent is the raw material for the creative economy** and Nigeria, with a population of over 170 million people, has an abundance of it. However, talent can only go so far without the right skills, and the creative industries will not grow to anything like its potential if the nation does not give talent every opportunity to develop the skills which will enable it to compete in an increasingly global marketplace.

**For the creative industries to play a major role in Nigeria’s future will require a dedicated and coordinated approach to talent development, with a focus on skills. This is because skills are the pillar of the creative industries. Thus, if the Nigerian Government is to develop the sector as a pillar of growth, the starting point has to be skills.**

### **Core findings on creative skills in Nigeria.**

This paper begins by providing a SWOT analysis of the creative industries skills landscape in Nigeria. This offers an aerial view of the current situation and points to areas which require urgent attention if the Nigerian creative economy is to grow in an inclusive and sustainable way. The **top five strengths** of the Nigerian creative economy (with a focus on skills) are:

- 1. The talent base:** the personality, charisma, endeavour and innovation of the creative practitioners – with a portfolio of original voices working across all areas of the creative industries.
- 2. A creative portfolio of increasingly convergent sectors.** The Nigerian creative industries are not as segmented or sector-driven as other countries, which gives it an adaptiveness and enables new ideas and business models to flourish.
- 3. Pioneering business models and skills in high growth sectors.** Nigeria is generating multiple digital start-ups and driving innovation in digital distribution platforms for emergent markets.
- 4. Traditional creative skills in crafts, textiles, writing and performing arts** which give the Nigerian creative industries a distinctive personality and authentic voice.
- 5. An openness to global trends and a huge pride in Nigeria’s growing stature as a creative nation.** This is most evident in a new generation of creative entrepreneurs who are beginning to collaborate, to share and to cluster, recognising that it is through knowledge exchange that ideas flourish and consistently excellent skills develop.

The **top five weaknesses** (also with a focus on skills) are:

1. **Creative professions are under-valued** – they are not championed as a sector of achievement and progress by many communities. This means the creative industries is associated with informality, precariousness, and low pay.
2. **The creative industries as a whole lack formalisation, standardisation and coordination.** The high levels of copyright infringement, very weak enforcement, and under-developed intellectual property literacy across the creative industries are also major weaknesses. This directly limits growth and reduces the investment readiness of the sector.
3. **Creative education is not encouraged in the schooling system.** The formal education system is very formal and didactic. Pupils are rarely encouraged to challenge the teacher, to think independently, problem solve and collaborate. Creative entrepreneurship and the promotion of creative careers are very rarely supported, which in turn de-values the creative industries as a serious and respected sector.
4. **Creative skills provision is wholly inadequate across the further, tertiary and higher education sectors.**
5. **Major skills gaps across all creative sectors.** If Nigeria is to have a major creative economy, it needs a skills base that competes with the best creative skills bases elsewhere. In Nigeria today, there are too many skills gaps, technical skills (from tailoring to coding) are not to a competitive standard, and innovation skills (e.g. in use of materials or technologies) are under-leveraged.

Following the SWOT, the paper summarises the demand-side and supply-side factors which are shaping the performance of the creative industries sector in Nigeria. This includes a focus on the particular situation in three sample cities – Lagos, Abuja and Calabar, and on the cross-cutting skills issues which affect all of the creative industries. Case studies are provided to illustrate the particular skills journeys of individual creative talent and to give an overview of some of the emergent good practice in terms of skills provision. It is clear though that where good practice does exist, the skills offer remains piecemeal and under-connected, which is requiring creative businesses to invest significantly in training and personal development just to get close to a position of parity with international competitors. This position of skills deficit and the resources required to catch up signals a major sector development challenge for the Nigerian creative industries.

The paper then concludes with an overview of how Nigeria's skills landscape benchmarks against the UK situation, with a focus on the types of skills frameworks which might be applicable to Nigeria if a long term strategic programme for the creative economy is to be embarked upon. This highlights the **main opportunities** for creative skills development in Nigeria:

1. **Standardise and formalise – toward skills frameworks.** This can adapt UK and other international best practice frameworks. This is an extensive task, so the selection of targeted pilot activities would be a sensible first step. There is also an opportunity for curriculum change – from school to university- more effectively merging activities in science, technology, engineering, arts and maths – i.e. a STEAM approach.
2. **Specialise and target.** Nigeria has some specific strengths – e.g. in film, fashion and performing arts. Yet for each specialism there is a major skills gap – e.g. screen-writing for film or technical skills for fashion designer-makers. Targeted skills programmes for priority sectors could provide some quick wins and accelerate the process toward a more structured approach to the definition and delivery of quality skills.
3. **Build industry networks and skills match platforms.** The lack of information on available courses (and their quality), and the lack of a sector-focused approach to career development and recruitment mean that neither industry nor skills providers are sure of the quality of the skills offered by creative talent. A dedicated approach to promoting creative skills and advertising opportunities for employment would help to build a network and database approach to matching skills needs to talent and to identifying skills gaps as they arise.
4. **Incentivise apprenticeship and internship activities.** Currently, internships in Nigeria are relatively informal, mostly unpaid and tend therefore to perpetuate the lack of structure and professionalism which blight much of the creative industries. Piloting

programmes of internships with university and industry partnership could enable internships to be an important and accredited part of the skills mix.

5. **Broker targeted international partnerships** – focusing on ‘train the trainers’, co-design of skills frameworks and the development of long-term partnerships to build capacity and excellence in the Nigerian skills provision.

The creative industries in Nigeria are poised for a period of very high growth, but that this growth will only be sustainable with a **dedicated approach to skills development** – as a pillar for the creative economy. The challenge in Nigeria is to build a creative workforce where creative workers collectively and individually have skills which combine global standard specialism, technical excellence, and a bundle of cross-cutting and enabling skills such as in management and entrepreneurship. This will require reform to the skills landscape across the ‘value chain’ – from ideation to distribution and sales. It will also require a much more partnership-driven approach within industry and between industry and education and skills providers. Nigeria is already well known internationally for its creative industries sector, but it is not converting this into the development of a cohesive and structured industry. This is because of the lack of a coherent, coordinated and high quality creative skills offer and, as a consequence, significant skills gaps across the sector. With the right skills offer, the sky literally is the limit.

# 1. Overarching SWOT of the cultural and creative skills landscape in Nigeria

The following presents an aerial view of key strengths, weaknesses, opportunities and threats for creative industries skills development in Nigeria. They are based on our consultation and refined in light of the discussions held at the Creative Industries Expo 2016

## Top Five Creative Skills Strengths

- 1. The talent base: the personality, charisma, endeavour and innovation of the creative practitioners** – with a portfolio of original voices working across all areas of the creative industries. The sector is made up of very entrepreneurial and driven talent base which has needed to be incredibly resourceful to survive and thrive. Creative businesses across Nigeria have had to devise new ways of working which depart from the standard approaches in the global north – with resilience, a can-do attitude and agility particular skillsets which though valuable anywhere, have been taken to another level in Nigeria.
- 2. A creative portfolio of increasingly convergent sectors. The Nigerian creative industries are not as segmented or ‘sub-sector-driven’ as in most other countries.** In this sense it is ahead of the curve – with skillsets less defined by a set of sub-sector-specific standards and more determined by an adaptiveness to the ‘job in hand’. Film-makers, photographers, fashion designers, gamers, musicians and other types of creative practitioners are often operating across several jobs at the same time and re-orientating their skillsets to meet the urgency of the situation. This ‘learning by doing’ approach gives the sector a head start when it comes to the development of integrated value chains – such as film, music and animation. But, as we will show, it does compromise technical and specialist skills development.
- 3. Pioneering business models and skills in high growth sectors.** Nigeria is generating multiple digital start-ups and driving innovation in digital distribution platforms for emergent markets. This is most evident in the music and gaming sector, which is fusing freemium and subscription models to reach a fast-growing market of smart-phone users. It is also evident in the new generation of film-makers who have been inspired by the distinctive narrative and vernacular of Nollywood but eschewed its less than consistent approach to standards and its limited success in linking across into merchandising, gaming and the wider entertainment sector.
- 4. Traditional creative skills in crafts, textiles, writing and performing arts which give the Nigerian creative industries a distinctive personality and authentic voice.** Many of these skills are tacit and intangible – shaped by expression and collective memory, language and aesthetics. But they matter because they inform the creative process and locate the meaning of the content or product to the market. This is evident through Nollywood – it is the distinctive Nigerian-ness which fuels its success; and it is evident in music, where acts such as Olamide thrive through an embrace of their mother tongue. In Nigeria, the capacity to adapt traditional creative skills to the contemporary market place will be vital for future competitiveness and growth as a creative economy.
- 5. An openness to global trends and a huge pride in Nigeria’s growing stature as a creative nation.** This is most evident in a new generation of creative entrepreneurs who are beginning to collaborate, to share and to cluster, recognising that it is through knowledge exchange that ideas flourish and consistently excellent skills develop. The #buyNaijatogrowtheNaira campaign demonstrates a growing awareness of the need for coordination and consolidation if Nigeria is to reach its potential. Given the increasing stature of the creative industries as a success story where other sectors have failed, an opportunity exists to build a strong domestic market that indulges in a ‘created and made in Naija’ ethic. But to fully exploit this opportunity, the creative industries will need to excel in quality and be at least as good as foreign imports. This, as we will show, is skills dependent.

