

Cultural Industries' Administration in the 21st Century and the Nigerian Question: An Appraisal of the *Uzo-Iyi* Festival

Ikechukwu Erojikwe¹, Cindy Anene Ezeugwu^{2*}, Oguejiofor V. Omeje³,
Richard Umezinwa⁴, Maduabuchi Ugwu⁵ & Austin Chibueze Okeke⁶

^{1,2,4,6}Department of Theatre and Film Studies, University of Nigeria, Nsukka.

³School of General Studies, University of Nigeria, Nsukka.

⁵Department of Theatre and Media Studies, University of Calabar.

*Corresponding Author: Cindy Anene Ezeugwu (Email: cindy.ezeugwu@unn.edu.ng)

Abstract

There is little point in denying that the 21st century is experiencing rapid growth in digital and technological advancements. As a consequence, many sectors, including theatre and cultural industries, are being shaped by these new developments. Numerous countries, including those in emerging economies, are exploring the cultural sector to boost tourism and strengthen their local economies. However, studies have shown that Western influences often shape the organisation of these cultural events, potentially overshadowing local cultural expressions. This paper examines key issues related to the administration and management of Nigeria's cultural industry within the context of modern realities. Research indicates that, especially over the past three decades, the cultural sector has been recognised globally as vital to rapid social progress and national economic growth, with effective management being essential for success. Nonetheless, this does not seem to be the case in Nigeria, where management practices remain largely ineffective. Significant research has been conducted on perceptions of Nigeria's cultural industry; however, little attention has been paid to its administrative aspects, particularly concerning the decline in tourism potential. Therefore, it is pertinent to undertake a thorough examination of the sector in Nigeria, using the *Uzo-Iyi* festival of Umuoji in Anambra State as a case study. This paper will employ Stakeholder theory as its theoretical framework to analyse the festival's potential and administrative approaches in the 21st century. The researchers recommend encouraging public-private partnerships to promote the development and sustainability of the cultural industry, ensuring competitive advantages that adhere to global standards.

Keywords: *Cultural Industry, Administration, Nigeria, Theatre, Uzo-Iyi, Festival, Tourism.*

INTRODUCTION

The cultural industry can be considered the next oil boom if it is properly managed by any nation. Over the years, various scholars and cultural organisations such as the United Nations Educational, Scientific and Cultural Organisation, hereafter referred to as UNESCO, have expressed different viewpoints on cultural industries. However, the definition that will support the researchers' perspective is that of Osedebamem Oamen in "Prospects and Impediments of Benin Cultural Products Marketing," which, quoting a UNESCO document, states that,

Cultural industries produce tangible or intangible artistic and creative outputs that can create wealth and income by exploiting cultural material to deliver knowledge-based goods and services (both traditional and contemporary). The cultural industries include advertising, architecture, craft, designer furniture, fashion

clothing, film, video, and other audiovisual production, graphic design...
performing arts and entertainment... (163)

Oamen's view above portrays the great benefits of cultural industries that appear latent in many communities. This is because their full potential has not been fully explored and harnessed. David Hesmondgala, in *The Cultural Industries*, maintains that the industries are "those institutions (mainly profit-making, but also state organisations, non-profit organisations) that are mostly directly involved in the production of social meaning." (12). Hesmondgala's submission suggests that cultural industries should be guided appropriately to help nations build their culture effectively. Under this premise, Nairobi's action plan for cultural industries includes a roadmap for functionality and the government's role. Mulenga Kapwepwe, in "Culture and Creative Industries in Africa: Suggestions for Civil Society Response", submits that,

The plan recommended the establishment of regional frameworks, policies and legislations for the promotion of cultures, cultural heritage, cultural cooperation, information and communication technology for artistic development and cultural industries, and that such action should be supported by the building of capacity and the organisation of a festival for the African, Caribbean and Pacific (ACP) region (16).

