NIGERIAN CREATOR ECONOMY REPORT 2025

Theme:
The State of the Nigerian Creator Economy:
Content, Culture, and Cashflow.

Ministry of Art, Culture, Tourism and the Creative Economy
FMACTCE
Federal Republic of Nigeria

National Council for Arts & Culture

TM GLOBAL

COMMUNIQUÉ

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CONTENT

INTRODUCTION

THEME

The State of the Nigerian Creator Economy: **Content, Culture, and Cashflow.**

The Nigerian creator economy is more than a trend; it is a lens through which we can understand the evolution of the entire creative economy. Creators—whether podcasters, skit makers, musicians, filmmakers, writers, or digital media entrepreneurs—sit at the heart of Nigeria's cultural and economic growth story. They are the ones building audiences, shaping narratives, and driving demand for creative and cultural products across both formal and informal markets.

This report examines the creative economy through their eyes. By mapping creators' income streams, platform activity, and cross-sector influence, it provides a grounded view of how Nigeria's creative industries operate and where they are heading. We focus on individuals and small teams who are developing brands, communities, and intellectual property that collectively shape a multi-billion-naira sector.

More than just a snapshot of metrics, this report advocates for a creator-led, network-driven future. It explores how creator communities, cross-vertical partnerships, and mid-tier success stories point towards a sustainable growth model—one built not only on star power but on collaboration, shared infrastructure, and supportive ecosystems.

Yes, the creator economy differs from the broader creative economy. The latter encompasses the former in the grand scheme of things. In Nigeria, at least. However, by analysing the creative economy through the creator lens, we uncover both opportunities and challenges: from the promise of global reach and new revenue streams to the structural hurdles of funding, policy alignment, and platform dependency. This is not merely a creative economy report with a chapter on creators; it is a creator economy report that uses creators themselves as the connective tissue to understand the wider industry.

As Nigeria invests in creative hubs, regulatory frameworks, and financing structures, the role of creators as economic drivers becomes even more apparent. This report argues that scaling their impact—through data, policy, and infrastructure—will define the next chapter of Nigeria's creative economy.

FOREWORD

HANATU MUSA MUSAWA

HONOURABLE MINISTER, ART, CULTURE, TOURISM & CREATIVE ECONOMY

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FOREWORD

OBI ASIKA

DIRECTOR-GENERAL, NATIONAL COUNCIL FOR ARTS AND CULTURE, NCAC

This inaugural Nigeria Creator Economy Report is the very first of its kind. It shines a light on a fast-growing sector that has already become one of Nigeria's greatest economic and cultural engines. For too long, the work of our creators—across music, film, fashion, comedy skits, Nigerian cuisine, gaming, visual arts, literature, podcasting and digital media—was celebrated only anecdotally. Today, with data in hand, we can finally measure the scale of their global impact.

The numbers speak for themselves: in 2024, Spotify alone paid out over **₦58 billion** to Nigerian artists, supported by more than **1.2 million Afrobeats playlists** and over **30 billion streams worldwide.** On YouTube, Nigerian content now attracts more than **20 billion annual views,** with over **1,500 channels** surpassing the 100,000-subscriber milestone. Beyond music and video, our creators are also leading on Instagram, TikTok,

> This report is not only a springboard but a tool to engage with this ecosystem for Nigeria's economic future.

Snapchat, and Facebook—uploading thousands of new clips and songs daily and achieving billions of views. This relentless creativity has made Nigerian content not only viral, but truly global.

This report is therefore both a milestone and a springboard. It captures the energy of a generation whose content defines culture, shapes perception, and creates wealth. It provides policymakers, investors, and citizens with the tools to engage with this ecosystem not as a passing trend, but as a cornerstone of Nigeria's economic future.

We express our profound gratitude to **His Excellency, President Asiwaju Bola Ahmed Tinubu**, for establishing the Federal Ministry of Art, Culture, and the Creative Economy and empowering us to deliver the data that will shape the future. We also thank our **Honourable Minister, Hannatu Musa Musawa**, for her vision, leadership, and unrelenting support, which make this collaborative work possible.

Finally, to Nigeria's creators—musicians, filmmakers, writers, comedians, gamers, fashion innovators, digital storytellers—you are the heartbeat of this movement. If we have not covered your segment in this edition, rest assured the next will. This is only the beginning.

We hope you find this report both useful and provocative, and that it sparks the debates, conversations, and collaborations needed to sustain and scale the Nigerian creator economy for generations to come. For us at the National Council for arts and culture now that we are able to work with partners to measure the scale and impact of Nigerian creators the mission is how to create the platforms and enabling environments to move us from influence to capital. We must thank our collaborators at TM Global and Communique as well as the research and development department of the NCAC who led our collaboration to produce this first report.

Salute to all our creators. Nigeria creates, and the world listens.

MESSAGE

ELIJAH AFFI

CREATIVE DIRECTOR & CO-FOUNDER, TM GLOBAL

When I think about the state of the Nigerian Creator Economy, I think of the content we create, the cultural context of that content, and the reward, which is cashflow. Nigerian creators do more than entertain. They shape identity, open markets, and carry our stories across borders.

For years they have done this with limited structure and little protection. Today, their cultural power is clear. The question before us is, how do we turn that power into lasting value?

This report answers that question with facts, context, and a path forward. It looks past headlines to the real engines of growth. Talent that is trained, mentored, and retained. Niche audiences that convert attention into trust. Income models that go beyond one-off brand deals to products, services, memberships, and IP. Networks that help creators scale without burning out.

The data reminds us that the success at the top is not the full picture. Most creators work in the long tail. Many earn modest sums. Income is

> When policy, capital, and community align, growth becomes repeatable.

uneven. Costs are rising. Yet the energy is real, and the opportunities are present. If we build the right systems, the centre will hold.

That work belongs to all of us. Creators must treat their craft like a business and protect their rights. Platforms and brands must pay fairly, share data, and co-create with integrity. Investors must look past sponsorships to patient capital and builder mindsets. The government must match vision with delivery, from broadband and power to tiered financing and strong IP rules. When policy, capital, and community align, growth becomes repeatable.

Collaboration is the bridge. Creator-to-creator partnerships. Studios, guilds, and hubs that lower costs and spread skills. Cross-vertical projects that carry music into film, fashion into gaming, and art into technology.

This is how we convert culture into cashflow, without losing what makes it culture.

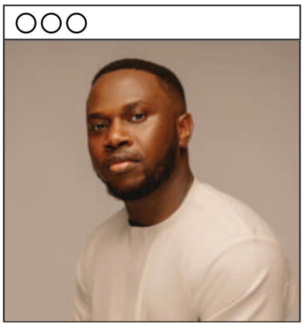
The goal is simple. A creator economy that pays fairly, scales wisely, and lasts. One where mid-tier creators can build steady careers, where new voices can rise from any city, and where Nigeria's cultural leadership is matched by economic strategy.

This report is a map. The work is ours.

MESSAGE

DAVID I. ADELEKE

FOUNDER & CEO, COMMUNIQUÉ



The Nigerian creator economy is entering a new chapter. For decades, Nigerian storytellers, musicians, filmmakers, designers, and digital creators have shaped global culture, often without the formal recognition, funding, or infrastructure their work deserves. Today, their influence is undeniable, but influence alone does not guarantee sustainability.

