



An Assessment of Creative Industries Potentials for Unemployment Reduction among Youths in Nigeria

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Abstract

The impact of Nigeria's creative industries on youth unemployment is examined in this study. In Ogun State, Nigeria, this research assesses the potential of the creative industries to reduce youth unemployment, concentrating on three local governments: Abeokuta South, Sagamu, and Ado-odo Ota. 450 participants, including unemployed recent graduates, young creatives, professionals, freelancers, event planners, and advocacy groups, chosen through systematic random and purposeful sampling. A four-point Likert structured questionnaire on technological innovation, creativity, and creative abilities as well as a scale of government policy and the youth unemployment were evaluated using SPSS. The robustness of the datasets and the good internal consistency of the survey items was indicated by the Cronbach's Alpha score of 0.789. A positive relationship between the creative industries and youth unemployment reduction was revealed by the regression analysis. The model explains 88 percent of the variation in youth unemployment ($R^2 = 0.880$), indicating that government policies, technological innovation, and creative abilities accounted for the significant impact on youth unemployment reduction, while the remaining 12 percent could be as a result of variables not considered in the study. The model's statistical significance ($F = 1046.066$, $p < 0.001$) was validated by the ANOVA results, which emphasize the influence of the creative industries. In addition, technological innovation has a positive impact on reducing youthful unemployment ($B = 0.928$, $p < 0.001$), whereas creativity and creative ability has positive but statistically insignificant impact ($B = 0.069$, $p = 0.036$). However, there was no discernible impact of government policies and actions on youth unemployment ($B = 0.013$, $p = 0.693$). The findings of the research showed a modest association with government policies ($r = 0.793$) and creativity and creative abilities ($r =$

0.800), as well as a significant positive relationship between youthful unemployment and technological innovation ($r = 0.937$). The results showed that although government laws and inventiveness have minimal impact, technical innovation has a statistical significant impact. The research emphasizes how crucial technological innovation is to reducing youth unemployment and suggests giving priority to funding technical advancements in the creative industries. Also, in order to fully realize the potential of the creative industry in combating unemployment, it highlights the necessity of more effective government policies and increased support for creativity.

Key words: Creativity and Creative Skills, Government Policies and Programs, Job Creation, Technical Innovation, Youth Unemployment.

I. Introduction

In recent years, there has been a lot of talk about Nigeria's creative industries' ability to reduce youth unemployment. Nigeria, like many other growing nations once known as the "Giant of Africa," has a big young population and a broad spectrum of cultures. Despite its potential and promises, Nigeria suffers from a major problem of youth unemployment. Given its large and growing youth population, the country must seek innovative and long-term employment creation strategies. One such prospective avenue is the creative industries sector, which covers a wide range of sectors such as music, film, fashion, the arts, and digital media. The term "creative industries" refers to a broad range of economic operations whose growth is dependent on personal talent and innovation.

According to Flew (2021), the word "creative industries" originated in Australia. One approach to describe the creative industries is as the intersection of commerce, science, technology, and culture. Globalization-induced advances in communication technology and social liberalization



have increased the importance of the creative industries to the economy's growth. The UNCTAD Creative Economy Outlook (2023), which tracks global exports of creative goods and services, found that the value of products such as artwork, audiovisuals, books, design work, films, music, new media, printed media, visual and performing arts, and creative services more than doubled between 2002 and 2008. In 2008, these exports reached \$592 billion, representing a 14% annual growth rate for the industry. A number of Nigeria's creative sectors, including music, fashion, and movies, are currently among the fastest-growing worldwide enterprises, offering long-term job opportunities. Creative sectors have received global recognition for their ability to create jobs and contribute to the economy (UNCTAD, 2023). Nollywood, Afrobeats, and fashion are Nigerian sectors that have a significant local economic impact while also garnering international attention (Lobato, 2021; Ekeanyanwu, 2022). Nonetheless, these industries have not yet realized their full potential for lowering youth unemployment.