Situations of poverty and under-development, occasioned by corruption, government ineptitude and insensitivity in most low-income nations like Nigeria, seem to be increasing each day. Damian Opata, in *Reflections on Africa, The Tragic Fall and the Remaining of US*, acknowledges that,

Corruption has become a pervasive and devastating problem in Africa. Not just with the political leaders but also with actors in different segments of African society, including the University system and academics... in many ways, the 'disabled' citizens of African states are rarely in a situation to cheat on any meaningful scale that affects the development of African states. On the contrary, it is the leaders — economic, political, educational, religious, cultural, and so on — who are in situations where different African states and citizens are massively cheated (12).

Most times, the lack of basic amenities, such as clean water and roads, as well as the non-availability or inadequate health facilities, are among the significant concerns of Nigerian citizens. But illiteracy and ignorance are the bigger cankerworms that attack the 'elites' in urban cities and local folks in the hinterlands. Ikechukwu Erojikwe, Ndubuisi Nnanna and Jude Aguzie in "*Onyekukufa and Atu-Mma: Breaking the Barriers of Gender Discrimination in Health-Related Indigenous Masquerade Performances*" note that,

The high prevalence of various health challenges and sicknesses has contributed to high mortality rates among women and children in Nigeria. Among the causes of this situation are ignorance, illiteracy, and a lack of access to good healthcare facilities, especially among rural dwellers (1).

Illiteracy, when it teams up with ignorance in any nation, stalls progress and blinds its people. The troubling part is that the country will still claim it can see clearly, but sadly, that is not true. The reality is that the nation has become blind, and while it seems to be thriving in all sectors of the economy on paper—including the cultural industries—the cultural sector faces a particular problem that could cause it to stagnate. This is because not all cultural sectors have received the necessary support and encouragement to grow. This might be due to some cultural

administrators lacking a full understanding of the cultural industry. Mike Van Graan, in “Culture and Development,” states that,

The arts are integral to a community's culture. Music, dance, theatre, visual arts, literature, and film are creative means through which community members explore, interpret, challenge, and celebrate the human condition within cultural realities. In doing so, the arts reflect specific ways of looking at, thinking about, and understanding the world, as well as the ideas, beliefs, ideological assumptions, and values that shape it (12).

The ability to recognise market potential in these cultural formats, view them as commodities, and see them as enterprises that can boost the economy and foster necessary development. The role of culture in development is exciting because it enables local indigenous people to earn additional income through ‘living’. This is because through celebrating and performing, they are effectively living.

When a dancer participates in an indigenous dance, they first acknowledge the need to dance for the community by engaging in a communal dance; what is required is the proper connection between the industry and a ready market. The visual artist no longer merely carves for the enjoyment of fellow citizens but also aims to create world-class art. The same applies to all other forms of cultural expression. Delecia Forbes, in the foreword of **Contemporary Arts and Culture Discourse: African Perspective**, notes that the

Economic objectives for the growth and development of cultural and creative industries, as endorsed by all cultural ministers at the African Union meeting in 2008, include generating new resources, opening new markets, enhancing the competitiveness of African cultural and creative goods, and establishing an African cultural and creative goods market. Its social objective is to foster cultural identity and new pluralist forms of cultural expression and to broaden people’s participation (VIII).

The imperative of the cultural industries in a low-income nation cannot be de-emphasised. Oaemen points out that;

The culture of every community holds enterprises and industries, otherwise referred to as cultural enterprises and industries. These enterprises and industries have their roots in the people’s cultural and natural resources, which hold economic potential (163).

Acts of terrorism, herders’ attacks, banditry, and kidnapping threaten indigenous cultural expressions, eroding both tangible and intangible culture, even from religion. Recognising the importance of cultural industries and culture is crucial. Forbes, in the foreword to *'Contemporary Arts and Culture Discourse: African Perspective'*, highlights key points from the 2008 Algiers action plan for cultural and creative industries.

Building institutional and legislative capacity, building stakeholders' capacity, building stakeholders' capacity, access to the market and audience, improving infrastructure, improving working conditions, targeting and empowering women and vulnerable groups, protecting African intellectual property rights and labels, preserving African tangible and intangible cultural heritage, and mobilising resources for sustainable implementation (viii).