This Nigeria Creator Economy Report marks a turning point. Developed in collaboration with industry leaders and formally recognised by the National Council for Arts and Culture and the Federal Ministry of Art, Culture, Tourism and the Creative Economy, it provides a blueprint for action. It offers policymakers, investors, and entrepreneurs a detailed

> The opportunity in this thriving economy is vast, but so is the risk of underinvestment.

view of the talent, platforms, and financial flows driving Nigeria's creative industries, highlighting the structural gaps that we must address if we are serious about building a thriving creative economy.

Our research reveals a nation at the crossroads of cultural dominance and economic revival. Nigeria's music industry dominates global charts, Nollywood content is a leading presence on streaming platforms, and visual artists consistently break records at international auctions. Yet behind these headlines lies an ecosystem that remains fragmented: creators navigate informal networks for funding, creative businesses expand without clear policy guidance, and too few investors see creativity as a legitimate growth sector. The opportunity is vast, but so is the risk of underinvestment.

This report will ignite a different kind of conversation, one that moves beyond celebrating creativity to systematically financing and scaling it.

Drawing insights from primary research, platform analytics, and policy analysis, it provides tools for investors seeking to engage confidently, policymakers designing supportive frameworks, and creators building sustainable enterprises.

Nigeria's creative talent has already captured the world's attention. This report is an invitation to match cultural power with economic strategy, treating creativity not as a soft export but as a key driver of economic growth.

Chapter 01

THE NIGERIAN CREATIVE MOVEMENT

To truly understand Nigeria's current creative economy boom, we must acknowledge the evolution of its various subsectors, which existed long before the term **"creative economy"** was even introduced.

These subsectors have evolved from a rich history of pioneers and groundbreakers into vibrant areas that continually shape the world's perception of the country. This chapter celebrates and examines the development of these subsectors.

- NOLLYWOOD
- FASHION & BEAUTY
- PHOTOGRAPHY
- GAMING
- CONTENT CREATION & PODCASTING
- VISUAL ARTS
- MUSIC

NOLLYWOOD

Nollywood is the beating heart of Nigeria's creative industry: a global behemoth that rose from bootlegs and home videos to billion-naira blockbusters and international premieres. But how did it become **the world's second-largest film industry by volume, trailing only Bollywood?**

Nigeria's cinematic journey began in **1926 with the silent film Palava: A Romance of Northern Nigeria.** Shot among the Sura and Angas people in what is now Plateau State, the film was produced by foreigners and served as an early example of how colonial authorities used film for propaganda and to promote their ideas.

During the same period, a vibrant local cinematic movement emerged in Southern Nigeria, particularly through **Yoruba travelling theatre.** In the 1930s and 1940s, these Yoruba theatre groups, led by notable figures such as **Duro Ladipo** and **Oyin Adejobi,** became integral to the nation's film industry. Their performances played a crucial role in laying the foundation for indigenous storytelling.

In 1957, **Fincho** became **the first Nigerian colour film, directed by Sam Zebba** and fully copyrighted by the Nigerian Film Unit. It was a modest but crucial shift toward Nigerian ownership of the storytelling space.

> By the 2000s, 4 to 5 films were being churned out daily.

Post-independence, Nigeria's cinema flourished. The 1972 Indigenisation Decree and the oil boom brought over 300 cinema halls to the general populace. The industry evolved to allow Nigerian filmmakers to tell stories for Nigerians, by Nigerians. Blockbusters like **Papa Ajasco** and **Mosebolatan** filled cinema halls, and the **National Arts Theatre stood as a proud cultural monument.**

But the Golden Era unravelled by the late 1980s amid economic decline, political instability, and military austerity. That vacuum sparked the Home Video Boom of the 1990s. **Kenneth Nnebue's Living in Bondage (1992)** ignited a revolution. Shot straight to video, it proved you didn't need a theatre to tell stories, just a camera, a script, and ambition. **By the 2000s, 4 to 5 films were being churned out daily.** The content was local, emotional, and widely pirated.

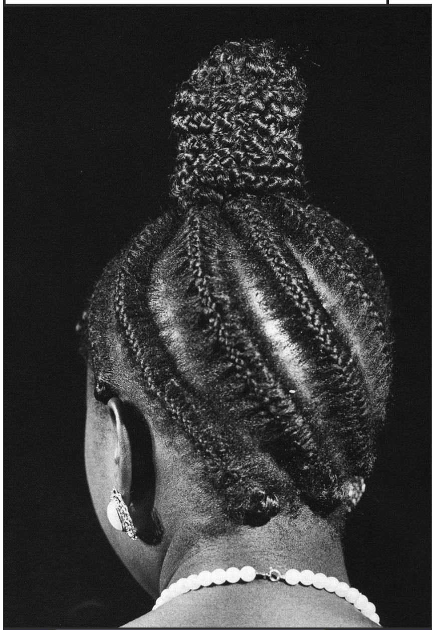
A new chapter began in the mid-2000s.

Filmmakers like **Kunle Afolayan** brought quality and structure back to Nigerian cinema, while private theatres such as Silverbird Cinemas enabled a return to the big screen. Government and private funding initiatives, such as the **₦100 million Project Nollywood and the Bank of Industry (BOI)'s NollyFund,** in 2015, supported this resurgence.

All of that culminated in 2016's **The Wedding Party**, a box office juggernaut that redefined what a Nollywood hit could look like. And since then, streaming platforms like Netflix and Amazon have opened Nigeria's film industry to global audiences.

Today, Nigerian films stream in homes on international platforms like Netflix and local platforms like Kava. **The local box office** has also thrived, grossing **₦11.5 billion in 2024,** a 60% growth from 2023.

PHOTOGRAPHY



Photography first entered Nigeria in the late 19th century, primarily through the efforts of expatriates and wealthy settlers, including Europeans, Brazilians, Sierra Leoneans, and Liberians, many of whom were formerly enslaved or descendants of enslaved people. However, by the early 20th century, Nigerians began to claim the medium as their own.

After independence, photography evolved into an act of expression. Artists like **J.D.' Okhai Ojeikere** chronicled elegance in everyday hairstyles, while **Samuel Fosso** used self-portraits to challenge social norms.

Yet, despite the artistry, photography was long dismissed as a hobby or side hustle.

That changed with the arrival of digital tools and mobile tech. The rise of smartphones and social media has made photography an accessible, lucrative, and expressive profession.

After independence, photography evolved into an act of expression. Artists like **J.D.' Okhai Ojeikere** chronicled elegance in everyday hairstyles, while Samuel Fosso used self-portraits to challenge social norms.

Nigeria's photographers and videographers are now working across various genres, including film, fashion, documentary, street, and commercial work, and earning in hard currency. Global recognition has followed, but challenges persist, particularly due to high import duties and limited infrastructure support. Still, photography in Nigeria has never been more visible or vital.

CONTENT CREATION & PODCSATING

A few decades ago, storytelling in Nigeria was confined to NTA, home videos, and weekend comedy shows. Today, it is still active on **Instagram**, **TikTok**, and **YouTube**. The digital revolution created a class of entertainers who are funny, fearless, and deeply connected to their audiences.