## Top Five Creative Skills Weaknesses

**1. Creative professions are under-valued** – they are not championed as a sector of achievement and progress by many communities. This means the creative industries is associated with informality, precariousness, and low pay. The exception here is the ‘celebrity culture’ associated with actors, musicians and even fashion designers. But success here is not associated with high levels of skill built through a formalised and standardised education and skills system. It is more associated with luck (e.g. Olajumoke, the bread-seller turned model), some element of hard graft, and perhaps a thread of nepotism. But the overriding perception in Nigeria is that creative professions are not ‘proper jobs’ and careers in backstage or behind camera roles are particularly under-valued.

**2. The creative industries as a whole lack formalisation, standardisation and coordination.** This is in part an outcome of the above-mentioned positioning of the sector – if it is not a serious and respected profession then why develop formal pathways to creative employment? It is also in part an outcome of the profile of micro and small enterprises in Nigeria overall - with low levels of registration, the lack of formal training and the absence of quality controls the norm. A further contributing factor is the high levels of copyright infringement, very weak enforcement, and under-developed intellectual property literacy across the creative industries and the market. This undermines the business model for many creative products and services, and thus reduces the requirement to build well managed, formalised and high skilled creative businesses. A major issue overall is that the education and skills offer in schools, further and higher education is simply not fit for purpose. The three main weaknesses which undermine the growth potential of the creative industries in the area of skills in Nigeria are introduced separately in the following points of weakness.

**3. Creative education is not encouraged in the schooling system.** The formal education system is very traditional in style. Pupils are rarely encouraged to challenge the teacher, to think independently, problem solve and collaborate. Where arts are present in schooling, the focus is more on traditional fine art rather than contemporary art practice or electronic arts, and global best practice is not influencing the curriculum. Creative entrepreneurship and the promotion of creative careers are very rarely supported, which in turn de-values the creative industries as a serious and respected sector.

**4. Creative skills provision is wholly inadequate across the further, tertiary and higher education sectors.** This is in part because these sectors inherit pupils from a school system which has not supported creative skills development. But it is also because the curriculum for creative industries activities is under-developed, and the provision of coherently designed, accredited and certified courses is absent. This results in a **lack of quality control and low levels of reform and innovation** – for example it is common for courses taught 25 years ago (in a pre-digital era) to still be in place. There are some differences in quality – e.g. the private universities tend to have more industry-relevant provision than public universities and there is some good practice in institutions such as the Pan Atlantic University). There are also some examples of reform and innovation – see Section 2 of this paper. However, from a demand-side perspective, a young creative talent today could not today be confident that the course they are on is relevant to the industry of their choice (e.g. that it is designed to match skills gaps or growth areas), that the course materials and teaching standards are on a par with those in other institutions in Nigeria or internationally, or that the equipment and resources available are industry standard. Many of the most innovative and successful creative talent in Nigeria received at least some of their education overseas (Nigeria spends over N1.5 trillion on students studying abroad), but this is not sustainable for long term sector growth and it positions the creative industries as the preserve of the privileged few. A further issue is the **lack of dedicated creative industries careers services**, skills or employment match programmes or professional trade and training bodies who can provide a brokerage and strategic development role in matching creatives to employers or in designing training programmes as part of a wider skills development framework for Nigeria’s creative industries.



## Top Five Creative Skills Weaknesses (cont.)

**5. Creative skills are predominantly learned on the job** – either through self-teaching or business-led training. While this is in some ways a quality of the Nigerian creative industries – with the energy and passion of creative entrepreneurs carrying them a long way toward sustainable careers – it is also a major weakness. This is because if Nigeria is to have a major creative economy, it needs a skills base that competes with the best creative skills bases elsewhere. In Nigeria today, there are **too many skills gaps**, technical skills (from tailoring to coding) are not to a competitive standard, and innovation skills (e.g. in use of materials or technologies) are under-leveraged. Every country has high levels of self-taught creative entrepreneurs and learning on the job is a critical component of professional development. However, in most instances it is a top-up on an existing skills base which has been developed through a systematic approach to course design and structure, where creatives gain accredited qualifications, and where access to accredited training with quality assurance continues in the workplace through the provision of a rich market of specialised creative training programmes, apprenticeships and a carefully designed internship offer. This in turn means that employers can gauge the level of skills of prospective employees and are not exposed to the risk (as they commonly are in Nigeria) of training an individual only for him or her to then move on to another firm. With a consistent level of training across the workforce, labour market mobility becomes an asset rather than a weakness. The lack of strong sector networks and trade bodies in Nigeria also limits the transfer of skills and knowledge and sharing is not yet a core business across the creative industries.

## Top Five Creative Skills Opportunities

The following are indicative opportunities which require further research, feasibility and partnership work. They are to be used as prompts for discussion

**1. Standardise and formalise – toward skills frameworks.** This can adapt UK and other international best practice frameworks. This is an extensive task, so the selection of targeted pilot activities would be a sensible first step – e.g. designing Level 2 qualifications for film-making and production, fashion design and animation. There is also an opportunity for curriculum change – from school to university- more effectively merging activities in science, technology, engineering, arts and maths – i.e. a STEAM approach.

**2. Specialise and target.** Nigeria has some specific strengths – e.g. in film, fashion and performing arts. Yet for each specialism there is a major skills gap – e.g. screen-writing for film or technical skills for fashion designer-makers. Targeted skills programmes for priority sectors could provide some quick wins and accelerate the process toward a more structured approach to the definition and delivery of quality skills. International partnerships – such as with the UK – will enable the introduction of best practice and initiate long-term partnership opportunities. Specific (and very diverse) opportunities cited by consultees include festival management, coding, fashion and technology, and script-writing.

**3. Build industry networks and skills match platforms.** The lack of information on available courses (and their quality), and the lack of a sector-focused approach to career development and recruitment mean that neither industry nor skills providers are sure of the quality of the skills offered by creative talent. A dedicated approach to promoting creative skills and advertising opportunities for employment would help to build a network and database approach to matching skills needs to talent and to identifying skills gaps as they arise. Key creative businesses can play a leadership role here – in designing and setting up a skills match platform for Nigeria.

**4. Incentivise apprenticeship and internship activities.** Currently, internships in Nigeria are relatively informal, mostly unpaid and tend therefore to perpetuate the lack of structure and professionalism which blight much of the creative industries. Piloting programmes of internships with university and industry partnership could enable internships to be an important and accredited part of the skills mix. This could also open up opportunities for student mobility programmes (e.g. which link students and industry between the UK and Nigeria). For vocational and technical skills, a programme of paid and accredited apprenticeships would go a long way to bridging skills gaps in some key creative sub-sectors.

**5. Broker targeted international partnerships** – focusing on ‘train the trainers’, co-design of skills frameworks and the development of long-term partnerships to build capacity and excellence in the Nigerian skills provision.

## Top Five Creative Skills Threats

**1. Do nothing** – accept that this is how Nigeria operates and there is little which can be done to initiate successful reform.

**2. Neglect wider structural issues** – e.g. copyright infringement, weak industry bodies, lack of clustering, distribution and infrastructure (e.g. lack of cinemas and venues)

**3. Fail to work holistically** – e.g. focusing on further education but not vocational schools for instance.

**4. Fail to work in partnership with industry (Nigerian and international)** – to co-design skills frameworks and achieve a balance between formal and informal learning pathways

**5. Disconnect in policy instruments** – e.g. investment in creative clusters without investment in skills and training to feed the cluster and build a sustainable local labour market (whether in Calabar or Jos, Kano or Port Harcourt).

## 2. Demand-side considerations:

The following section provides some reflections on the demand-side factors which are shaping creative industries skills landscape in Nigeria. Summaries are provided of key development issues expressed through consultations in Lagos, Abuja and Calabar.

### 2.1 Creative industries skills pathways in Lagos, Abuja and Calabar

In Table 1 below we summarise the ways creative talent is positioning and understanding skills for their career development. These are drawn from interviews and focus groups.

Table 1

	Examples from Lagos	Examples from Abuja	Examples from Calabar
<b>Skills pathway &amp; experience of young creative talent</b>	<p><b>Self-taught</b></p> <p><b>Self-taught</b> – “we have to go with what is available and then re-train on the job” (Spinlet).</p> <p><b>Private sector agencies</b> – e.g. Orange Academy focusing on advertising and branding skills. Lagos has a growing market of NGOs delivering courses – with varying levels of quality control and industry partnership.</p> <p><b>University education</b> (including education overseas in UK and US) – with Lagos State</p>	<p><b>Self-taught:</b></p> <p>“<i>trial and error</i>” (Ifesinachi, Environmental (visual) artist; “... anyone that passes through a Nigerian tertiary institution and has skills, learnt it on their own...” (Elnathan, Writer).</p> <p><b>University education</b> (local) “<i>I studied Painting in University of Nigeria, Nsukka.</i>” (#CreativeCities<sup>3</sup> Focus Group).</p> <p><b>Mentorship/Apprenticeship</b> – “<i>university of the streets</i>”, “<i>Idumota Film School</i>” ... (#CreativeCities Focus Group).</p> <p>Skills sharing in <b>network communities</b> e.g. Abuja Writers Forum.</p> <p><b>Short courses overseas:</b> “<i>If I travel, I have to look for short courses to do...</i>” (Ella Oladokun, Fashion Designer);</p> <p>“<i>I went to fashion school briefly in Dubai after I finished studying law...</i>”</p>	<p><b>Self-taught</b> via paid or free online resource on YouTube.</p> <p><b>Tertiary and Higher Education Institutions</b> E.g. Cross River University of Technology.</p> <p><b>Training or Mentorship</b> from e.g. Lagos trained talent working in Calabar.</p> <p>Training <b>on-the-job</b> by a creative business owner.</p> <p><b>Industry-led</b> training (short courses).</p> <p>University Education (e.g. University of Calabar).</p>

<sup>3</sup> Creative Cities is a training programme organised by the British Council in Abuja and Calabar to train cultural event producers i.e. people who run and manage creative sector events. IT has trained and is mentoring 50 people in each location.