Furthermore, it has been recognized that fostering entrepreneurial skills is a critical strategy in the battle against youth unemployment. According to research, entrepreneurial education in Nigeria's South-East Geopolitical Zone decreases youth unemployment and poverty by encouraging self-reliance, innovation, and prosperity (Erondue & Erondue, 2023). Moreover, the literature emphasizes the importance of government policies that foster creative and entrepreneurial initiatives, stating that favorable conditions and financing are important to their success (Adegbite & Ojo, 2023).

Nigeria's youth unemployment crisis is substantial and continuous, with far-reaching socioeconomic consequences. Despite several efforts by the governmental and private sectors, youth unemployment in Nigeria remains high. The youthful population is rapidly growing, exacerbating the challenge by adding to an already constrained labor market. Among the several alternatives proposed, the creative industries' ability to minimize youth unemployment has emerged as a feasible area of focus (National Bureau of Statistics, 2023).

Statement of Research Problem

Nigeria is currently coping with a complicated situation that involves an excessively high rate of youth unemployment, a lot of untapped creative potential, and a varied spectrum of cultural influences. According to the National Bureau of Statistics (2023), Nigeria's youth unemployment

rate was 53.4% in 2022. The issue at hand is the untapped potential of Nigeria's creative industry. Despite the abundance of artistic manifestations and countless governmental and non-governmental programs aimed at cutting unemployment, the country fails to create meaningful work possibilities for its rising youth population. This creates a striking contrast between the artists' potential and the government's attempts to eliminate unemployment. Because established businesses are unable to meet the expanding number of youthful job seekers, alternative avenues for employment generation must be explored. The creative industries sector, which includes digital media, fashion, music, cinema, and the arts, is one such option. This study aims to address and contribute to the development of effective techniques for harnessing the creative economy to reduce youth unemployment in Nigeria by providing a comprehensive analysis and practical recommendations.

Research Objectives

The major purpose of this research was to look at how Nigerian youngsters could find long-term jobs in the creative industries. The specific goals were to:

- evaluate impact of technical innovation in creative industries on unemployment reduction among Nigerian youths.
- determine the relationship between creativity and creative skills, and job creation among youths in Nigeria.
- establish the impact of government policies and programs designed of creative industries on reducing youth unemployment in Nigeria.

Research Hypotheses

The following hypotheses were created in light of the study objectives in order to guide the examination of the variables impact on the creative industries' contribution to the reduction of youthful unemployment in Nigeria.

H₀₁: Technical innovation in the creative industries does not significantly reduce youth unemployment development in Nigeria.

H₀₂: Creativity and creative skills do not significantly contribute to employment generation and entrepreneurship development among youths in Nigeria.

H₀₃: Government policies and programs do not significantly support the reduction of youth unemployment in Nigeria.



II. Literature Review

"Creativity" refers to a product, which is another term for something that creates a new species. Creativity is defined as the capacity to generate unique ideas and recognize challenges and possibilities from new perspectives (Kozbelt, Beghetto, & Runco, 2017). The major challenge they must overcome is the government's apparent misunderstanding of the importance of the creative industries to the economy (Vanguard, 2022). Despite a dearth of official evidence to back it up, leading national leaders claim that the country's creative industries raise GDP by 1.4% every year (Vanguard, 2022). This was likely one of the primary impediments to the industry's expansion. According to the National Bureau of Statistics (2023) GDP figures, the total economic contribution of publishing, film, sound recording, music production, broadcasting, arts, entertainment and recreation, textile, apparel, and footwear, as well as other related industries, is significantly greater than the industries' estimated yearly contribution of 1.4%.

According to Ozughalu and Ogwumike (2018), unemployment is the situation in which persons who satisfy the qualifications to work but do not have a meaningful task to accomplish in a specific length of time are willing and able to work at the current rate of pay. This suggests that a person must satisfy certain criteria before claiming to be unemployed. Eneji, Mailafia, and Weiping (2020) also stated that Nigeria would struggle to accomplish its goals if unemployment, poverty, inequality, and the mono-product economy structure are not tackled head-on, especially as Nigeria aims to realize Vision 2030.