Starting with Instagram. Creators like **Mark Angel, Broda Shaggi, Taooma,** and **Mr. Macaroni** showed that local humour could go global. In 2020, COVID-19 lockdowns helped to supercharge the industry, forcing creators to innovate with whatever they had. The pandemic helped birth a **₦50 billion** content economy, which is still growing strong today.

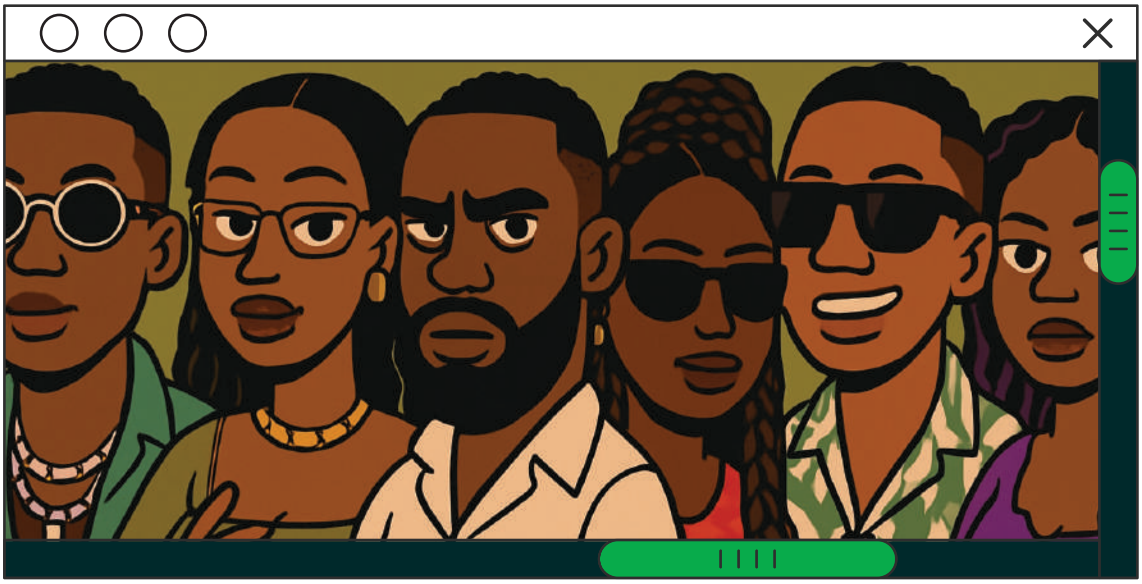
₦50b

Podcasting also found its groove. Between **2021** and **2022**, Nigeria's podcast listenership grew **222%.** Shows like **I Said What I Said, Tea With Tay,** and **Afrobeats Intelligence** turned everyday conversations into cultural discourse.

Nigeria's podcast listenership grew

222%

MUSIC

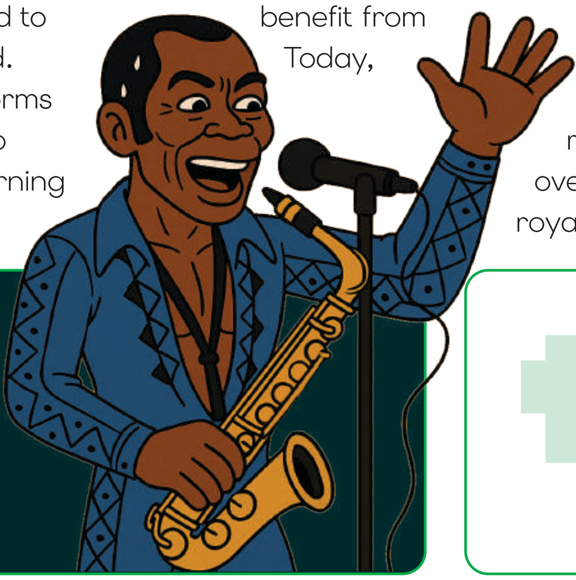


Nigerian music has always mirrored the country's social and cultural dynamism. **Before Afrobeats,** Highlife, Apala, Juju, and Fuji dominated Nigeria's soundscape. In fact, Afrobeats as we know it today has its origins in **Fela Kuti,** who formed **"Afrobeat"** by combining elements of different music styles with cultural commentary as a form of protest in the 1970s.

In the late 1990s and early 2000s, a new wave of artists—**Plantashun Boiz, Psquare, Eedris Abdulkareem, D'Banj, and 2Baba**—emerged, blending hip-hop, R&B, and pidgin to create a distinctly Nigerian sound.

After this breakout, record labels like Kennis Music, Trybe Records, and Storm Records helped establish a structure for the fast-growing industry, providing platforms, distribution, and a business backbone that propelled Afrobeats from a movement into an industry.

Then came the generation of artists that would lead the global crossover of Afrobeats: **Wizkid, Davido, Burna Boy, and Olamide** in the early 2010s. The artists who followed—**Tems, Rema, Ayra Starr, and Asake**—transformed Nigerian music into a global export industry. These artists were perfectly positioned to benefit from the worldwide reach that streaming platforms provided. Today, Nigeria has a thriving music streaming market, with platforms like Audiomack boasting over **15 million users** and Mdundo reaching **8 million users.** The number of Nigerian artists earning over **₦10 million in royalties** has quadrupled since 2018. And royalties for Nigerian artists on Spotify alone



> Before Afrobeats, there was Highlife, Apala, Juju and Fuji.

$182M

the Nigerian music industry is projected to generate more than $182M in revenue by 2026.

exceeded ₦58 billion in 2024, a staggering **146% increase** since 2023

Today, record labels and distribution companies from L.A. to London are setting up shop in Lagos, including Empire and Sony, which compete and collaborate with Mavin Records, YBNL, and Chocolate City, all of which are Nigerian-owned. The numbers tell the story: the Nigerian music industry is projected to generate more than **$182 million in revenue** by 2026. It is expected to grow at a rate of 10% within the next three years, one of the fastest on the continent.

Nigerian artists made over 58 billion in royalties in 2024.

₦58b

FASHION & BEAUTY

Fashion and style have always been integral to Nigeria's social fabric.

Shade Thomas-Fahm was Nigeria's first known designer, who in the 1960s began reworking traditional attire with modern tailoring. She was the architect of a new image of the Nigerian woman. The baton passed to designers like Doyin Talabi and Frank Oshodi, who added formality and flair, and dressed queens like **Agbani Darego,** Africa's first Miss World.

N4B+

As of 2021, Nigeria's fashion industry was worth $4.72 billion, and the beauty sector was valued at over $1.42 billion.

After a few years, **Deola Sagoe,** whose luxury creations transformed aso-oke into runway gold, came on the scene, making global headlines and defining Nigerian couture. As booming as the 1900s were for Nigeria's fashion industry, the 2000s opened more doors. Folake Coker's **Tiffany Amber** brought African elegance to the ready-to-wear space. **Zizi Cardow** took Afrocentric fashion into the mainstream. **Ituen Basi** stitched stories into Ankara. **Ejiro Amos Tafiri** reimagined feminine silhouettes.

In the 2010s, the youth turned passion into a grand enterprise, which was heavily influenced by the penetration of the internet and mobile phones in Nigeria. **Lisa Folawiyo** brought Ankara to the global stage. **Kenneth Ize** transformed handwoven textiles into luxury products, and **Yinka Ashogbon's Ashluxe** made streetwear premium.