	<p>University and Lagos Polytechnic providers of graduates to businesses which in turn are required to provide additional training –</p> <p><i>“what they lack in technical skills they more than make up in enthusiasm and passion”</i> (Christian Purefoy, Batta Box).</p>	(Wanger Ayu, Designers’ Marketplace).	
<b>Perception of quality &amp; relevance of training received</b>	<p><i>“It is improving but we can’t guarantee the quality unless we go to London or somewhere but there is so much missing”</i> (Lagos creative workshop).</p>	<b>University Education content needs updating</b> – <i>“I studied Graphics Design...learnt in school in analogue. I had to acquire digital graphics design skills after university.”</i>	<p>Training on-the-job, &amp; mentorship skills acquisition pathways has been relatively effective.</p> <p><i>“In my department of Theatre Studies at UNICAL, they taught us a lot about costume &amp; make-up, and it has helped me a lot.”</i> (#CreativeCities Focus Group).</p>
<b>Access to top-up professional development</b>	<p>There is a growing number of independently provided courses – most often led by private enterprises which lack formal accreditation. Exceptions here include international providers such as SAE<sup>4</sup> – which is a</p>	<p><b>Creative Skills workshops</b> are growing in popularity - e.g. British Council-led – but provision is piecemeal and ‘comes and goes’.</p> <p>Professional development tends towards personal relationships –</p> <p><i>“if you want to develop yourself (after university), you need to go to the right people, the right mentors, be motivated...they are not things you come out with from school.”</i></p>	<p>International organisation-led creative skills workshops e.g. British Council-led.</p> <p>Industrial attachment with NGOs e.g. James Henshaw Foundation (Theatre Arts).</p>

<sup>4</sup> <http://www.sae.edu/gbr/>

	<p>market leader for accredited courses in audiovisual and media – up to degree level.</p> <p>Most professional development is self-taught or through in-house training by larger firms.</p>	(#CreativeCities Focus Group).	
<b>‘Are your skills valued?’</b>	<p><i>“Creative skills are not valued. Even by my peers. It is like ‘this is not a proper job’, or ‘your creative skills count for nothing alongside my technical skills”</i> (Lagos creative business workshop).</p> <p><i>“It is changing – there is a growing professional community. But we still can’t find the people we need – we have to outsource some technical skills to Europe or bring in crew from South Africa”</i> (Spinlet).</p>	<p>Societal attitude – skills in creative industries <i>“are considered inferior to others (engineering, medicine, law, etc.)”</i>.</p> <p><i>“...when you say you are a creative artist, they look at you and laugh. When you say you are a dancer, you are called a ‘dan iska’...so there are issues that affect the promotion of creative arts (and skills) in Nigeria.”</i> (#CreativeCities Focus Group).</p> <p><i>“If you are not a celebrated artist, you are perceived as a vagabond – you are on your own.”</i> – Ifesinachi, House 33 Gallery, Abuja.</p>	<p>There is a <i>“dearth of technical and creative skills”</i> due to <i>“inadequate training to prepare graduates for employment &amp; entrepreneurship”</i> and the local market &amp; economy needs to grow to incentivise skills development. (James Henshaw Jr. Theatre Arts).</p>
<b>‘Are you part of a network or</b>	Some formalising networks – e.g. Fashion Designers	Examples include Abuja Writers Forum; Society of Nigerian Artists; Environmental Arts	Examples include Creative Cities Forum (BC); Informal groups as

<p><b>community where skills are exchanged?’</b></p>	<p>Association of Nigeria (FADAN). Plus growing business to business exchange. This is informally – e.g. friends and a growing creative ‘scene’ (for Nollywood this is a very complex social and business network). Plus brokered – e.g. via CCHub or Enterprise Creative.</p>	<p>Collective Foundation.  <i>“I go <b>online</b> to get a lot of resources and <b>network...</b>”</i>          (#CreativeCities Focus Group).</p>	<p>a spin-off of the Creative Cities Forum.</p>
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## 2.2 Case Study Lagos

### Spinlet, digital media company

**Spinlet** is a digital media company based in Lekki, Lagos, focusing on Africa-centric music content. Spinlet’s primary service is music streaming and downloads available globally via browser at [spinlet.com](http://spinlet.com), and the Spinlet app on iOS and Android. Spinlet’s technology allows the consumer to purchase, listen, share and discover new music while offering integration and storage of the user’s music library on their mobile device. As at October 2015, the Spinlet app had been downloaded nearly 2 million times, positioning Spinlet as a real success story for the Nigerian creative economy and a major platform for creative talent from across the country and regionally - it has leveraged relationships with local artists to acquire, market, promote and monetise their digital content globally (120+ countries).

The business model here - with a freemium to premium service - is delivered by a core team of programmers, engineers, legal and communication professionals, with the content playing a starring role. This team has been carefully recruited with an emphasis on graduates from universities overseas (e.g. UK), plus headhunting from the small but growing talent pool available in the Nigerian creative industries (notably digital, TV / Media and advertising). However, significant on-the-job training is also provided - to ‘polish’ technical and commercial skills - particularly for those educated in Nigeria. It has also been necessary to *“off-shore technical and creative skills”* - with the entire technical ‘back office’ run from Finland and production teams imported from South Africa and elsewhere when it has proved *“difficult to recruit business ready talent locally”*.

Spinlet has delivered some training and advisory sessions locally - to build awareness of sector opportunities and emphasise the importance of the right skills base. However, as Rotimi Fawole, General Counsel/Head of Business Development at Spinlet puts it: *“It is far harder to grow a business in this space when so much extra work has to go into recruitment and then training”*.

## 2.3 Case Study Abuja

Elnathan John, creative writer & author, *Born on a Tuesday* (2015, Cassava Publishers)

Elnathan John, though formally trained as a lawyer, is a creative writer who has published numerous articles as a culture reporter in magazines and newspapers, and more recently, a novel (fiction). For Elnathan, the proliferation of the internet and digital media technologies (mobile telephony), has opened up the creative landscape in Nigeria – to practitioners and arts enthusiasts alike. However, with regards to skills development, there are “structural difficulties” in the publishing sector that precede what he deems an obvious skills gap.

*“I can’t talk about the quality of skills - there are no skills”,* he says, *“any one that passes through a Nigerian tertiary institution and has skills, learnt it on their own or had an exceptional lecturer”.* Elnathan opines that avenues to acquire excellent creative writing skills in Nigeria are limited, as *“people would often have a writer in the family”* or *“parents buy them the right kind of books and send them to the right kind of schools”* (presumably overseas).

According to Elnathan, the skills gap in publishing sectors are found in the lack of publishers who are well established to compete internationally; a challenge preceded by a dearth of professional editors, book designers, publicists & marketers, and an effective distribution network channel. The best practices Elnathan has adopted in navigating these overarching difficulties include: *“using a lot of social media”* to market his book; contributing on other publishing platforms (including internationally) to feed the publicity of his novel; getting his book printed outside Nigeria to ensure the physical product is of international standard in quality etc. *“In Nigeria, people try to find ways around broken systems”,* he concludes.



### 3. Supply-side considerations

The following provides a summary of the supply-side landscape of creative skills provision in Nigeria. It is based on consultations in Lagos, Abuja and Calabar, plus desk-based research to identify key providers and describe the current creative industries skills offer. An early stage database is provided as an additional outcome of this research – where we have mapped organisations currently involved in the supply of creative industries skills<sup>5</sup>.

**Overall, provision is very complex and under-coordinated.** For example, the sheer number of key Government bodies and NGOs with a remit on education and skills includes the Federal Ministry of Education, National Mass Education Commission (NMEC), State Agencies for Mass Education (SAMEs), National Commission for Nomadic Education (NCNE), National Teachers' Institute (NTI), National Open University of Nigeria (NOUN), National Bureau of Statistics (NBS), National Planning Commission (NPC) and Nigerian National Council on Adult Education (NNCAE). There are also over 100 universities in Nigeria, with just under half of these privately run and the rest either State or Federal-run. In addition, there are many hundreds of short courses, often run by small training companies, too often offering poor quality.