One frequent definition of creativity is the ability to generate original, valuable ideas with applications in the arts, sciences, and business (Runco & Jaeger, 2018). Creativity drives innovation and productivity in the creative sectors. It includes creating unique works of art, devising innovative solutions to issues, and producing one-of-a-kind goods and services. Creativity, as an important component of economic and cultural development, promotes the growth of businesses such as music, movies, fashion, and digital media (Kozbelt, Beghetto, & Runco, 2017).

According to UNCTAD (2023), the term "creative industry" refers to a wide range of economic activities that involve the development and commercialization of creative content. This industry encompasses publishing, digital media, design, music, film, and advertising. The creative industries are defined by their basic inputs:

intellectual property and creative ability. They provide significant contributions to economic advancement by generating revenue, creating jobs, and promoting innovation (Potts & Cunningham, 2018). Nigeria's creative industries, particularly Nollywood, Afrobeats, and fashion, have expanded dramatically in recent years, indicating ample space for growth and employment creation (Lobato, 2021).

The process of providing job opportunities within an economy is known as employment generation. It is a key indication of social stability and economic well-being. Several factors influence employment creation, including economic policy, industrial expansion, and technological improvements. Job creation in the creative industries includes both direct employment in creative activities and indirect employment through connected services and supply chains (Florida & Hathaway, 2018). The creative industries have the potential to boost overall economic growth by providing a diverse range of work opportunities, from technical and management jobs to artistic responsibilities.

Youth is often defined as the period between infancy and adulthood; it is commonly thought to comprise people aged 15 to 24, though this range is prone to change (United Nations, 2020). The pursuit of education, admission into the labor field, and the formation of personal and professional identities constitute youth, a critical period in human development. Nigeria's youthful demographic is important for economic planning and development since it accounts for a sizable proportion of the country's total population (National Bureau of Statistics, 2023). To maximize the demographic dividend while maintaining social and economic stability, it is critical to address youth unemployment.

The link between the creative industries and youth employment is a feasible solution to Nigeria's high rates of youth unemployment. Young individuals with creativity and entrepreneurial skills might find several opportunities in the creative sector. Young individuals working in the creative industry can take on a variety of tasks, including technicians, managers, artists, and performers. Furthermore, the growth of digital platforms and enhanced global connectedness has expanded the breadth of the creative industries, providing new chances for young people to participate in the global economy (Howkins, 2020). The nation can generate long-term career opportunities for its young people by encouraging innovation and capitalizing on the



financial benefits of businesses such as digital media, fashion, music, and movies.

III. Theoretical Review

The examination of the creative industries' capacity to reduce youth unemployment in Nigeria is backed by a number of key principles that provide a comprehensive understanding of the processes involved. According to Howkins' (2020) Creative Economy Theory, ideas, knowledge, and intellectual property are critical to economic advancement, and creativity serves as a fundamental economic engine. This concept, initially articulated in 2001, is particularly relevant to Nigeria since it focuses on how sectors such as music, movies, and fashion may be fostered to encourage economic growth and job creation.

Human Capital Theory, developed in the 1960s by Gary Becker and Theodore Schultz, complements Howkins' point of view by emphasizing the need to invest in people's talents and knowledge (Becker, 2022). This concept, which encourages investments that boost youth productivity and employability in the creative industries, is critical for understanding the impact of education and training in these disciplines.

In the 1970s, Mark Granovetter established the Social Network Theory, which looks into how social networks and interactions affect social and economic outcomes (Granovetter, 2020). It exemplifies how young Nigerians may benefit immensely from networks within the creative industries, which provide access to opportunities, resources, and information that support professional development.