The beauty industry also grew in tandem. **Tara Fela-Durotoye** built the House of Tara to cater to the unique skin tones of African women. **Banke Meshida-Lawal (BMPro)** painted the faces of brides and celebrities for decades. **Bimpe Onakoya** took Nigerian beauty to Paris and New York. In the digital space, Ronke Raji, Dimma Umeh, and Jackie Aina emerged as voices of representation.

As of 2021, **Nigeria's fashion industry was worth $4.72 billion,** and the beauty sector was valued at over **$1.42 billion.** Lagos Fashion Week and Arise Fashion Week now host major players in the fashion world, including buyers, editors, and influencers from around the world.

The advent of e-commerce platforms and mobile-first strategies also contributed to the development and acceptance of local brands made in Nigeria by Nigerian designers.

Today, Nigerian fashion is stitched into global pop culture. **Beyoncé wears pieces by Kenneth Ize.** Naomi Campbell walks the runway at Arise Fashion Week, and **Ashluxe pieces sell out in London.**

GAMING

The roots of gaming in Nigeria stretch back to the 1990s and early 2000s. Neighbourhood game centres (also known as onile) and cybercafés were the heartbeat of the scene. These places brought together groups of children eager to compete and have fun playing games like Mortal Kombat, FIFA, and Need for Speed.

Things began to shift in the late 2000s when mobile phones and desktop computers became common. In addition to gaming from their homes, young Nigerians started forming connections with players from other states and even other countries. However, it was after 2015 that the landscape began to change significantly, thanks to the increased penetration of mobile internet and the availability of cheaper smartphones. Additionally, local game studios began to emerge, along with a growing interest in streaming and content creation. **Studios like Maliyo Games, Kuluya, and ChopUp** began creating games that felt personal and familiar. Titles like **Mosquito Smasher, Aboki Run,** and **Danfo Reloaded** offered something fresh and new.

While the game development studios were building games, the players were building audiences on platforms like **YouTube, Twitch, and TikTok.** Nigerian gamers like Tomide began sharing gameplay videos, creating tutorials, and adding their own flavour to international trends. They created communities, added personality, and groups like **Vanguard Force, Freakz Nation, and the NGCODM Community** became household names in gaming circles. Esports organisations like Gamr Africa, Kraqs Games, and Erena Games started hosting competitions with cash prizes. The 2025 edition of one of these tournaments, GamrX, brought more than 1,000 gamers together in Lagos to compete for a total cash prize of ₦15 million (€8,385).

This further accelerated the growth of gaming creators. Streamers like **YBN Nahte, AphroDi,** and **Lucloe** gained loyal followings. They entertained, educated, and kept their audiences engaged, often blending skilful play with Nigerian humour and cultural references.

The Nigerian gaming industry is currently valued at $20 million. However, PwC projects that revenue from **Nigeria's gaming sector will surpass $126 million by 2027,** driven by greater penetration of mobile games, social and casual gaming, advertising, and esports engagement.

Across film, fashion, music, food, photography, digital content, and gaming, Nigerian creators have demonstrated that cultural production is not just art; it is enterprise, innovation, and influence. But to truly understand where this movement stands today, we must move beyond anecdotes and milestones.

The next chapter adopts a data-driven approach, mapping out the industry as it currently exists: who the creators are, which platforms they use, and most importantly, how they generate revenue.

$126M

> The gaming sector will surpass $126M by 2027.

VISUAL ART

The story of Nigerian visual arts in the modern era begins with the **Zaria Art Society,** formed in the late 1950s by a group of young artists at Ahmadu Bello University who called themselves the **"Zaria Rebels."** Their goal was to break from colonial art training and create work that reflected African realities. Among them, **Yusuf Grillo (1934–2021)** became renowned for his indigo-blue paintings and geometric style that drew heavily from Yoruba traditions. Bruce Onobrakpeya pioneered experimental printmaking, while Uche Okeke revived uli, the traditional Igbo decorative drawing, as a foundation for contemporary practice. **Demas Nwoko** combined painting with architecture and stage design, pushing visual arts beyond the canvas. Together, these pioneers laid the intellectual and stylistic foundations for what became Nigerian modernism.

The 1970s through the 1990s saw these ideas mature and spread through institutions. Grillo taught at Yaba College of Technology, mentoring younger artists. Onobrakpeya's workshops trained generations in printmaking. The Nsukka School, led by Uche Okeke, nurtured artists like Obiora Udechukwu, who fused uli with sharp political commentary. Their efforts embedded experimentation into Nigeria's art education, keeping the conversation between heritage and modernity alive.

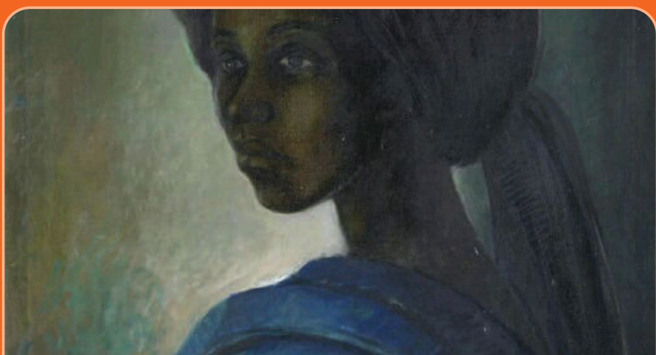
$4.7M Njideka Crosby's "The Beautiful Ones" sold for $4.7M

By the 2000s, Nigerian art began to command attention from global collectors. El Anatsui, based at the University of Nigeria, Nsukka, rose to prominence with monumental installations made from recycled bottle caps, which institutions such as the Tate Modern and the Metropolitan Museum of Art have collected. This global validation helped open doors for younger Nigerians.

Today, contemporary Nigerian artists are breaking records at auctions. **Njideka Akunyili Crosby's** The Beautiful Ones (2012) sold for **$4.7 million at Sotheby's in 2022,** while Toyin Ojih Odutola's drawings fetched over **$1 million at Phillips and Christie's.** Ben Enwonwu's rediscovered portrait, Tutu (1973), **sold for £1.2 million in 2018,** setting a benchmark for modern Nigerian painting and drawing renewed interest in the country's art legacy. International collectors and institutions are now significant investors in Nigerian art.

Meanwhile, a digital generation has emerged. Anthony Azekwoh, known for his striking illustrations and NFTs, **sold The Red Man for $25,000,** while Mayowa "Shutabug" Alabi has built a global audience with his Afro-futurist digital works. These artists are thriving in online marketplaces, proving that Nigeria's visual arts are not only rooted in history but also agile in the digital age.

Platforms like Art X Lagos, West Africa's first international art fair, have been pivotal in bridging these generations, giving both established masters and digital natives a stage to connect with global collectors.



BEN ENWONWU'S TUTU WHICH SOLD FOR $1.2M IN 2018.