#### 3.1 Tertiary (Further Education) Provision

Polytechnics in Nigeria are pivotal to skills development for the creative industries. A key limitation is that among the few institutions that offer Arts & Design courses, the offerings revolve mostly around a narrow range of creative sectors to the neglect of others. For example, where Fine Art, Graphics Design, Sculpting, Painting, may form the major skills offering, other sectors such as, Music (production, management, etc.), Filmmaking, Games Design & Development, Animation, and more contemporary creative digital media skills, are evidently lacking presently. Yaba College of Technology in Lagos is one exception that in addition, offers Fashion & Textile Design, and consultees intermittently referred to this institution during the research. Federal Polytechnic, Auchi, is another institution that consultees flagged as offering skills programmes for the creative industries in Nigeria. However, similar to the others, the departments in the School of Art and Industrial Design are limited to Graphics & Textile, Painting & General Arts, and Sculpture & Ceramics – the visual arts.

Overall, Nigerian tertiary institutions will do well to scale-up and diversify on creative skills development by offering a more varied and up-to-date course provision which effectively meets demand in the creative industries. Partnership with industry would also help to ensure courses are more fit for purpose in a fast-changing sector. Polytechnics, being highly practiced-based spaces for learning, have the potential to contribute enormously towards bridging the skills gap in Nigeria's creative industries.

NB. See skills supply database in Appendix 2 for a list of tertiary institutions offering creative industries courses in Nigeria.

#### 3.2 Vocational Education and Training

Vocational education and training in Nigeria covers a variety of sectors in the creative industries, especially areas where tertiary and higher institutions have yet to establish a coordinated and industry-driven offer. From filmmaking to fashion design, games and animation, to advertising, the vocational sector offers the most eclectic skills mix in Nigeria. Examples of key organisations in Nigeria's vocational education landscape include: National Film Institute (Jos), Orange Academy (advertising), O2 Academy (advertising), Lufodo

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<sup>5</sup> However, we are aware that this is a very limited resource at this stage and would benefit from a more detailed mapping process if, for example, partners saw fit to establish a comprehensive creative industries skills map for Nigeria.



Academy of Performing Arts, PEFTI Film Institute, Mainframe Film & Media Institute (to launch 2016), and Nigeria Institute of Journalism.

There is no formal standardisation of vocational skills training for the creative industries in Nigeria. The training institutions vary from informal and small-scale one-on-one crafts or dressmaking tutorials, to notionally accredited organisations with authority to confer diplomas and professionally recognised certificates. Given this diversified and semi-structured nature of the vocational skills supply landscape, quality benchmarks tend to be difficult to ascertain - especially in areas where no regulatory body is visible. In Ella Bernard's fashion school in Abuja for instance, *"at the end of their training with us, we give students a certificate of completion and participation..."*. These certificates are not formally affiliated to the Nigerian Universities Commission or any other professional body, despite the fact that the individuals who "graduate" from this organisation will contribute to Nigeria's creative industries skills landscape in fashion. The challenge is not that Ella Bernard does not want to be accredited/recognised as a professional skills transfer organisation, rather *"we do not have a body that regulates these things, that I can go to and say give me the power to issue certificates"*. The cost of accreditation is also a major barrier to small scale skills providers keen to demonstrate quality but unable to afford to do so.

A key example of a relatively formalised vocational skills institution is O2 Academy. The founder, Ozone Mbanefo, explains that what differentiates studying advertising at O2 academy from a Nigerian university offering a similarly named programme is that *"an average O2 academy student is thinking in terms of breaking the rules. Our modes of training are hands-on practical. You don't sit them down to start explaining the theories of advertising. We get them to start creating...guide them, and show them how it's being done."*

In terms of Certificates & Accreditation: *"we are certified by the Advertising Practitioners Council of Nigeria (APCON) and Association of Advertising Agencies Nigeria (AAAN); with the Nigerian Universities Commission (NUC), we are in the process of getting our certification as a diploma course. But we are not here to give people certificate...I tell my students that if I give you powerful certificate and your content is not speaking, it's a problem for me...because you won't be able to add value..."*

### 3.3 Higher Education

Creative industries skills provision in the Nigerian higher education system is, as with the tertiary sector, skewed toward certain sectors and neglectful of others. The most common creative industries-related programme across both public and private higher institutions in Nigeria is "Mass Communication." The course content is a mix of learning in print and broadcast media, combined with adjuncts such as Public Relations & Advertising. This programme is not specialist and is barely industry-driven.

In addition, some key institutions also host creative arts and media departments. These include: University of Nigeria, Nsukka, University of Benin, Pan Atlantic University, University of Port Harcourt, University of Lagos, and a host of other federal and state universities. The creative programmes offered in these institutions range from Painting, Fine Arts and Sculpting, to Theatre/Performing Arts (in some) and Textile Design. Visibly absent from the list again are digital-technical skills in Game Design, Animation and Web Design & Development, to mention a few. Fashion Design is another sector that is conspicuously absent from the Nigerian higher education creative skills provision. This sector has mostly depended on skills transfer in the vocational and industry-led categories. Transversal skills are also under-developed – e.g. in creative management and entrepreneurship.

The consensus among consultees regarding the contribution of universities to the creative industries skills landscape in Nigeria, is very under-leveraged. Below are a few key quotes that summarises consultees' views:

*Outdated curriculum... "I studied Graphics Design in the university, but in the analogue format. I had to top-up my skills to learn in digital. They still teach analogue Graphic Design today" – a workshop participant in Abuja.*

*"The universities give you a foundation that is very lacking... I make up for this through mentorship. Our universities have industrial attachment programmes, but we know that they don't really work; because you go to the place where you've been posted, they don't give you the attention required. You are there the number of weeks or months, they sign-off your paper, and you go!" - another Abuja workshop participant.*

Bridge gaps in university skills programmes...*"Creative Writing is not offered as a programme – no department of Creative Writing. People do not get degrees in Creative Writing."* -Elnathan John, Writer.

Creative skills acquisition in Nigerian universities is mostly theory-based and less practical says Eddie Madaki of iBlend (integrated marketing communications consultancy)...*"our schools, we really just go in there to pass!"* Hence, graduates are ill-equipped to meet the practice-demand of the industries. To circumvent this challenge, respective industries proceed to re-train the talents they recruit from these institutions.

One consultee offered Baze University, a private institution, as an example of best practice for creative skills development in Nigeria's higher education system...*"they actually bring their creative department students out to our studios. We didn't get this opportunity when we were in school. ...they have a studio in their university, but they come out to our own studio, book sessions, pay us as resource persons to teach them how to use studio equipment, editing, sound effects, and even commission them to produce mini-documentaries as part of their curriculum in the school."*

### **3.4 Industry-led provision**

Gaps in the tertiary and higher education skills landscape, combined with poor quality and low levels of standardisation in the vocational training system, have made it imperative that skills are effectively developed within industry. This is otherwise known as on-the-job learning. Majority of the consultees on this rapid assessment study acquired their skills through self-taught or mentorship methods, by learning on the job, and sometimes supported by open access resources online. Others have been trained or re-trained by their respective employers in industry. The festival and events sector is also a pioneer for voluntary programmes and internships, building the future creative workforce through engagement with emerging talent. This of course is in the interests of the sector and of individual organisations, but some organisations go a step further, championing young talent and providing a platform for skills and personal development. Lola Shoneyin – Founder, Ake Book and Arts Festival, Nigeria – is such a creative champion, working tirelessly to support the skills development of her team and wider communities of talent.

Another good example is Eddie Madaki of iBlend who talks about having to re-train newly recruited talents to meet the creative demand of his marketing and communications agency...*"I can advertise for a copy writer, I may get people qualified by their discipline from school, but they know nothing about copywriting. We find mostly that if you want to get the best out of your staff, you have to train and train again."*

Environmental Visual Artist, Ifesinachi says...*“I didn’t have the opportunity of being taught in a professional manner. Everything was trial and error.”*

Industry-driven forums, communities, and networks are also avenues for creative skills acquisition. A consultee at the Abuja workshop explains...*“I belong to Abuja Writers Forum and I have been able to perfect my writing skills from the workshops I attended. Both intermediate and advanced. Then I go online to get resources, and I network with people in the same arts community to get new ideas.”*

## Supply Side Case Study Calabar

**Babson Ajibade, Professor, Department of Visual Arts & Technology, Cross River University of Technology (CRUTECH)**

The Department of Visual Arts & Technology is tucked behind one of the student halls, amidst an array of larger-than-life-size sculptures on the front porch - projects of the department’s alumni. The courses offered in the department include: Sculpting, Painting, Ceramics, Textile Design, and Graphics Design. They are re-accredited by the National Universities Commission (NUC) every five years – *where “we upgrade the curriculum, our spaces, and the equipment”* (Prof Ajibade, Consultee).

Best practice – sending members of staff overseas (e.g. studios in London) to upgrade their skills and return to update course content in the department. In addition, unlike most higher institutions, the department waives the prerequisite of Arts at O’ Level for entry into the institution. *“Interest is enough”* says Prof Ajibade, regardless of whether you have a science or commercial background. In a cross-section of chats with incumbent students, an entrepreneurial flair and passion was evident – many spoke about plans to set up their private studios upon graduation from the university.