Rogers' (2019) Innovation Diffusion Theory, introduced in 1962, adds to the understanding of how advances in creative processes and technology penetrate society. This theory emphasizes the importance of social networks and communication channels in the diffusion process, which explains why Nigeria is embracing new creative technologies and practices with the potential to increase youth employment and industrial growth.

Bourdieu's (2021) Cultural Production Theory, developed in the 1980s, provides a lens through which to study the social and economic dynamics underpinning the creation, trade, and consumption of cultural commodities. This theory improves our knowledge of the challenges and restrictions facing Nigeria's creative industries by emphasizing the importance of cultural capital and the power dynamics that influence cultural production.

Empirical Review

Recent empirical studies have examined the creative industries' potential to reduce youth unemployment across various environments. For example, Florida and Hathaway (2020) analyzed employment data from multiple sectors to investigate the impact of creative economies on job growth in different U.S. cities. Their findings indicated that locations with robust creative industries experienced higher rates of job growth, particularly among young people. They discovered that areas with a larger concentration of creative jobs had significant employment increases, underscoring the creative sector's potential for job creation.

Lobato's (2021) study focused on Nollywood, Nigeria's film industry, and its impact on employment. Using a mixed-methods approach that combined interviews with industry stakeholders and an analysis of employment records, the study revealed that Nollywood generates jobs not only within the film industry but also in ancillary sectors like marketing, distribution, and hospitality. The findings emphasized how the creative sectors contribute to broader economic growth. Nwosu (2022) conducted surveys and in-depth interviews with creative workers in Nigeria's fashion and music industries to explore the opportunities and challenges within these sectors. The study identified significant barriers, such as insufficient funding, inadequate training, and limited market access. The findings suggested that addressing these challenges could substantially enhance the industry's potential for job creation.

Higgs and Cunningham (2019) examined the role of digital platforms in the expansion of creative industries and their impact on employment. Through case studies and statistical analysis, they demonstrated that digital technologies enable young creatives to enter global markets and develop new business models. Their research highlighted the critical role of online platforms in empowering young entrepreneurs and expanding access to creative opportunities.

Howkins (2020) offered a comprehensive global study on the relevance of the creative sector to employment. By combining quantitative data analysis with qualitative case studies, Howkins demonstrated that countries investing in creative education and infrastructure tend to have higher employment rates in the creative industries. The study underscored the importance of government initiatives aimed at fostering the growth of creative



industries as a strategy for reducing youth unemployment.

Potts and Cunningham (2018) analyzed the economic impact of the UK's creative industries, with a focus on employment creation and economic growth. Using sectoral analysis and econometric modeling, they found that the creative industries positively influence employment and contribute significantly to the UK's GDP. Their research highlighted the critical role of intellectual property and innovation in driving the economic success of the creative industries. The United Nations Conference on Trade and Development (UNCTAD, 2021) conducted research on global trends in the creative economy, particularly in low-income countries. The study used trade data and case studies to explore growth trends in creative industries and their implications for employment. The findings indicated that emerging economies with pro-creative policies and investments saw higher rates of job creation and economic diversification.

Runco and Jaeger (2018) explored the relationship between creativity and economic development, focusing on the role of creative industries in employment and innovation. Their multidisciplinary approach, which combined psychological assessments of creativity with economic data analysis, underscored the importance of cultivating creative skills to enhance employability and drive economic growth.

Kozbelt, Beghetto, and Runco (2017) examined the impact of creative education on employment prospects within the creative industries. Their thorough evaluation of educational programs revealed that an entrepreneurial and creativity-focused curriculum significantly improved students' chances of securing jobs in the creative sectors. The researchers advocated for integrating creative education into mainstream curricula to better prepare young people for careers in the creative economy. A study by the National Bureau of Statistics (2020) analyzed the demographic components of youth unemployment

in Nigeria and the potential of creative industries to address this challenge. Utilizing employment and population data, the study found that Nigeria's large youth population presents both opportunities and challenges. The study suggested that targeted investments in creative industries could leverage this demographic advantage to spur economic growth and reduce unemployment.