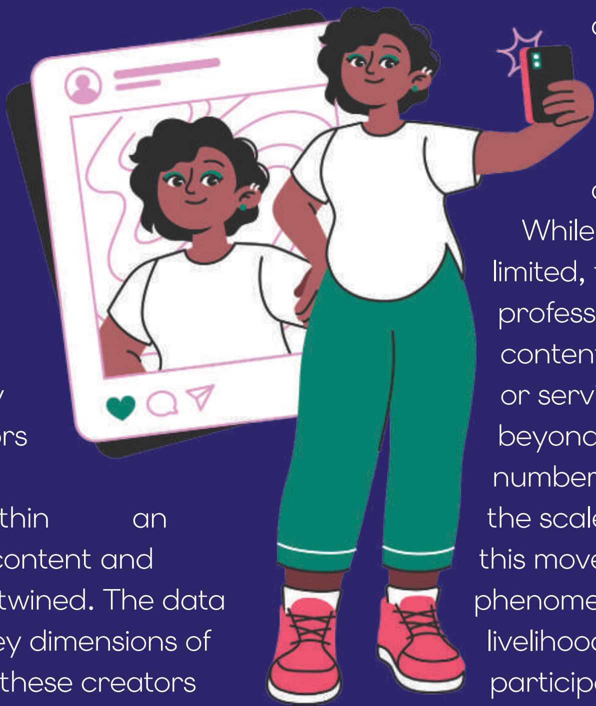
Chapter 02

THE DASHBOARD: MAPPING THE NUMBERS

While stories of viral moments and breakout stars fill our timelines, it is the background data that reveals the true shape and scale of Nigeria's creator economy. We often discuss the growth of Nigeria's creative economy in terms of visibility and influence.

Still, much of its real impact happens behind the scenes: in the choices creators make, the platforms they rely on, the income they generate, and the networks they build.

At the core of this economy is a diverse group of creators shaping new forms of work, influence and expression within an ecosystem where identity, content and commerce are closely intertwined. The data presented here captures key dimensions of that activity, including who these creators are, how they distribute their work, what audiences they reach, how they earn, and what kinds of enterprises they are building around their creative output.



The numbers indicate an economy that is still in motion. Platform preferences continue to shift, new income streams are emerging, and many creators are developing hybrid models of work that blur the line between freelance hustle and business ownership. While formal structures remain limited, there is growing evidence of professionalisation, whether through content teams, production pipelines, or service-based spin-offs that extend beyond the screen. By examining the numbers, we begin to understand the scale, depth, and direction of this movement not just as a cultural phenomenon, but as a source of livelihood, innovation, and economic participation across Nigeria.

Creator Demographics & Platforms

To understand the shape and scale of Nigeria's creator economy, we drew on data from Modash, a global influencer marketing platform that indexes public creator profiles across Instagram, TikTok, and YouTube.

This data offers a snapshot of Nigerian creators active on these platforms, helping us map who they are, where they operate, and the kinds of content they produce.
While the dataset skews toward creators with visible digital footprints (particularly those with measurable followings), it provides a useful overview of demographic trends and platform preferences across the industry. Combined with insights from interviews, focus group discussions, and desk research, the data helps illustrate how identity, geography, and platform choice intersect in Nigeria's creator ecosystem.

INSTAGRAM

469,243 Profiles with over **1,000** followers

On Instagram, we identified **469,243** Nigerian profiles with over **1,000 followers.** However, when filtered by audience composition, only about **75%** of these profiles (351,785) have a predominantly Nigerian audience, with over **20%** of their followers based in Nigeria. A demographic breakdown of this creator pool provides additional insights into who is driving content and how their profiles reflect broader audience engagement trends.

By gender, female creators make up the largest share on Instagram, accounting for about **195,661 (41.7%)** of total identified profiles. Male creators represent **161,574 (34.4%),** while the remaining **110,979 (23.6%)** are gender-neutral or institutionally managed accounts such as blogs, online publications, and brand pages.

The strong representation of female-led accounts aligns with the dominance of fashion, beauty, wellness, and lifestyle content on the platform — categories where women often lead both as creators and consumers. In contrast, male creators tend to be more visible in tech, fitness, humour, and motivational content.

The presence of gender-neutral accounts reflects the growing influence of non-personality-based content, such as memes, aggregated content, and thematic media pages, which often drive high engagement but follow different monetisation trajectories.

In terms of age, Instagram's Nigerian creator base skews heavily toward young adults. Creators aged 25–35 form the clear majority (58.2%), followed by those aged **35–45 (10.1%),** and **18–25 (4.1%)**. Only **6,681** creators **(1.4%)** are over 45 years old. This age distribution reinforces Instagram's position as a platform that blends aesthetic curation with cultural fluency, especially among millennials and older Gen Zers. The

400K+

Nigerian **Content Creators** with a folllowing of over 1,000+ on Instagram were surveyed .

75%

of the dataset have mainly **Nigerian audiences.**

41.7M

of the dataset are **female creators.**

lower representation in the **18–25 bracket,** compared to TikTok, for example, suggests that younger creators may be migrating toward platforms with lower entry barriers and more virality-driven discovery systems.

Instagram's network effects and emphasis on aspirational content have made it a popular platform for creators targeting both local and international audiences. **It remains a platform where visual aesthetics, lifestyle curation, and brand alignment drive engagement.** This engagement attracts creators in fashion, beauty, fitness, and aspirational niches, but can also encourage a curated portrayal of success that may not accurately reflect creators' actual earnings or impact.

The platform's discovery algorithm also relies heavily on follower networks and past engagement, meaning that creators with larger followings tend to be prioritised in visibility. For emerging or niche creators, gaining traction can be slow without targeted efforts or paid promotion.

Instagram is also highly accessible, making it an easy entry point for new creators. **Its mobile-first interface, low production demands, and broad cultural adoption have made it especially appealing for creators in fashion, beauty, photography, and lifestyle categories.**

However, monetisation on the platform remains fragmented in Nigeria. Unlike YouTube, which has AdSense revenue sharing, or TikTok, which recently introduced Creator Rewards and live gifting features in Nigeria, Instagram's built-in monetisation options, such as Subscriptions, Badges, or Reels Bonuses, are still not fully available to Nigerian Creators. As a result, creators rely heavily on external income streams, including brand sponsorships, affiliate links, digital product sales, or service promotion.

YOUTUBE

15,105

The survey accounts for **15K+ YouTube accounts** with over **1K subscribers.**

32.6%

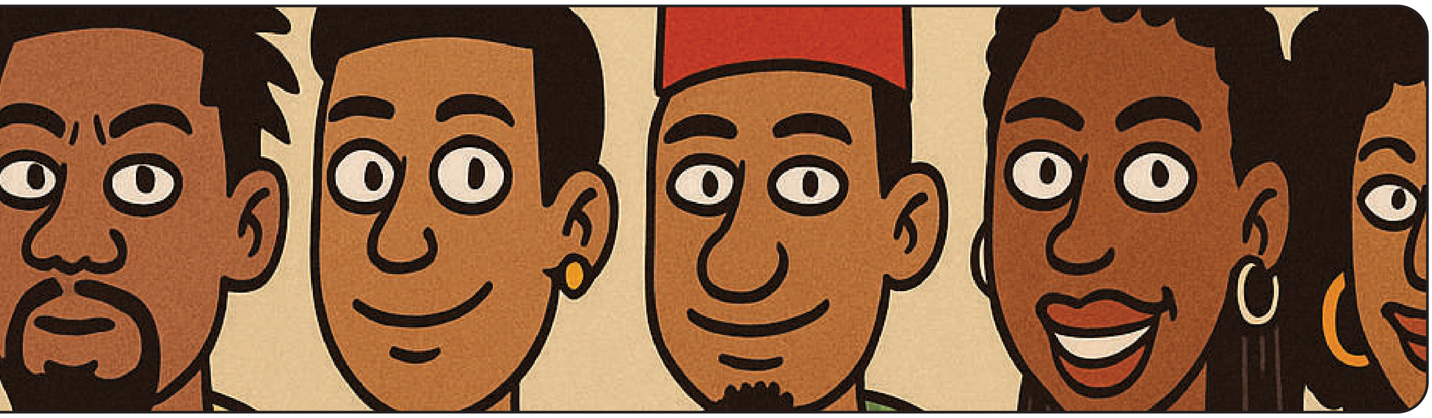
have a **Nigerian audience** of **at least 20%.**