However, although there are members of staff to facilitate each of the programmes in the department, Prof Ajibade explains that some gaps still exist. *“We need key staff in certain areas, but funding is critically unavailable.”* To ameliorate the adverse impact of these gaps, *“we get adjunct staff to fill the gap, and invite external examiners every semester to help us reappraise ourselves...it’s a balancing act.”* Over all, the Department of Visual Arts & Technology at CRUTECH is a highly practice-based space for skills development, an important factor in producing hands-on graduates that would enrich the fabric of Nigeria’s creative industries.

## 4. Benchmarking and Partnership

Nigeria and the UK remain very connected – as trading partners, through the Nigerian diaspora, and, increasingly, through cultural collaboration. For creative industries skills, the UK is a primary destination for education and training for Nigerian creative talent – with many of the leading Nigerian creative businesses led by alumni of UK universities, some of which are actively seeking ways to develop activities in Nigeria. The UK is also a key provider of off-shore skills to the Nigerian creative industries and there are some examples of on-shore partnerships – e.g. through co-production activities in film undertaken in Nigeria.

Yet UK/Nigeria relationships **lack structure and coherence**. For example, knowledge in the UK of the opportunity to do business in Nigeria or for UK education institutions to develop partnerships with organisations in Nigeria, are under-developed. The issue of ‘**absorption capacity**’ is also holding back some partnerships – e.g. the perceived lack of organisations in Nigeria capable of delivering creative industries skills activities with the UK. This is an outcome of the level of expertise, formalisation and perceived quality provided by Nigerian institutions. Whereas in the UK creative industries skills are delivered within clear delivery frameworks, with reasonably coherent approaches to quality control and accreditation; in Nigeria they are not. Or whereas in the UK creative employers have a clear working relationship with education and skills agencies, industry networks are strong, and the matching of skills needs to skills provision is, while imperfect, reasonably effective; in Nigeria employers themselves are the main providers of training and they too rarely have benefited from formalised training themselves.

This means the opportunity for UK / Nigeria partnership in creative industries skills development is very significant, albeit fraught with a range of development challenges. In **Table 2** below, we set out some opportunities for a coordinated partnership which will enable Nigeria to benchmark its creative industries skills offer with the UK, which in turn will enhance skills development and, consequently, growth and competitiveness for their creative economy.

**Table 2 – Connecting UK and Nigerian Opportunities across the Creative Industries Skills Landscape**

Type of creative skills	Example of UK Offer	Example of Nigeria Offer	Example of Opportunity for partnership
<p><b>Creative education in schools</b></p>	<p>Cultural organisations operating as education partners</p> <p>Dedicated programmes – e.g. film education via IntoFilm programme; or Music hubs</p> <p>Dedicated support agencies to enhance creative education across schools – e.g. A New Direction and The Mighty Creatives</p>	<p>Some independent schools offering arts and creative activities.</p> <p>Growing informal education sector with extra curricula arts and creative activities.</p> <p>Some examples of creative businesses and cultural organisations developing outreach in schools.</p>	<p>Creative training for teachers and pilot creative curricula design connecting UK and Nigeria expertise.</p>
<p><b>Arts and humanities education in further education.</b></p> <p><b>Technical and employability skills.</b></p>	<p>Advanced and comprehensive range of qualifications across arts and humanities – covering all areas of the creative industries.</p> <p>Advanced technical qualifications offer – to degree level.</p> <p>Growing apprenticeship programme – e.g. via Creative Employment Programme – £15m fund to support the creation of traineeships, formal apprenticeship and paid internship opportunities in England for young unemployed people aged 16-24.</p> <p>New dedicated platforms – e.g. National Creative Industries College at High House Production Park.</p> <p>NGOs delivering technical skills to degree standard – accredited and standardised – e.g. SAE Institute.</p> <p>Sector skills bodies – including Creative Skillset, the Sector Skills Council; and</p>	<p>Growing NGO sector providing technical and employability skills – e.g. Orange Academy (for advertising and brand development).</p> <p>Increase in specialist creative industries schools and colleges – e.g. Lufodo Performing Arts Academy, Lagos.</p> <p>Increase in appetite for industry to partner education institutions.</p>	<p>Technical assistance to develop a creative skills framework / programme.</p> <p>Capacity building for NGOs – to improve and standardise the offer.</p> <p>Co-delivery between UK and Nigerian NGOs for priority skills needs.</p> <p>Policy guidance on skills frameworks, course design and structuring skills investment funds.</p> <p>Dedicated guidance on the skillsets needed for investment readiness in the creative industries – linked directly to available funds such as those administered by Bank of Industry.</p>

	<p>Creative and Cultural Skills – the National Skills Academy for Creative and Cultural. These bodies drive quality assurance activities, advise on standards, build industry relations and, for Skillset, distribute funding for creative skills (Creative Skills Investment Fund).</p>		
<p><b>Higher Education.</b></p>	<p>Global leader in range and quality of creative industries courses – to post-doctorate level. This includes excellence in teaching, research and industry partnership. It also includes many specialised courses and institutions across the creative industries – from the Royal Academy of Dramatic Art to Glasgow School of Art; Ravensbourne College to Leeds College of Music.</p> <p>Dedicated research and development programmes – e.g. via the Arts and Humanities Research Council.</p> <p>Growing industry partnership – e.g. via knowledge and technology transfer initiatives; incubation programmes and creative entrepreneurship activities.</p>	<p>Some evidence of reform and the development of industry standard diplomas and degrees – e.g. <b>Yaba College of Technology (Fashion Design etc.), Cross-River University of Technology (Sculpting, Textile Design, Painting, etc.)</b></p> <p>Evolving leadership role for universities such as <b>Redeemers University (private), Baze University (private), University of Nigeria, Nsukka (UNN), Pan-Atlantic University</b> – which are positioning themselves as creative industries specialists.</p> <p>Industry playing a more proactive role in recruiting students from specific institutions – e.g. Lagos State Polytechnic providing talent pathways to digital and media businesses.</p>	<p>Technical assistance to design courses and train a new generation of educationalists for the creative industries.</p> <p>Brokered industry partnerships – between UK and Nigerian institutions and businesses.</p> <p>Student mobility activities – e.g. offering international internships.</p> <p>Provision of UK courses in Nigeria – from summer schools to full co-delivered degree-level courses.</p>
<p><b>Industry provision and partnership</b></p>	<p>Strong sector trade bodies and guilds – shaping and in many cases offering skills development.</p> <p>Advanced technical provision co-designed by industry and education / skills partners.</p> <p>Growing business to business partnership and networking – from National Creative Industries Federation to local hubs and clusters. These are providers of skills</p>	<p>Growing industry-led skills provision – albeit mostly on a business by business basis with little coordination across industry.</p> <p>Growing voluntary and internship programmes – building capacity and confidence for young talent.</p> <p>New skills and capacity building agencies such as Enterprise Creative – providing business support and enhancing</p>	<p>Business to business exchange – e.g. peer review of skills needs and shared approaches to skills development.</p> <p>Talent exchange platforms – where young creatives meet, exchange ideas, explore business development opportunities,</p>

	awareness, platforms for skills and knowledge exchange.	entrepreneurship skills. Very fast paced creative start-up scene where skills are more openly shared and traded.	which in turn lift capacity and improve skills. Gender sensitive skills provision – ensuring women and men have equal access to skills across the creative industries.
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## 4.1 Toward the T-Shaped Creative Worker

*'The ideal worker of the next decade is "T-shaped"—they bring deep understanding of at least one field, but have the capacity to converse in the language of a broader range of disciplines. This requires a sense of curiosity and a willingness to go on learning far beyond the years of formal education. As extended lifespans promote multiple careers and exposure to more industries and disciplines, it will be particularly important for workers to develop this T-shaped quality.'* (Institute for the Future, Future Work Skills)<sup>6</sup>

This paper has provided a rapid assessment of the creative industries skills landscape in Nigeria. It has shown that the creative industries in Nigeria are poised for a period of very high growth, but that this growth will only be sustainable with a dedicated approach to skills development – as a pillar for the creative economy. The challenge in Nigeria is to build a creative workforce where creative workers collectively and individually have **T-shaped skills** which combine global standard specialism, technical excellence, and a bundle of cross-cutting and enabling skills such as in management and entrepreneurship.

This will require reform to the skills landscape across the 'value chain' – from ideation to distribution and sale. It will also require a much more partnership-driven approach within industry and between industry and education and skills providers. Broadly, and in conclusion, the major development challenges relate to:

- **Supply-side considerations** - the provision of learning pathways, with significant under-development of systematic and coordinated approaches. This includes the widespread lack of formalised training and accreditation, with related issues of quality control and limitations on the extent to which skills provided are 'industry ready'. It also includes the under-connectedness of training organisations – which limits institutional knowledge exchange, the dissemination of best practice, and the mobility of both trainers and students. In addition, capacity issues and inadequate facilities severely limit the ability of organisations to build diverse and wide-reaching courses, to establish and nurture strong relationships with industry and to generate distinctive learning packages for students.
- **Demand-side considerations** refer to the growing and diversifying talent base seeking training and skills development in the creative industries. This includes young people in full- or part-time tertiary education (e.g. colleges); creative practitioners who are self-employed or yet to formalise their practice; and creative employees who are working for creative firms and who are seeking or would benefit from skills and professional development.