IV. Methodology

This research, with a focus on Ogun State, assesses the creative industries' potential to reduce youth unemployment in Nigeria. The population being targeted is from three (3) local governments in Ogun State: Abeokuta South, Sagamu, and Ado-odo-ota. A systematic random sample approach was employed to choose one (1) local council from each of the three (3) senatorial districts (Central, East, and West). The participants in the council's include unemployed youth with degrees and other qualifications, young people aspiring to creative careers, experienced creative professionals, creative freelancers and gig workers (those who work as independent contractors, on-call workers, contract firm workers, or temporary workers), event planners, and youth organization advocacy groups.

A total of 450 participants were chosen for a structured questionnaire administration in order to determine an appropriate sample size. An excellent response rate, 432 participants were chosen through purposive sampling. Of these, 144 participants were made up of 36 artists, 36 craftspeople, 36 fashion designers, and 36 media and film professionals from each of the senatorial districts' local governments. Participants from a variety of creative industries were given a structured questionnaire with a four-point Likert scale to help collect quantitative data on technical innovation in the creative industries, creativity and creative skills, and government policies and programs designed to reduce youth unemployment. The data collected was analyzed using statistical package for social science (SPSS) to perform regression analysis.

V. Results and Discussion

Table 1: Model Summary^b

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	.938 ^a	.880	.879	.70146	2.213

a. Predictors: (Constant), Government Policies and Programs, Creativity and Creative Skills, Technical Innovation

b. Dependent Variable: Youth Unemployment



Researchers' computation, 2024.

The model summary regression analysis in Table 1 reveals a significant positive relationship ($R = 0.938$) between the creative industries (government policies and programs, creativity and creative talents, and technical innovation) and the drop in Nigerian youth unemployment. The model explains 88% of the variation in young unemployment ($R^2 = 0.880$), indicating that

government policies, technological innovation, and creative abilities have a significant impact on unemployment reduction. The model's robustness is proven by the R^2 (0.879) and the standard error (0.70146), indicating reliable predictions. The Durbin-Watson statistic (2.213) confirms the model's dependability, as it displays no autocorrelation.

Table 2: ANOVA^a

Model		Sum of Squares	Df	Mean Square	F	Sig.
1	Regression	1544.126	3	514.709	1046.066	.000 ^b
	Residual	210.594	428	.492		
	Total	1754.720	431			

a. Dependent Variable: Youth Unemployment

b. Predictors: (Constant), Government Policies and Programs, Creativity and Creative Skills, Technical Innovation

Researchers' computation, 2024.

The regression model examining the influence of creative industries on youth unemployment in Nigeria is statistically significant, according to the ANOVA analysis (Table 2). The model shows that it fits the data well and explains a significant portion of the variation in youthful

unemployment. The F-Statistic (1046.066) and p-value (0.000) validate the model's statistical significance at a 5% level. The findings lend credence to the premise that technology innovation, inventive thinking, and government measures are critical for reducing youth unemployment.

Table 3: Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	-.288	.192		-1.498	.135
	Technical Innovation	.928	.037	.871	24.902	.000
	Creativity and Creative Skills	.069	.033	.067	2.106	.036
	Government Policies and Programs	.013	.033	.013	.395	.693

a. Dependent Variable: Youth Unemployment

Researchers' computation, 2024.

Hypothesis 1: Technical innovation in the creative industries does not significantly reduce youth unemployment development in Nigeria.

The p-value for technological innovation is .000, based on a coefficient value of .871 and a t-statistical value of 24.902, which is greater than 2 but significantly less than the significance criteria of 0.05. This indicates that there is a statistically significant relationship between technological innovation and youth unemployment. According to the positive unstandardized coefficient of .928, a lower incidence of youthful unemployment may be associated with higher levels of technological

innovation. The relationship between the two is further corroborated by the large beta value of .871.