We identified **15,105 Nigerian creator profiles** with over **1,000 subscribers** on YouTube. A closer look at the creators shows that only **32.6% (4,930)** have a Nigerian audience of at least 20%. This points to a key feature of YouTube's distribution model: Nigerian creators are reaching audiences far beyond the country's borders.

Unlike platforms such as Instagram or TikTok, which tend to amplify content within local networks and trends, **YouTube's algorithm is optimised for content discovery across regions**, with language, watch time, and topic relevance playing a bigger role than geography. As a result, Nigerian creators often attract viewers from the diaspora and other international markets, especially in globally resonant categories such as tech, entertainment, education, and lifestyle.

This cross-border reach reflects YouTube's role as a platform for scale, visibility, and sustained content engagement. For many creators, it opens up broader monetisation opportunities through AdSense, affiliate partnerships, and audience-led revenue models that are less dependent on local brand ecosystems. It also signals the exportability of Nigerian content and cultural narratives to global audiences.

A breakdown of the **15,105 creators** shows a **male creator majority of 36.4%,** followed by **female creators at 22.1%** and gender-neutral accounts making up 1.6%. Creators aged **25–35 form the largest group,** accounting for 29.3% of the total. They are followed by those aged 18–25 at 18.3%. **Older creators remain a small minority, with just 5.1% in the 35–45 age range and only 1% of them older than 45.** This reflects YouTube's appeal to more experienced and professional creators, given its demand for structured, long-form content. YouTube's relatively low number of Nigerian



29.3% of creators are aged **25 - 35 years.**

18.3% of creators are aged **18 - 25 years.**

creators compared to other platforms reflects the **higher entry barriers associated with building and sustaining a presence on the platform.** Unlike TikTok or Instagram, which are designed for casual content creation and rapid trend participation, YouTube tends to demand more deliberate production. **Content is typically long-form, requiring greater investment in scripting, filming, editing, and publishing.** This level of effort often necessitates access to more sophisticated tools, from cameras and microphones to editing software and a stable internet connection, making it less immediately accessible to Nigerian creators with limited resources or technical experience.

Moreover, the **path to visibility on YouTube tends to be slower.** The algorithm rewards consistency, audience retention, and watch time over the kind of short-term virality common on TikTok or Instagram Reels. For newer creators, this longer growth curve can be discouraging, especially without an existing base of subscribers or support.

YouTube also functions more as a search-and-subscribe platform than a social network. Content discovery is less organic and more intentional, which limits the kind of rapid exposure that fuels creator growth on more interaction-driven platforms. These factors combine to shape the culture of creation on YouTube: **one that skews toward professionalised or semi-professional creators who see content as a long-term investment.**

As a result, while the platform supports a wide range of topics and offers meaningful monetisation through AdSense and audience engagement, it naturally attracts fewer creators than platforms that are optimised for lower-effort, high-frequency content.

TIK TOK

Profiles with over

6,325,083 1,000

followers

TikTok by far hosts the highest number of creators in Nigeria among the platforms analysed. We identified **6,325,083** Nigerian profiles with over **1,000** followers on the platform. Mobile-first habits and cultural literacy enable them to engage audiences effectively and consistently.

Among the **6.3 million Nigerian creators** we identified, female creators comprise **2.6 million,** male creators slightly lead with 2.75 million, and **gender-neutral** accounts make up nearly **965,000 profiles.** In terms of age, the largest group falls within the 18–25 bracket (2.26 million), followed by creators aged 25–35 (1.92 million). Older age segments show a tapering off, with 441,000 creators between the ages of 35 and 45, and approximately 412,000 aged 45 and older. This skew toward younger users is consistent with broader social media trends and underlines TikTok's dominance among Gen Z and Millennial creators in Nigeria.

A closer look at the data reveals that **98% (6,184,697) of these profiles have audiences comprising at least 20% Nigerian users,** making TikTok the platform with the strongest localised audience. This is a significantly higher rate of domestic audience concentration than we observed on platforms like YouTube and Instagram, pointing to TikTok's unique ability to foster local engagement at scale. The platform's algorithm-driven discovery system, which **prioritises content virality over follower count,** makes it easier for local creators to reach audiences regardless of their size or location. As a result, content tailored to Nigerian cultural, linguistic, and entertainment preferences spreads rapidly, reinforcing local creator-audience ties.

Several factors contribute to this strong local resonance. First, TikTok's content style maps well onto Nigeria's mobile-dominated internet usage and preference for bite-sized entertainment. Second, **the platform's monetisation tools lower the threshold for creators to begin earning.** With features like TikTok Live Gifts, Coins, and the Creator Rewards Program, even small creators

6M+

content creators with a folllowing of over 1,000+ on TikTok were surveyed.

2.6M

of the dataset are **female creators.**

98%

of the dataset have **20% of their audience as Nigerian.**

2.7M

of the dataset are **male creators.**

can monetise through fan support, bypassing the more rigid ad-revenue structures seen on YouTube. Receiving money from viewers during a livestream provides immediate validation and feedback, creating a feedback loop that incentivises more frequent content creation.