Increasingly, creative businesses depend on networks and collaborative platforms for their growth and development – as a way of building markets, consolidating and diversifying value chains, mobilising innovation, and exchanging knowledge and skills. Such networks and collaborative platforms are not limited to local contexts – powered by digital technology, they are increasingly global in scope, with creative businesses operating in a global marketplace where the exchange and flow of knowledge and skills is vital for growth and competitiveness to be achieved and for this to be achieved in ways that are inclusive, intercultural and fair.

In Nigeria, the creative industries will provide important trade opportunities for Nigeria – with scope to become major contributors to GDP as well as a means to promote cultural distinctiveness, build confidence and foster wider processes of civil engagement and innovation. The sector will not only support market and exports diversification, but they also offer a wide range of high value-added services that to add value to the overall knowledge economy. Moreover, the rapid ongoing development of digital technologies will continue to

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<sup>6</sup> Institute for the Future, (2011), Future Work Skills 2020.



open up new distribution channels –domestically and for export. Nigeria is already well known internationally for its creative industries sector, but it is not converting this into the **development of a cohesive and structured industry**. With the right skills offer, the sky literally is the limit.

## Appendix 1. Acknowledgements and List of Consultees

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Unoma Giese, Creative Cities, Abuja  
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Victor Anoliefo, Literature, Abuja  
Wana Udobang, writer, Lagos  
Wanger Ayu, creator, Designers Marketplace, Abuja.

## Appendix 2. Supply-side database

	Institution	Type	Location	Creative Industry (Area)	Courses/Prog. Offered	URL
1	Abia State Uni	Higher Ed (public)	Abia	Social Sciences	Mass Communication	<a href="http://www.absu.edu.ng/?page_id=1139">http://www.absu.edu.ng/?page_id=1139</a>
2	African University of Creative Arts	Vocational	Lagos	Arts, design, fashion, and media & performance	Yet to launch	<a href="http://www.au-ca.org">http://www.au-ca.org</a>
3	Ahmadu Bello University	Higher Ed (public)	Zaria	Department of Theatre and Performing Arts	BA Theatre and Performing Arts; PG: Development Communication; Home Video Production; PGD Theatre for Development; MA Development Communication; MA Theatre & Performing Arts; PhD Development Communication; PhD Theatre & Performing Arts	<a href="http://tpa.abu.edu.ng/#">http://tpa.abu.edu.ng/#</a>
4	Ai Multimedia Academy	Vocational	Lagos	Multi-media	3D animation; Digital Editing; Visual Effects; Graphics & Web Design; Cinematography; Multimedia design; Motion Graphics	<a href="http://www.aitrainings.com/">http://www.aitrainings.com/</a>
5	Ajayi Crowther University	Higher Ed (private)	Oyo	Faculty of Social Sciences	BSc Communication & Media Studies	<a href="http://www.acu.edu.ng/index.php/faculties/faculty-of-social-sciences">http://www.acu.edu.ng/index.php/faculties/faculty-of-social-sciences</a>
6	Ambrose Alli University	Higher Ed (public)	Ekpoma	Arts	Department of Fine and Applied Arts	<a href="https://www.aauekpoma.edu.ng/index.php?option=com_content&amp;view=article&amp;id=179&amp;Itemid=286">https://www.aauekpoma.edu.ng/index.php?option=com_content&amp;view=article&amp;id=179&amp;Itemid=286</a>
7	American University of Nigeria	Higher Ed (private)	Adamawa	School of Arts & Sciences	Communication & Multimedia Design; Advertising; Journalism; Writing; Multimedia Design; Television/Film	<a href="http://www.aun.edu.ng/academics/schools/sas">http://www.aun.edu.ng/academics/schools/sas</a>
8	Anambra State University (now Chukwuemeka Odumegwu Ojukwu University)	Higher Ed (public)	Anambra	Arts	Music; Theatre Arts; Arts Education	<a href="http://coou.edu.ng/academics/">http://coou.edu.ng/academics/</a>
9	Arena Multimedia Training Institute	Vocational	Lagos	Computer Animation	Animation & Multimedia; 2D Design; 3D Design; Web Designing; Video Editing	<a href="http://www.aptech-ng.com/arena/courses_amps.htm">http://www.aptech-ng.com/arena/courses_amps.htm</a>
10	Asiko Arts School (Lagos Int'l Art School)	Vocational	Lagos	Arts	No specific course details	<a href="http://www.asikoartschool.org">http://www.asikoartschool.org</a>   <a href="http://www.ccalagos.org">http://www.ccalagos.org</a>

11	Auchi Polytechnic	Tertiary	Delta	Arts	Graphics & Textile; Mass Communication; Painting & General Arts; Sculpture & Ceramics	<a href="http://auchipoly.edu.ng/index/?page_id=39">http://auchipoly.edu.ng/index/?page_id=39</a>
12	Babcock University	Higher Ed (private)	Ilishan-Remo	Department of Music & Creative Arts; Department of Mass Communication	BA Music; Bsc Mass Communication	<a href="http://www.babcock.edu.ng/publications/Forms%20and%20Results/AdmissionAdvertFor2016-2017.pdf">http://www.babcock.edu.ng/publications/Forms%20and%20Results/AdmissionAdvertFor2016-2017.pdf</a>
13	Back and Better	Vocational	Lagos	Craft	Necklace Stringing; Beaded Bags and Slippers; Beaded traditional Blouse & Crown	
14	Benson Idahosa University	Higher Ed (private)	Benin	Faculty of Social & Management Sciences	Mass Communication	<a href="http://www.biu.edu.ng/admissions/academic-programmes/">http://www.biu.edu.ng/admissions/academic-programmes/</a>
15	Benue State University	Higher Ed (public)	Benue	Department of Theatre Arts	Theatre Arts	<a href="http://www.bsum.edu.ng/web/theatrearts.php">http://www.bsum.edu.ng/web/theatrearts.php</a>
16	Bim Beads	Vocational	Lagos	Craft	Beads Design training	<a href="http://bimbeads.com/">http://bimbeads.com/</a>
17	Bode Lawson School of Photography	Vocational	Lagos	Photography	Portraiture; Still Life; Landscape; Fashion; Lifestyle; Architectural; Wildlife; Sports; Art; Photojournalism; Events	<a href="http://bodylawsonstudios.com/blog/index.php/a-career-as-a-professional-photographer-3/">http://bodylawsonstudios.com/blog/index.php/a-career-as-a-professional-photographer-3/</a>
18	Bowen University	Higher Ed (private)	Osun	Department of Human Communications   Department of Communication & Performing Arts	Mass Communication; Communication Arts; Music; Theatre Arts	<a href="http://bowenuniversity.edu.org/pages.php?page_id=12">http://bowenuniversity.edu.org/pages.php?page_id=12</a>
19	Caleb University	Higher Ed (private)	Lagos	College of Social and Management Sciences	Mass Communication	<a href="http://calebuniversity.edu.ng/pages.php?id=52&amp;parentid=65">http://calebuniversity.edu.ng/pages.php?id=52&amp;parentid=65</a>
20	Caritas University	Higher Ed (private)	Enugu	Faculty of Management & Social Sciences	Mass Communication	<a href="http://www.caritasuni.edu.ng/faculties/management-social-sciences/industrial-relations-and-personnel-management">http://www.caritasuni.edu.ng/faculties/management-social-sciences/industrial-relations-and-personnel-management</a>
21	Covenant University	Higher Ed (private)	Ogun	College of Business & Social Sciences	Department of Mass Communication	<a href="http://covenantuniversity.edu.ng/Colleges/CBSS#.VuGeGzIfG4">http://covenantuniversity.edu.ng/Colleges/CBSS#.VuGeGzIfG4</a>
22	Crawford University	Higher Ed (private)	Lagos	College of Business & Social Sciences	Marketing; Mass Communication	<a href="http://www.crawforduniversity.edu.ng/cbss/programme/">http://www.crawforduniversity.edu.ng/cbss/programme/</a>