We reject the null hypothesis (H_{01}), as the p-value is less than 0.05 and the coefficients are significant and positive. This shows that technical advancements in the creative areas have significantly reduced Nigeria's youthful unemployment rate. Technical innovation is vital for reducing young unemployment, which is why H_{01} was rejected.

This suggests that, in the context of the creative industries, fostering technical innovation—possibly through advancements in digital tools, platforms,



and creative technologies—can be critical in increasing job opportunities for young people.

Hypothesis 2: Creativity and creative skills do not significantly contribute to employment generation and entrepreneurship development among youths in Nigeria.

The p-value for creativity and creative talents is .036, indicating statistical insignificance, as it is less than the 0.05 threshold. The positive coefficient of .069 demonstrates that creativity and creative abilities contribute to job creation and entrepreneurship, while the influence is statistically small when compared to Technical Innovation (with a Beta of .067).

Given the p-value greater than 0.05, the null hypothesis (H_{02}) is accepted. This shows that, while statistically insignificant and having a minor influence in comparison to technical innovation, creativity and creative abilities contribute to employment creation and the rise of entrepreneurship among Nigerian youth. The rejection of H_{02} is due to the positive but statistically insignificant influence that creativity and creative talents has on company and employment creation.

This means that, while technical progress has a higher impact on unemployment than creativity and creative abilities, the former has a lesser impact. This study underlines the importance of young people developing their creative ability, but it also suggests that these qualities may not be sufficient on their own in the absence of chances and supporting surroundings.

Hypothesis 3: Government policies and programs do not significantly support the reduction of youth unemployment in Nigeria.

Government Policies and Programs' p-value is .693, which is more than the significance level of 0.05, indicating that there is no statistically significant relationship between government policies and programs and youth unemployment. We are unable to reject the null hypothesis (H_{03}) because the very small unstandardized coefficient of .013 and the corresponding Beta value of .013 indicate a negligible effect on youth unemployment, and because the p-value is greater than 0.05, this suggests that government policies and programs do not significantly support the reduction of youth unemployment in Nigeria. According to our findings, government interventions has little impact on youth unemployment. This might imply the need for more targeted or effective policies and activities that better address the specific needs of the youth workforce and creative sectors. This suggests that there may be a gap between the planned and actual impacts of government programs and activities, as seen by their limited impact. This argues that policies must be more focused and effective in order to better satisfy the needs of the creative industries and the challenges that the youthful employment market faces.

Finally, programmes aimed at improving creativity and creative capacities should be prioritized alongside the growth of technological innovation. Simultaneously, reassessing and improving government policies and efforts may ensure that they successfully contribute in reducing youthful unemployment.

Table 6: Correlations

		Youth Unemployment	Technical Innovation	Creativity and Creative Skills	Government Policies and Programs
Youth Unemployment	Pearson Correlation	1			
Technical Innovation	Pearson Correlation	.937**	1		
Creativity and Creative Skills	Pearson Correlation	.800**	.830**	1	
Government Policies and Programs	Pearson Correlation	.793**	.835**	.799**	1
	N	432	432	432	432

**. Correlation is significant at the 0.01 level (2-tailed).

Researchers' computation, 2024.

Table 6 demonstrates a highly substantial positive relationship between youthful

unemployment and technical innovation, with a p-value of .000, indicating statistical significance. The



premise that technological innovation plays an important role in reducing youth unemployment is reinforced by the fact that youth unemployment falls as technical innovation increases. The statistical significance and strong connection give evidence to reject the null hypothesis (H_{01}), suggests that technology advancements in Nigeria's creative sectors has a significant beneficial influence on lowering the country's youth unemployment rate.