The seeming dichotomy, which is partly brought about by a lack of understanding of people's culture on the one hand and illiteracy and ignorance, mostly among people who are supposed to protect culture today, allows the direct conflict or even a cold war between 'Westernisation' and indigenous forms of cultural expression. The ability to manage and harness the full potential of the artistic benefits of a multicultural nation like Nigeria is a situation begging for urgent attention. This paper, therefore, examines what it entails to market the cultural industry in Nigeria in a way that aligns with the global template.

Culture- Whose Culture?

The idea of managing culture within the context of contemporary reality prompts researchers to question whose culture it is. Although it should be part of Nigerian culture, what exactly constitutes Nigerian culture? The intrusion of foreign cultures, which often attempt with bias to dismiss a rich cultural heritage dating back before Christ, is inhumane. The belief that everything from developed nations is superior, while those from developing countries are considered inferior, substandard, and often ridiculed by Westerners, deserves serious attention. If society is to manage the culture industry today, what methods can make it authentic? This is because cultural dynamics are constantly evolving. Using children and many youths, we see that our affection for series like Mickey Mouse by Warner Brothers or the cartoon character Barney, among others, has infiltrated our cultural space. These animals cannot be compared to the tortoise folk tales. The mouse, in particular, is not culturally acceptable to Nigerians, yet these cartoon characters are now highly celebrated, from our televisions to birthday parties. The way we dress, eat, dance, listen to music, and enjoy cuisine is mainly influenced by foreign cultures. We mention these to emphasise a point, but this paper will not approach the subject solely from that perspective. Instead, it will focus on post-colonialism and multiculturalism.

Theoretical Framework

This paper is grounded in the theories of postcolonialism and multiculturalism. These two theories are two sides of a coin. Multiculturalism captures the mutual interaction and tolerance amongst diverse cultures. This position is succinctly corroborated by the International Federation of Library Associations and Institutes (IFLA), which observes that "Multiculturalism" is the co-existence of diverse cultures, where culture includes racial, religious, or cultural groups and is manifested in customary behaviours, cultural assumptions and values, patterns of thinking, and communicative styles" (<https://www.ifla.org/publications/defining-multiculturalism>)

Post-colonialism, on the other hand, is a theory of literary aesthetics developed by Edward Said, which explores the impact and effects of colonialism on former European colonies worldwide, particularly on their lives and culture. Said bemoans the aftermath of colonialism on former colonies, which includes but is not limited to wars, cultural anarchy, religious bigotry and corruption, among other negative crumbs left by European colonialists. Pontificating his stance on post-colonialism, he added thus;

However, there's more to imperialism than that. There was a commitment to imperialism over and above profit, a dedication in constant circulation and recirculation, which, on the one hand, allowed decent men and women from England or France, from London or Paris, to accept the notion that distant territories and their native peoples should be subjugated and, on the other hand, replenished metropolitan energies so that these decent people could think of the empire as a protracted, almost metaphysical obligation to rule subordinate, inferior or less

advanced peoples (<https://www.lehigh.edu/~amsp/2004/09/introduction-to-edward-said.html>)

The preceding is a truism of the stifled reality faced in the Nigerian cultural parlance. Though embellished with diverse shades of aesthetics, our industries are left to rot, seen as primitive and unnecessary, as painted by some foreign countries, primarily driven by colonial conquest. Hence, the adopted theoretical frameworks are apt for this paper.

As a sequel to the preceding, the paper will also examine cultural industries from the indigenous perspective. The focus will be on the Uzo-Iyi festival of the Umuoji community in the Idemmili North Local Government Area of Anambra State, and a brief reference will be made to the Omaba masquerade festival of the Nsukka community in the Nsukka Local Government Area of Enugu State, both in Nigeria. The paper will examine avenues for making the cultural industry in Nigeria a viable tool by articulating a comprehensive work plan that incorporates a methodology tailored to accommodate and work with the indigenous communities of the selected areas, rather than operating in isolation. It should expand to integrate griots, dancers, masquerade cults, instrumentalists, and elderly people with knowledge and wisdom, otherwise known as ‘indigenous encyclopedias.’ All these individuals will form part of the outreach staff of the art councils in states; otherwise, such councils will remain ivory towers, waiting for government support.