23	Cross-River University of Technology	Higher Ed	Cross-River	Visual Arts & Technology	Painting; Sculpture; Textile Design; Ceramics; Graphics	<a href="http://crutech.edu.ng/vat/aboutus.htm">http://crutech.edu.ng/vat/aboutus.htm</a>
24	Darey Photography	Vocational	Lagos	Photography	Basic Photography; Wedding Signature Shooting; Creative Light, Shadow, & Motion Technique	<a href="http://www.oludare.biz/school-of-photography/courses/">http://www.oludare.biz/school-of-photography/courses/</a>
25	Delta State University	Higher Ed (public)	Delta	Arts	Art Education; Crafts; Digital Media Arts; Graphics Design; Painting; Photography; Sculpture; Music	<a href="http://www.deltastate.edu/college-of-arts-and-sciences/art/">http://www.deltastate.edu/college-of-arts-and-sciences/art/</a>
26	Del-York Film Academy (works with New York Film Academy)	Vocational	Lagos	Film	Producing; Music Video Production; Creative Design; Set Design; Film Making; Screen Writing; Final Cut Pro	<a href="http://www.delyorkinternational.com">http://www.delyorkinternational.com</a>
27	ECWA Bingham University	Higher Ed (private)	Nassarawa	Communication	BA Mass Communication	<a href="http://www.binghamuni.edu.ng/contactus.php">http://www.binghamuni.edu.ng/contactus.php</a>
28	Elizade University	Higher Ed (private)	Ondo	Faculty of Social and Management Sciences	Mass Communication	<a href="http://www.elizadeuniversity.edu.ng/admissions/undergraduate-courses.html">http://www.elizadeuniversity.edu.ng/admissions/undergraduate-courses.html</a>
29	Eloquent Touch Media	Vocational	Lagos	Media	Graphic Design & Brand Training; Printing/Packaging & Publishing; Digital Marketing Fundamentals; Website Design & Development Training.	<a href="http://www.eloquenttouchmedia.com/training.php">http://www.eloquenttouchmedia.com/training.php</a>
30	Fade to Black Academy	Vocational	Lagos	Film (editing)	Comprehensive Study of Final Cut Pro X	<a href="http://fade2blackacademy.com/">http://fade2blackacademy.com/</a>
31	Fashion Art and Creatives Academy (House of Henri)	Private (Vocational)	Lagos	Fashion	Fashion Design; Bridals; Soft furnishing & interior decoration; jewellery craft; makeover artistry; photography; events planning; Modelling	<a href="http://www.fashionandartacademy.com/">http://www.fashionandartacademy.com/</a>
32	Fashion Development Agency	Private	Lagos	Fashion	Principles and element of fashion design; Draping & flat pattern cutting; Setting up a fashion business; Garment construction etc.	<a href="http://www.bellanaija.com/2012/08/fashion-development-agency-presents-its-end-of-the-year-training-session-with-acclaimed-nigerian-fashion-designer-ituen-basi/">http://www.bellanaija.com/2012/08/fashion-development-agency-presents-its-end-of-the-year-training-session-with-acclaimed-nigerian-fashion-designer-ituen-basi/</a>
33	Fountain University	Higher Ed (private)	Osun	Department of Mass Communications	Mass Communications	<a href="http://www.fountainuniversity.edu.ng/admissions-2015">http://www.fountainuniversity.edu.ng/admissions-2015</a>
34	Ginani	Vocational	Lagos	Craft	Fashion Training; Garment Patterns; Sewing Books; Fashion Illustration	<a href="https://www.ginani.net/">https://www.ginani.net/</a>

35	Godfrey Okoye University	Higher Ed (private)	Enugu	Arts	Music	<a href="http://gouni.edu.ng/faculties-departments/course?ref=Music.n41&amp;47dcbd834e669233d7eb8a51456ed217#">http://gouni.edu.ng/faculties-departments/course?ref=Music.n41&amp;47dcbd834e669233d7eb8a51456ed217#</a>
36	Gregory University	Higher Ed (private)	Abia	College of Humanities; College of Social and Management Sciences	BA Theatre and Media Studies; BSc Marketing; BSc Mass Communication	<a href="http://gregoryuniversityuturu.edu.ng/our-colleges/">http://gregoryuniversityuturu.edu.ng/our-colleges/</a>
37	High Definition Film Academy	Vocational	Lagos	Film	Acting for Film; Film Making	<a href="http://hdfilmacademy.com/our-courses/">http://hdfilmacademy.com/our-courses/</a>
38	Igbinedion University	Higher Ed (private)	Benin	College of Arts & Social Sciences	Mass Communication; Theatre Arts	<a href="http://www.iuokada.edu.ng/colleges.php?col=2">http://www.iuokada.edu.ng/colleges.php?col=2</a>
39	International Film & Broadcast Academy	Vocational	Lagos	Film & Broadcast	Digital Cinematography; Directing for the Screen; Digital Editing; Screen Writing; Producing; Acting; Digital Photography; Motion Graphics; 2D Animation and Graphics; 3D Animation & Graphics; Radio Production; Audio Engineering; Documentary Film making; Music Video Production; Radio/TV Presentation; Production Design; Production Management; Costume Design; Make-Up Design	<a href="http://www.ifbalagos.org/ifbalagos/Our_Courses.html">http://www.ifbalagos.org/ifbalagos/Our_Courses.html</a>
40	Istituto di Moda Burgo (Nigeria)	Vocational	Lagos	Fashion	Diploma/Certificate in Fashion Stylish; Fashion Design; Pattern Making; Dressmaking/Tailoring   Special Courses: Pattern Grading; Bags Design; Shoe Design; Jewellery Design; Fashion Photography; Computer-aided Design; Clothing Technology; Mass Production	<a href="http://imbneria.com/index.html">http://imbneria.com/index.html</a>
41	Joseph Ayo Babalola University	Higher Ed (private)	Osun	College of Social Sciences	Mass Communication	<a href="http://www.jabu.edu.ng/index.php/admission-jabu">http://www.jabu.edu.ng/index.php/admission-jabu</a>
42	Kaduna Polytechnic	Tertiary	Kaduna	Communication	Mass Communication	<a href="http://www.kadunapolytechnic.edu.ng/new/department/administrative-studies-social-sciences-casss/">http://www.kadunapolytechnic.edu.ng/new/department/administrative-studies-social-sciences-casss/</a>
43	Kwararafa (Wukari Jubilee) University	Higher Ed (private)	Taraba	Department of Mass Communication	Public Relations & Advertising; Journalism	<a href="http://kwararafauniversity.edu.ng/academics/colleges.html">http://kwararafauniversity.edu.ng/academics/colleges.html</a>

44	Lagos Business School	Higher Ed (private)	Lagos	School of Media & Communication	MSc, PGD, & PhD - Media and Communication; Certificate in Media Enterprise; Marketing Communications; Advanced Writing & Reporting Skills; Undergrad - Media Enterprise; Digital Media; Community Relations; Multimedia Journalism	<a href="http://smc.edu.ng/academic/undergraduate/">http://smc.edu.ng/academic/undergraduate/</a>
45	Lagos State Polytechnic	Tertiary	Lagos	Arts & Design	Graphics; Painting; Sculpture; Mass Communication	<a href="https://www.mylaspotech.edu.ng/advert_ft.php">https://www.mylaspotech.edu.ng/advert_ft.php</a>
46	Lagos State University	Higher Ed (public)	Lagos	Department of Theatre Arts and Music	BA Theatre Arts; BA Music	<a href="http://www.art.lasu.edu.ng/index.php?option=com_content&amp;view=article&amp;id=3:theatre-arts-and-music-history&amp;catid=14:brief-history&amp;Itemid=126">http://www.art.lasu.edu.ng/index.php?option=com_content&amp;view=article&amp;id=3:theatre-arts-and-music-history&amp;catid=14:brief-history&amp;Itemid=126</a>
47	Lead City University	Higher Ed (private)	Oyo	Arts	BSc Mass Communication & Media Technology; Performing & Theatre Arts	<a href="http://www.lcu.edu.ng/index.php/2014-02-26-07-11-38/performing-arts-culture-programme">http://www.lcu.edu.ng/index.php/2014-02-26-07-11-38/performing-arts-culture-programme</a>
48	Legs Apparel Academy	Vocational	Lagos, Abuja, & Port HarCourt	Fashion	Introduction to fashion; history of arts and costumes; drawing techniques; study of measurements; colour theory; materials of fashion; tailor sewing techniques; industrial sewing technique; garment construction; project work; Fashion styling; product design; business of fashion; fashion branding; fashion entrepreneurship; fashion accessories; pattern making haute couture; patter making techniques; FCAD - Fashion Computer Aided Design	<a href="http://www.legsapparel.com">www.legsapparel.com</a>
49	Lufodo Academy of Performing Arts	Vocational	Lagos	Film	Performing and Media Arts (sessional); Certificate courses - Acting, Directing, Scriptwriting	<a href="http://www.lapanig.com/courses.html">http://www.lapanig.com/courses.html</a>
50	Magnus Film Academy Media and Film Production Training	Vocational	Enugu	Media & Film	Photography; Videography; Video Editing; Directing; Documentary; Product Promotion; Stage Lighting	<a href="http://magnusfilmacademy.com/">http://magnusfilmacademy.com/</a>
51	Mainframe Film & Media Institute	Vocational	Lagos	Film	To launch in 2016	To launch in 2016