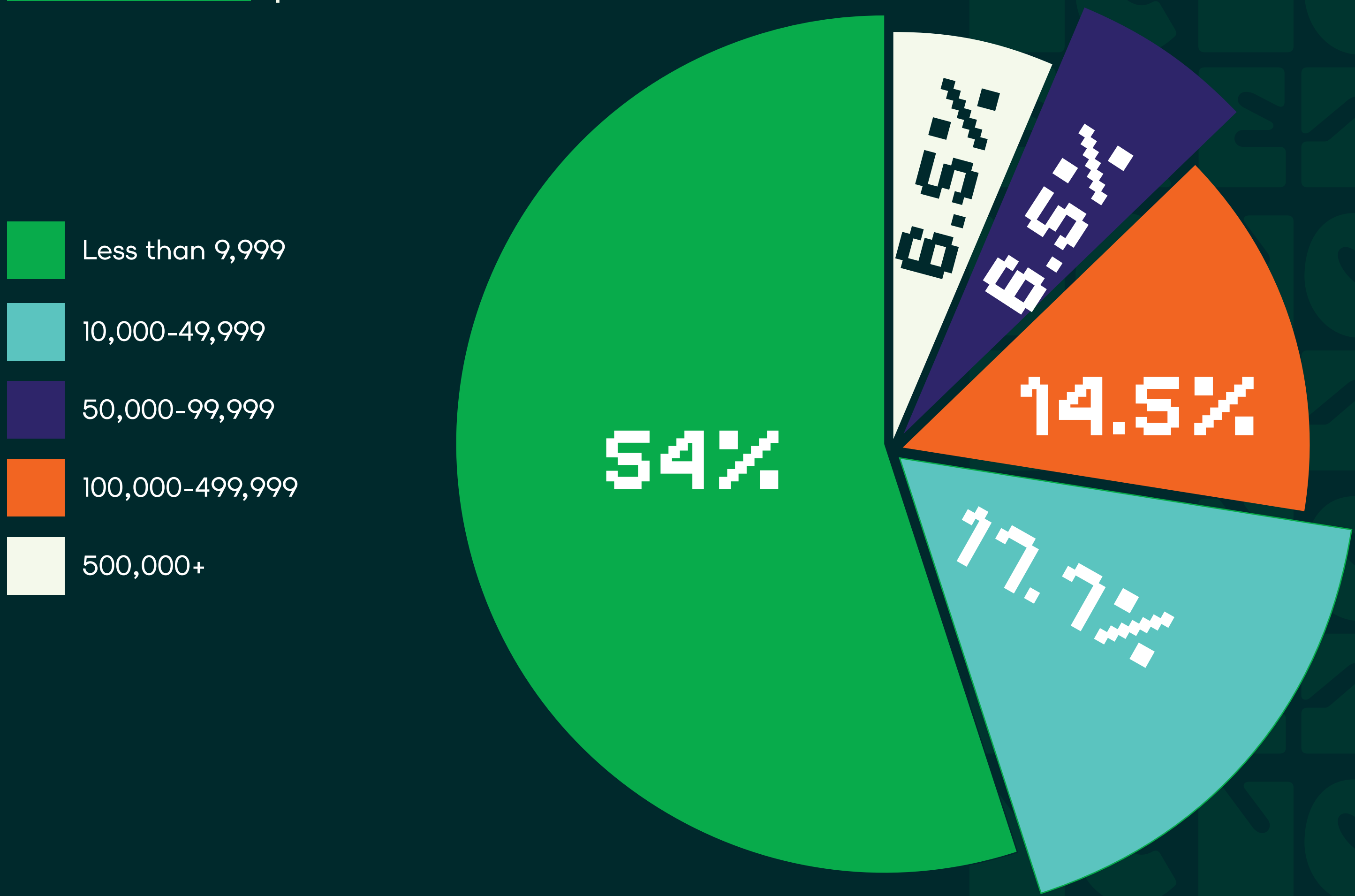
This real-time recognition often feels more personal and motivating than passive ad revenue. Thus, **this model is particularly attractive in Nigeria,** where many young people seek creative income streams that require minimal capital. TikTok's focus on real-time engagement and creator-audience interactivity creates an ecosystem that is both financially and socially rewarding.

In a country where digital participation is rising and creator culture is evolving, TikTok offers both visibility and viable pathways to income, helping to explain why so many creators not only exist on the platform but also strive for relatability.

TikTok's appeal and accessibility are further underscored by the profile of its most successful Nigerian creators. Unlike legacy platforms where visibility often skews toward established figures in music, film, or television, **TikTok has enabled everyday Nigerians to build large, engaged followings without traditional celebrity status.** Many of the platform's top-performing creators come from non-celebrity backgrounds, gaining popularity through relatable storytelling, comedic skits, dance trends, and lifestyle vlogs rooted in their everyday experiences. This shift reflects a democratisation of influence, where content quality, creativity, and cultural fluency carry more weight than fame or production budgets. **The result is a dynamic ecosystem where new voices can emerge organically and scale rapidly,** affirming TikTok as a uniquely level playing field for digital creativity in Nigeria.

54%

54% of Nigerian creators have a follower base of **less than 10,000** across their primary social media platforms.



Audience Reach & Engagement

Creator audience data follows a classic positively skewed distribution, where a majority of creators cluster at the lower follower ranges, and only a small fraction accumulate large-scale audiences. Based on our primary data, 54% of Nigerian creators have a follower base of less than 10,000 across their primary social media platforms.

This pattern holds consistently across Instagram, YouTube, and TikTok: the distribution of creators follows the power law, with the vast majority concentrated in the lower follower brackets and a sharp drop-off as audience size increases.

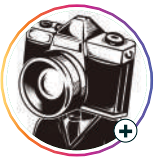
This means that most Nigerian creators operate within the micro to mid-tier range.

These long-tail creators make up the bulk of the ecosystem. They are increasingly important, not just for their numbers, but for the depth of engagement, community building, and entrepreneurial activity that happens at that level. The data suggests that influence in Nigeria's creator economy is not just concentrated at the top, but widely distributed across thousands of emerging voices.

INSTAGRAM

420,341 Creators
1,000 - 10,000
followers

38,082 Creators
10,000 - 50,000
followers



4,739 Creators
50,000 - 100,000
followers

3,944 Creators
100,000 - 500,000
followers

801 Creators
500,000+
followers

YOUTUBE

8,565 Creators
1,000 - 10,000
followers

4,202 Creators
10,000 - 50,000
followers

1,015 Creators
50,000 - 100,000
followers

1,063 Creators
100,000 - 500,000
followers

260 Creators
500,000+
followers

98%

98% of **Tiktok** profiles have audiences comprising of at least **20% Nigerian users**, making TikTok the platform with the strongest localised audience.

TIKTOK

6,107,524 Creators
1,000 - 10,000
followers

159,094 Creators
10,000 - 50,000
followers

15,439 Creators
50,000 - 100,000
followers

12,812 Creators
100,000 - 500,000
followers

2,173 Creators
500,000+
followers

Revenue & Income Streams

While building and sustaining an audience is the lifeblood of a creator's career, audience engagement alone does not guarantee **financial sustainability.** The ability to convert **visibility into revenue** remains one of the most challenging elements of Nigeria's creator economy.

Our survey of Nigerian creators reveals a diverse but uneven landscape of income sources, with **earnings often shaped by platform-specific opportunities, brand spending cycles, and the creator's niche.**