Religious intolerance is the bane of our cultural growth and manifests in some communities in Southeast Nigeria. The desire of religion to attempt to destroy and possibly convert ardent traditional worshipers is disturbing. The wanton attack filled with abusiveness in the name of crusades, ancestral breaking, and communal cleansing is worrisome. The way some of the religious associations attempt to impose their religious beliefs while causing untold havoc on heritage sites calls for urgent attention. Mike van Graan, in “Culture and Development”, admits that

Article 27 of the Universal Declaration of Human Rights affirms the right of everyone to participate in the cultural life of the community freely and to enjoy the arts, not because of their economic or instrumental value, but because they have value in their own right and for the psychological, emotional and spiritual well-being of members of the community (11).

The question that readily comes to mind is, under whose authority do these people operate? Laws and a signatory to various charters legally govern Nigeria. Why, then, do people laden with responsibility sit back while age-long tangible cultural heritages are burnt in the name of conversion? In an interview, Jude Onyedika, a *Dibia* and traditional healer, told this story;

In December 2017, a Priest of the Roman Catholic Church and his people, with near-militant bravado, entered the ancient traditional city of Nando in Anambra State, went through the villages collecting traditional religious symbols (some timeless), arrived at the village square, and set up a bonfire. After this exercise, the priest boasted that the living had liberated the town. What was done is not just for Nando, but for Africa as a whole. When you travel, you pay a lot to enter Britain to see the things you are burning to see. Why do you burn them? Why do you force conversion upon a people? Did the white man introduce God? Our forebears have always known God. (P.I)

Opata, furthermore, echoes the views of King Leopold II of Belgium in his now infamous letter to missionaries going to Congo, but in a negative light when he states that;

... Your principal objective in our mission in the Congo is never to teach the niggers to know god; this they know already. They speak and submit to Mungu, one Nzambi, One Nzambo, and what else I don't know. They know that to kill, to sleep with someone else's wife, to lie, to insult is bad. Have the courage to admit it; you will tell them what they already know. Your essential role is to facilitate the tasks of administrators and industries, which means you must interpret the gospel in a way that best protects your interests in that part of the world (9).

This unfortunate situation seems to persist to date, but in another form, it is now Nigerians attacking their cultural heritage and not foreigners. In the Nsukka community in Enugu State, Chidobe Ugwu narrates that.

As we were preparing for the annual Omabe festival, which is held every two years, the Priest in charge of the Local parish threatened church members who might attend the festival. He promised to unleash the angel of death on anyone who could flaunt his orders. A church member and high-profile police officer stood up to challenge him and tell him that he was the person to die. The police officer just recovered from a terrible health situation and job loss courtesy of the deity the priest was challenging (P.I.).

The question that disturbed the researchers about this narration is why the priest was not arrested for the premeditated murder of church members. It is good that people are resisting such subtle acts of religious terrorism, but what about the government that has the power to curb the menace? A commodity becomes marketable with good sponsorship, security and government support.

This paper is not concerned with administering cultural industries such as the Calabar Cultural Carnival, Abuja Carnival, Durban Festival, and Argungu Festival, to which the government has given space and place to expand, diversify, and generate income. According to the information on the Nigerian Foreign Affairs Ministry website, "Nigeria is a nation of over two hundred and fifty ethnic groups" (np), each with its own cultural expression and identity. Each ethnic group has its own festival, a massive source of revenue, an array of artistic excellence, and is begging to be a tourist attraction, serving as an alternative to oil money. If the multicultural thrust of Nigeria is adequately harnessed, these cultural sites and expressions will be a beehive of events. Our focus on the two festivals mentioned earlier is, therefore, part of our quest to draw attention to dying cultures, which are likely facing extinction. It is evident that managing the cultural industry in Nigeria is challenging; however, the researchers believe there are possible ways to address this challenge.