52	MX Creative Studios	Vocational	Lagos	(Multi) Media	Film & TV Production; 3D Visualisation & Animation; 3D Character Design & Animation; Film Making with 3D animation & effects; Film-making with aerial cinematography etc.	<a href="http://www.mxnigeria.com">http://www.mxnigeria.com</a>
53	National Film Institute	Tertiary	Jos	Film	Bachelor of Film Art (BFA)	<a href="http://nfi.edu.ng/programs.php">http://nfi.edu.ng/programs.php</a>
54	National Open University of Nigeria	Higher Ed (public)	Lagos	School of Arts & Social Sciences	BSc Mass Communication; PGD Journalism	<a href="http://www.nou.edu.ng/page/sass-programmes">http://www.nou.edu.ng/page/sass-programmes</a>
55	Nigeria Institute of Journalism	Tertiary	Lagos	Media	Journalism	<a href="http://nij.edu.ng/">http://nij.edu.ng/</a>
56	Nnamdi Azikwe University	Higher Ed (public)	Anambra	Department of Fine & Applied Arts	Painting; Sculpture; Graphics; Textiles; Ceramics; Music; Theatre Arts	<a href="http://www.unizik.edu.ng/depts/fine-and-applied-arts">http://www.unizik.edu.ng/depts/fine-and-applied-arts</a>
57	Novena University	Higher Ed (private)	Delta	Department of Mass Communication	Mass Communication	<a href="http://www.novenauniversity.edu.ng/page/83">http://www.novenauniversity.edu.ng/page/83</a>
58	O2 Academy	Vocational	Lagos	Advertising, Marketing, Media	Copy Writing; Art Direction; Strategic Planning; Sales Training; Digital Marketing; Marketing Strategy; Cinematography; Photography; 3D Animation; Sound Engineering	<a href="http://o2academylagos.com/">http://o2academylagos.com/</a>
59	Obafemi Awolowo University, Ife	Higher Ed (public)	Ife	Faculty of Arts	Diploma, UG, & PG: Fine Arts, Dramatic Arts, Music	<a href="http://fart.oauife.edu.ng/?page_id=32">http://fart.oauife.edu.ng/?page_id=32</a>
60	Oduduwa University	Higher Ed (private)	Ile-Ife	College of Management Sciences	Mass Communication	<a href="http://www.oduduwauniversity.edu.ng/programs.html">http://www.oduduwauniversity.edu.ng/programs.html</a>
61	Orange Academy	Vocational	Lagos	Advertising	Integrated Brand Experience (IBX); The Creative Department (TCD); Break Away Designers (BAD); Creative Writing; Idea School; Social Media & Branding; Customized Training Sessions in Idea and Brand Management	<a href="http://www.cluborangeng.com">http://www.cluborangeng.com</a>
62	OSC College of Fashion	Private (Vocational)	Lagos	Fashion	Pattern Drafting & Sewing Skills; Makeup artistry; Fashion Marketing and Merchandising; Fashion Illustration; Accessory Making; Textile Design; Crystal Application Training.	<a href="http://www.osccollegeoffashion.net/about">http://www.osccollegeoffashion.net/about</a>

63	PEFTI Film Institute	Vocational	Lagos	Film & TV	Film & Television Production; Performing & Media Arts; Music Technology; Beadmaking; Scriptwriting (radio, stage, and screen); Acting & Presentation; Digital Photography (photography & picture editing); Choreography; Music Studio Production; Directing; Music; Costume & Make-Up; Digital Filmmaking; Editing; Set Design; Producing & Production Management; Film Making; Performing Arts; Music.	<a href="http://www.pefti.tv/apply.php">http://www.pefti.tv/apply.php</a>
64	Redeemer's University	Higher Ed (private)	Osun	College of Humanities	Communication & Media Studies; Mass Communication; Performing Arts (Theatre & Film Studies)	<a href="https://run.edu.ng/index.php?active=courses#">https://run.edu.ng/index.php?active=courses#</a>
65	Renaissnace University	Higher Ed (private)	Enugu	Department of Mass Communication	Mass Communication	<a href="http://www.rnu.edu.ng/collegedetail2.html">http://www.rnu.edu.ng/collegedetail2.html</a>
66	Royal Arts Film Academy	Vocational	Lagos	Film	Acting; Directing; Scriptwriting; Editing	<a href="http://www.royalartsacademy.com.ng/site/programs.php">http://www.royalartsacademy.com.ng/site/programs.php</a>
67	Salem University	Higher Ed (private)	Kogi	College of Information and Communication Technology	Mass Communication (starting 2016)	<a href="http://salemuniversity.edu.ng/admissions.php">http://salemuniversity.edu.ng/admissions.php</a>
68	Shola Animashaun Photography School	Vocational	Lagos	Photography	Basic Studio Photography; Wedding Photography; Photoshop/Lightroom for Photographs; Fashion/Model Photography; The Business of Photogrpahy	<a href="http://sholaanimashaun.com/academy/index.php/default/profile">http://sholaanimashaun.com/academy/index.php/default/profile</a>
69	Taraba State University	Higher Ed (public)	Taraba	Faculty of Arts and Social Sciences	Mass Communications	<a href="http://www.tsuniversity.edu.ng/">http://www.tsuniversity.edu.ng/</a>
70	The Q-Dance Center	Vocational	Lagos	Performing Arts (dance)	Dance Classes	<a href="http://www.qdancecenter.com">http://www.qdancecenter.com</a> ; <a href="http://www.qudsonikeku.com">http://www.qudsonikeku.com</a>
71	University of Benin	Higher Ed (public)	Benin	Arts	Adult Education/Fine Art; Drama/Dramatic/Performing/Theatre Arts; Fine Art (Graphic Design, Sculpture, Painting, Cermaics, Textile Design, Art History); Fine Art; Fine & Applied Art; Mass Communication; Theatre Arts	<a href="http://unibenart.com/contacts.html">http://unibenart.com/contacts.html</a>
72	University of Ibadan	Higher Ed (public)	Oyo	Department of Theatre Arts	Theatre Arts	<a href="http://ui.edu.ng/availablecourses">http://ui.edu.ng/availablecourses</a>
73	University of Jos	Higher Ed (public)	Plateau	Department of Theatre & Film Arts	Theatre & Film Arts; Mass Communication; Arts Education	<a href="http://www.unijos.edu.ng/faculties.php">http://www.unijos.edu.ng/faculties.php</a>

74	University of Lagos	Higher Ed (public)	Lagos	Department of Creative Arts	Music, Theatre Arts and Visual Arts	<a href="http://www.unilag.edu.ng/facultydetail.php?sno=01&amp;parentid=15">http://www.unilag.edu.ng/facultydetail.php?sno=01&amp;parentid=15</a>
75	University of Mkar	Higher Ed (private)	Benue	College of Social & Management Sciences	Mass Communication	<a href="http://unimkar.edu.ng/colleges/management-sciences.html">http://unimkar.edu.ng/colleges/management-sciences.html</a>
76	University of Nigeria	Higher Ed (public)	Nsukka	Department of Fine and Applied Arts, Theatre and Film Studies, Mass Communication and Music	Fine & Applied Arts; Theatre & Film Studies; Drama/Dramatic/Performing/Theatre Arts; Arts (Combined Honours); Arts Education; Education and Music; Education Arts; Mass Communication; Music;	<a href="http://arts.unn.edu.ng/">http://arts.unn.edu.ng/</a>
77	University of Port Harcourt	Higher Ed (public)	Port harcourt		Communication Studies; Creative Arts; Drama/Dramatic/Performing/Theatre Arts; Educations Arts; Education Fine Arts; Fine Arts & Design; Theatre Arts	<a href="https://cdnetng.org/?q=node/72/institutioncourses">https://cdnetng.org/?q=node/72/institutioncourses</a>
78	University of Uyo	Higher Ed (public)	Uyo	Deaprtment of Music; Department of Communication Arts	Music; Communication Arts; theatre Arts	<a href="http://uniuyo.nucdb.edu.ng/pages.php?page_id=15">http://uniuyo.nucdb.edu.ng/pages.php?page_id=15</a>
79	University of Calabar	Higher Ed	Cross-River	Theatre Arts	Theatre Arts	<a href="http://www.unical.edu.ng/pages/programs_courses/arts.php?nav=departments">http://www.unical.edu.ng/pages/programs_courses/arts.php?nav=departments</a>
80	Valismo Fashion School	Vocational	Lagos	Fashion	Basic Fashion Artistry; Advance Fashion Artistry; Bridal Fashion Artistry; Kids Fashion Artistry and Business Sewing Classes	<a href="http://valisimofashions.com/home/">http://valisimofashions.com/home/</a>
81	Veritas University	Higher Ed (private)	Abuja	Management Sciences	Marketing and Advertising	<a href="http://www.veritas.edu.ng/marketing/">http://www.veritas.edu.ng/marketing/</a>
82	Wellspring University	Higher Ed (private)	Benin	Faculty of Social & Management Sciences	Mass Communication	<a href="http://www.wellspringuniversity.edu.ng/admission/programme">http://www.wellspringuniversity.edu.ng/admission/programme</a>
83	Western Delta University	Higher Ed (private)	Delta	Social & Management Sciences	Mass Communication	<a href="http://wdu.edu.ng/newsite/department/mass-communication">http://wdu.edu.ng/newsite/department/mass-communication</a>
84	Yaba College of Technology	Higher Ed (public)	Lagos	Department of Fine Arts; Department of Industrial Design;	ND General Art; HND Painting; HND Sculpture; INDUSTRIAL DESIGN: Fashion Design; Textile Design; Ceramics; ND Fine Art; ND Clothing & Textile; UTME Fine Art/Technical Drawing	<a href="http://www.yabatech.edu.ng/artindex.php?pagee=welcome">http://www.yabatech.edu.ng/artindex.php?pagee=welcome</a>

85	Zaris Fashion & Style Academy	Vocational	Lagos	Fashion	Fundamentals of fashion designing; Fashion Illustration; Pattern drafting techniques used for clothing construction; Fashion production; Entrepreneurship and business skills; Fashion Photography; Professional Modelling; Soft Furnishing; Business of Fashion	<a href="http://www.zarisfashion.com.ng">www.zarisfashion.com.ng</a>
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TOM FLEMING CREATIVE CONSULTANCY