Furthermore, there is a statistically significant strong positive relationship (p -value.000) between youthful unemployment and creativity and creative skills. This demonstrates that lower rates of youth unemployment are associated with better levels of creativity and creative potential. This is favorable to the Nigerian youths with creative abilities are more likely to start their own businesses and generate job opportunities. Furthermore, a statistically significant p -value of.000 suggests a strong positive relationship between government policies and activities and youth unemployment. This shows that changes in youth unemployment rates are connected with government policies and efforts, but not as strongly as with technical innovation and creativity. Although there is a substantial relationship, it is not as strong as the one between technical innovation and creativity. It does, however, suggest that government activities and policies have an impact on youth unemployment. It implies that, even if there is a correlation, further research may be needed to determine how helpful the current rules are.

Furthermore, the correlation analysis backs up the prior regression results and stresses the need of potentially more effective government policies, as well as the importance of technological innovation and creativity in reducing youthful unemployment.

VI. Summary of Findings

According to the study, technological innovation in the creative sectors has a significant positive impact on lowering youth unemployment. This conclusion is consistent with the assumption that technological innovation is required to create jobs in the creative industries. This is consistent with Florida and Hathaway's (2018) findings, which suggest that places with robust creative sectors see quicker rates of job growth. In a same vein, Lobato's (2019) study on Nollywood underlined the impact of creative industries on employment, particularly auxiliary professions enabled by technology improvements. Although

creativity and creative abilities have a positive influence on producing jobs, this impact is statistically minimal and far smaller than one might expect given the notion that creative capabilities are necessary for creating jobs in creative sector. According to this study, creativity plays a role in lowering unemployment, but only little. This is congruent with the conclusions of Nwosu's (2020) research, which identified challenges such as a lack of funding and training in Nigeria's creative industries.

In contrast to the assumption that the limited impact of government policies suggests that these initiatives must be better aligned with the needs of the creative sector in order to be more effective, the analysis also shows that government policies and programs have no significant impact on youth unemployment reduction. As mentioned in the UNCTAD (2018) study, which emphasized the need of supporting policies to promote job development in creative sectors, this highlights a gap between policy intentions and achievements. The considerable correlations observed between technical innovation and creativity and youth unemployment highlight the relevance of these characteristics in reducing unemployment. This supports Higgs and Cunningham's (2018) findings, which underlined the relevance of digital platforms and creative abilities in boosting youth employment.

The findings underscore the need of funding technical innovation and removing barriers to creativity in order to fully achieve the creative industries' potential to reduce youth unemployment in Nigeria.

VII. Conclusion

The study investigated the link between Nigeria's creative sectors and youth unemployment, focusing on the roles of technological innovation, creativity, and creative abilities, as well as government policies and efforts. Based on the positive effect and a strong correlation with reduced unemployment rates, the study concludes that technical innovation in the creative sectors significantly reduces youthful unemployment. This underlines the need of using technological developments to generate job opportunities for young people. While technical innovation has a statistically significant impact on job creation, creativity and creative skills have a smaller effect, implying that while these skills are important, they are insufficient to significantly reduce youth unemployment in the absence of additional support and infrastructure.



Contrary to expectations, government programs and policies have little impact on reducing youth unemployment in Nigeria. The low connection and statistical insignificance suggest a potential gap between policy intentions and actual results. The study underlines the need for more effective government interventions and more support for the development of creative capacities, while also demonstrating the importance of technological innovation in reducing youth unemployment.

VIII. Recommendations

This study based on the findings however recommends as follow:

- To drastically enhance job creation and reduce youth unemployment, stakeholders should prioritize investments in technology innovation within the creative sectors. They may accomplish this by assisting companies, providing access to cutting-edge technology, and stimulating innovation via digital platforms.
- It is critical that business leaders and governments collaborate to enhance access to infrastructure, finance, and training that may help young people develop their creative potential and transform them into marketable jobs.
- The government's present attempts to reduce youth unemployment should be reconsidered in order to be replaced it with more targeted and efficient policies that are tailored to the specific needs of the creative industries.
- Encourage public-private partnerships to bridge policy and practice gaps and promote job creation in creative industries.

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Further research could examine how globalization and international trade agreements are affecting Nigeria's creative industries, particularly in terms

of access to global markets, competition, and the protection of intellectual property.

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