Marketing the Cultural Industry in the 21st Century Nigeria: Emerging Trends and Diversification

The success of every business is most often determined by the patronage it gets. As it applies to other companies, it is a matter of the marketing culture. Chris Nwamuo, in "Marketing the Contemporary Nigerian Theatre and Cultural Entertainment", submits that.

It is a grievous mistake for one to think that because one is in the art business, one is removed from the realities of existence in a world governed by the matrix of demand and supply, selling one's product to survive... one of the significant

problems of marketing the art today is the inability of art managers to understand marketing concepts which focus on the identification and satisfaction of audience needs at a profit and equally identifying consumers, groups or target audiences which the arts and its cultural activities can serve better than its competing leisure and entertainment programs (19-20).

Nwammuo here identifies the need for a complete paradigm shift and advocates for a network and framework that clearly understands the content and finds possible ways of meeting audience (consumer) needs with such content. He further argues that "...the whole marketing philosophy should be audience oriented in the sense that it should promote what prospective and potential audience want..." (21) The understanding of emerging trends in marketing is highly imperative—creating a festival as massive as the Uzo-Iyi festival is the job of the cultural administrator who should supervise the marketing department to ensure enormous productivity. We have identified some problems with the culture industries in general. Still, the most potent force that can be used to market cultural sectors, particularly Uzo-Iyi, is Information and Communication Technology (ICT), hereafter referred to as ICT. ICT has the potential to market and advertise cultural expressions at a low cost. Since the content of Uzo-Iyi is already established and very appealing, the next step is to identify ICT tools that will help market the product. For instance, social media today, through various handles like Twitter, Facebook, Instagram, and WhatsApp, are potent tools of electronic publicity. The duty here is to promote the enthralling Uzo-Iyi masquerade festival to the public so they can come and witness the event.

It will also provide facilities and enablement for the documentation and archiving of cultural materials in the event of unforeseen circumstances, such as death or terrorist attacks, which can result in the loss of such heritage.

It will enable massive publicity for organisations with similar interests to identify with the cultural industry and possibly foster collaborations and partnerships. This can bring substantial investment opportunities to the cultural sector and bring new energy for the workers and participants of the festival. The same idea can also be applied to the Omaba and other festivals in Nigeria. Graan observes that "the idea that culture is integral to development and cultural development and planning must be incorporated into and cut across other sectors, such as economic, social and human development, has been recognised internationally and within Africa" (3). The kind of education received by most African countries, Nigeria's inclusive, seems to encourage cultural exclusion and some Western insulation. This is probably because the colonial government, inspired by the desire to paint everything African as evil, practised the kind of education that dissuaded Africans from participating in indigenous cultural activities, which were and are still seen as heathenism, fetish and evil. Sule Bello, in "An Appraisal of the Policies and Practices Relating to Culture, Education and Development of Africa", submits that,

An Appraisal of the Policies and Practices Relating to Culture, Education and Development in Africa... Despite various policies and programmes pursued by most African states to develop their economies, most of these efforts have largely failed to yield appreciable results. Education, seen as a primary tool for training and equipping those who will develop countries, is in dire crisis (43).

The fundamental problem with disillusionment, particularly in the context of politics and colonialism, is that it often renders the individual complacent and docile. The individual

continually complains about the impact of Europeans on his cultural heritage, specifically the decline of sacred and alluring dances, yet he does nothing to address the issue. He does not even go to his village to participate in such festivities, yet he complains. However, it is still encouraging that people recognise the essence of their intangible cultural heritage in some places and are making concrete efforts to preserve such artistic expressions where they exist. The major problem is often the lack of funding. As raised before, those managing the cultural enterprise are like the proverbial character in a river, yet soap fills their eyes. Bello suggests that,

The neglect of Africa's cultural role in education and development is a significant setback affecting the continent today. Suppose the continent is to become self-reliant in development. In that case, a realist policy that situates both the development and processes of education within the context of African culture, and above all, Africans' creative abilities, must now be promoted (43).

If we understand the rich potential of the cultural industry and its future, then there is a need to change the dynamics regarding how culture is taught. The call is not necessarily to reinvent the wheel, but to look inward and find creative solutions to administer the cultural industries effectively. However, since Nigeria's development is tied to some parochial connections with the World Bank and the International Monetary Fund (IMF), the desire to set the pace of the cultural renaissance in the sector is very bleak. The vast amount of money used to rescue the cultural industry may be hard to appropriate. Though Nigeria is a signatory to many charters that seem to propagate healthy artistic enterprise and competitiveness, the unfortunate situation is that these policies are ineffective because the proper legal framework is not in place. Unless the government takes the courage to turn such policies into action, cultural administrators can make the right demands, become more creative and independent in making decisions, and grow the industry and enterprise. However, as government employees, they may appear to be stooges due to the nature of the duties and functions they are expected to perform. Part of their duties includes organising and attending NAFEST, preparing dances for handover ceremonies, and organising the troupe to perform whenever the state needs them. So, instead of becoming an income-generating enterprise, it becomes a means of siphoning funds.

Bello painfully admits that “most African countries have since independence tended to have their key policies determined by powerful foreign countries, agencies and institutions” ... The result of these policies has been to encourage importation while discouraging local inventiveness and creativity.” (44) What is the role of the various art councils regarding the communal cultural industry? A state like Anambra does not have a functional Art Council; in fact, the Art Councils in most states are shrouded in a colonial legacy, and the effort to rescue them from such colonial clutches seems minimal.

Most of the staff cannot find more lucrative jobs and are suited to find themselves in such places; the result will be apparent redundancy. These are some of the latent problems that seem to be bedeviling the cultural industry. Fortunately, communities are no longer waiting for the government; they are taking their cultural industries to greater heights. Their efforts are indeed rewarding and exciting, but not enriching. The dynamics will probably change with the government's right attitude, support, hype, marketing, and packaging, even through Public-Private Partnerships. This will be discussed in detail as we proceed.

Combustion and Cultural Explosion in Uzo-iyi Festival of Umuoji Community

On March 27, 2023, a team of researchers and other scholars interested in the cultural industry in Nigeria arrived in Umuoji, Idemili North Local Government, Anambra State, to experience the much-talked-about Uzo-iyi festival firsthand. Unlike most towns in Anambra, the city has an inadequate road network, but despite this, the community was agog with festivity. The air had an exciting mix of the aroma of local cuisine and enthralling music. All roads led to the stadium, where the festival would take place; it was discovered that the stadium had been built with the proceeds from this festival. The researchers did not go to the stadium directly; instead, they first entered the house of Edwin Onyedika, a healer, rainmaker, mystic and diviner. The intention was to discover what Uzo-Iyi is all about and why the government is not interested in the festival. Edwin, an elder brother to Jude Onyedika (both traditional acolytes), referred us to Jude first.

Before we set out to Umuoji, our tour guide recommended Edwin Onyedika (Atalike) to tell us the truth without exploitation. According to Edwin Onyedika, “Uzo-iyi is a festival that ushers in rainfall and planting season; it is, therefore, a fertility festival that brings the community together in an alluring and enchanting fiesta of masquerades. The role of masquerade is that of ancestors, as it is found in most Nigerian communities.” (np) he explains the significance of the festival, that Umuoji comprises about 24 villages, and each must arrive at the festival arena with its own mask; individuals, too, are allowed to come with their mask. As we made our way to leave for the festival, the clouds darkened, and it began to rain. In our presence, though there is no empirical evidence to prove it, Atalike and his attendant gather their paraphernalia, ignite a fire, and vow that the rain would stop; he informs us that though the community and other dibias (native doctors) ignored him in the scheme of things with regards to ‘holding rain’ that he will not be alive and watch Uzo-Iyi festival ruined. After about 6 minutes, the rain stopped, and he advised us to proceed to the field.

The masking tradition of the Umuoji people of Anambra State is characterised by high creativity, and the level of creativity invested in creating the masks is genuinely remarkable. We paid the expected ticket fees and joined the festival. The masquerades represent animals like lions, crocodiles, hippos, giraffes, zebras, and eagles. The researchers watched with keen interest a cultural industry whose potential has not been explored and harnessed. Onyedika (Atalike) admits that “the government will not come due to corruption and nepotism and their inability to identify things that can prosper a nation” (np).

The masks were made locally through the collaboration of artists and financiers. As we perceived, the government's presence was not for propagating the cultural industry but to campaign and solicit votes (HOW?). Bello illustrates this view in this opinion.

Most African governments do not realise the need to implement a policy of identification and deliberate promotion. This instance of a lack of appreciation for talents is tied to a lack of respect for creativity, which in turn informs the relative neglect of heritage and cultural practices in most African countries (50).

Tourism potentials in the Uzo-Iyi Festival

Uzo-Iyi, as a cultural industry, holds great potential for the state, local government, and the Umuoji Community. The visitors to Umuoji included not only Nigerians but also foreigners from abroad. How, then, do you harness such a cultural industry that holds a lot of gains for the development of that community? We have identified fundamental problems that negate the growth of the cultural sector in 21st-century Nigeria. Even in Umuoji, religious fanatics are

still making efforts to make sure that the festival does not hold. Does this not clearly show that the kind of education received causes indigenous people to attack their own form of cultural expression? Setting up a brand for Uzo-Iyi is necessary and needed. This branding and media hype will ignite the cultural combustion and financial explosion required to drive cultural initiatives, foster creativity, and establish a thriving cultural industry. Community members are already doing it, but their efforts need to be complemented. Anambra State needs to understand the cultural significance of such a festival in relation to the Calabar festival.

The researchers are not trying to appropriate but rather to create industrial affinities between the two industries. At the same time, one has been branded and receives support from the government, media hype, and incentives from the private sector. At the same time, the other is a local festival with an international standard and output that has yet to be explored. ICT provides a good platform for cultural acceptability and economic diversification. With the emergence and creative inroads offered by ICT, product marketing has become more accessible. However, with festivals like Uzo-Iyi and other similar events, the government needs to realise that they have renewable and dynamic wealth. The various handles of ICT can be harnessed and used aggressively to actualise the newly rebranded Uzo-Iyi. What, then, is the role of the cultural administrator? Bello Sule, in “Cultural Industries and Economic Empowerment: The Role of Documentation in Promoting Cultural Industries”, submits that,

Another marketable product of Nigeria is in the area of festivals and cultural events. Whether it be in the celebration of Sallah resplendent with Durbars in the north or yam festivals with abundant display of masquerades in the south, whether it is Arugugu Fishing Festival, the worship of Sango in Oshogbo or the Christmas carnival in Calabar, there are enough cultural events to cover a year-long Calendar of cultural events in Nigeria. Finishing, packaging, and presenting these events globally remains to be done. (29)

The cultural administrator, therefore, should understand that his duty is not necessarily to be in an exotic office and chauffeured around. Sule agrees with this paper's position that Nigeria's cultural industry is mismanaged. Most people appointed to these positions receive them as a form of political compensation. The need to engage cultural technocrats who understand this job, rather than relying on a seemingly dubious manipulation of the civil service that encourages docility and mediocrity, should be addressed holistically. The West cannot rescue us from this cultural abandonment; they have a framework and template to sell their own culture, which they deem superior.

Bello acknowledges that,

Although there were a few attempts to preserve aspects of African Culture by colonial anthropologists and interested colonial officers, these efforts were restricted to areas of specific interest to the colonisers. Their legacies today include a few museums, archives, historical monuments, and art societies. The tendency of colonialism to deny the existence of any authentic and viable African cultural achievement and manifestations... (46).

Creativity needs to find its way into our cultural industries. Some cultural houses are dilapidated, and many state governors don't even understand or know what to do with some of the state cultural centres. It seems to portend some evil foreboding if one is to analyse the government's abysmal decay and carefree attitude to understand the purpose of culture. As pointed out earlier, many countries, such as the USA, China, Japan, and France, have

recognised that what is foreign and alien appeals more to some African countries. Serious efforts are made with monetary investment committed to this. The intention is not just to obliterate but to substitute one culture for the other.

David Adelugba, in “Marketing the Products of Nigeria’s Cultural Industries: Strategies, Challenges and Prospects”, notes that,

In economic terms, the cultural industry is one of the fastest-growing industries in the world. Available statistics showed that from 1994 to 2002, exports in the sector grew from \$39 billion to \$59 billion. The industry's value is estimated at 7% of the world's Gross Domestic Product (GDP), with a forecast of 10% annual growth (40).

It can be argued that some aspects of the Nigerian cultural industry are experiencing a boom; however, how does this translate to the individuals who build this industry? The artistic administrator should, therefore, be creative and aggressive in his approach. He should have a firm grasp of and knowledge about what culture and cultural industries mean and hold, and should have a blueprint in line with international standards to change the dynamics. Adelugba observes that the Nigerian cultural industry is not seriously regarded as an economic sector; stakeholders are poorly organised, and monetary values remain primarily undocumented. Here, policy measures have been absent” (44).

Adelugba further helps this unfortunate position with several recommendations; examples are;

Develop cultural industry associations to represent the interest of the sector and also develop a code of ethics for standards of world practice; document the economic impact of the cultural industry and establish benchmarks to promote jobs, business development and export expansion; expand linkages between the cultural industries, the tourism sector and broader economy; upgrade the human resources capacities of the cultural sector through training in arts administration, management and cultural entrepreneurship (44).

The role of the cultural administrator, which is established, is that administering the cultural industry will subsequently be seen as an arduous task, which will be discussed in the next segment.

Perspectives on Revamping and Restructuring of the Cultural Industry in Nigeria

The idea of revamping provides an opportunity to overhaul existing systems and introduce new methodologies. We have already established that there is a massive problem in the industry. Thus, the idea of revamping comes into conversation with necessary stakeholders and organisations with similar interests that already understand the prospects of the cultural sector, allowing them to discuss, engage, and strategise. This will enable staff training, equip offices, facilitate linkages with other organisations, facilitate conferences, networking, and establish liaison offices in communities. This liaison will help document and create a blueprint and roadmap for the cultural industry of such a community.

The idea of restructuring is not limited to physical space, but also encompasses the psycho-spiritual. Through training and workshops, the erstwhile mediocre mind will begin to find a future in the creative industry and find ways to sustain it. Sustainability, therefore, becomes an essential factor in the scheme of things. The possibility of reconstructing both the physical space, which is the building, and the psycho-spiritual, which is the human being, is rewarding and will help usher in a new spirit. The prospects will help develop a future that diversifies the economy. Through restructuring, a total overhaul of the system is necessary to

help break the barriers of a colonial mentality, usher in the frontiers of indigenous knowledge, and engage with and incorporate traditional encyclopaedias in preserving and protecting cultural heritage. Furthermore, the new position will change the narrative of fetish culture.

CONCLUSION

Thus far, this paper has attempted to analyse the position of the cultural industry in Nigeria. Although the situation seems bleak, the future holds considerable potential. The study also identified the economic benefits of the Uzo Iyi festival. There appears to be an avalanche of problems, but all are surmountable if provided with the proper framework and support. The study recommended certain positions that, if adopted, would change the dynamics and frontiers of the cultural industry in Nigeria. In addition, through government incentives and support, the long-lost cultural socialisation and participation will be rekindled in the people, as they would see no need for cultural anarchy. Thus, the continuous cultural pogrom and bigotry that plague Nigeria will be minimised to the barest minimum.

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