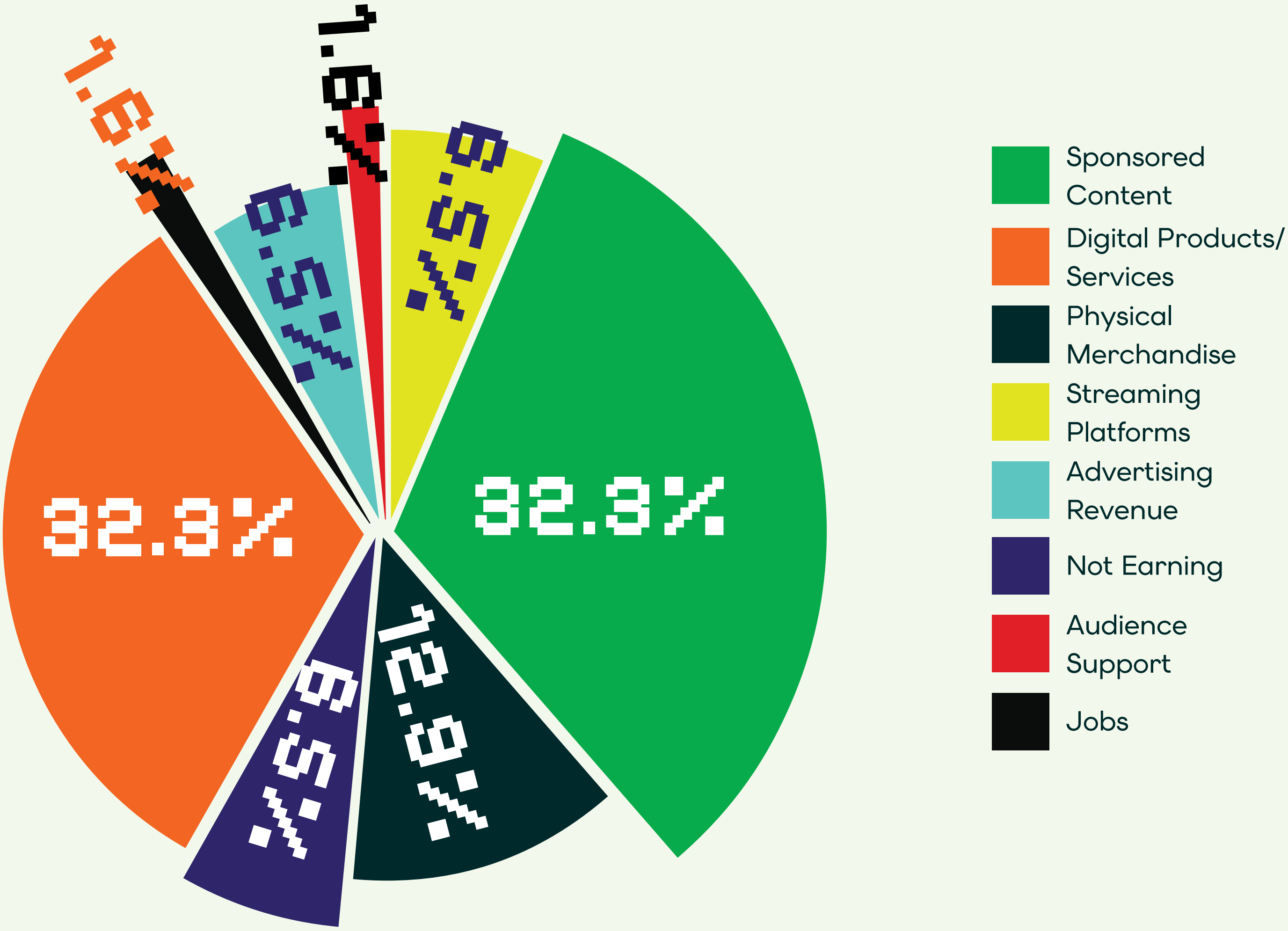
INCOME SOURCES

32%

Across the full sample, digital products and services, as well as sponsored content/brand partnerships, are tied (at 32%) as the most common primary income sources.

This points to a distinctly entrepreneurial approach, where creators **monetise** their expertise and audience trust by selling offerings such as courses, templates, or consulting, while also **collaborating directly with brands.** Both streams rely heavily on active creator effort, highlighting the lack of mature passive income systems in Nigeria's creator economy.

Beyond the broad picture, we found that follower size plays a significant role in determining which income streams creators depend on most. For creators with **fewer than 10,000 followers,** we found that the majority **(44%) rely heavily on digital products and services,** often leveraging their niche expertise to sell courses, templates, or online training. This shows that entrepreneurial monetisation is the entry point for creators, as brand partnerships and advertising revenue are limited. A notable segment of this category (25%) earns through physical merchandise, while a smaller proportion relies on audience support or streaming royalties.



I went from charging ₦2000 for my online fashion classes to charging ₦5000 now. **Tobiloba Ajibola, Fashion Creative**

Creators at this stage tend to diversify their income streams, with the data showing up to seven (7) sources at this level. Expectedly, this category also comprised all respondents who had yet to start earning money from content, highlighting the challenge of monetisation at lower audience scales.

"When I started, I noticed people using WhatsApp to teach fashion creatives. So I charged ₦2,000 to teach pattern making on WhatsApp, and seven people paid. I gathered my notes, created videos, and compressed these videos on WhatsApp. After the success of my first class, I was able to charge ₦3,500 and then ₦5,000 for the following classes."

– Tobiloba Ajibola, Fashion Creative

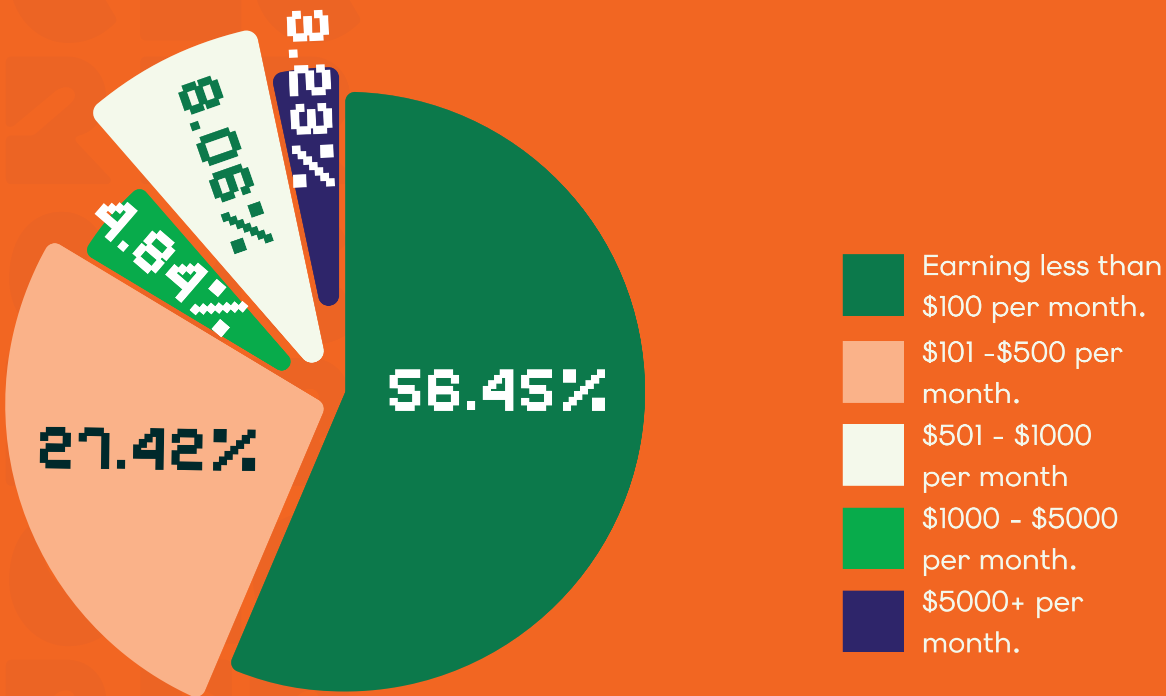
In the **10,000 to 49,999 follower range,** our findings show a more even split between **digital products/services and sponsored content/brand partnerships,** with ad revenue emerging as a small stream. Creators with **50,000 to 99,999 followers tend to favour sponsored content/brand partnerships,** although ad revenue remains competitive in this bracket. This balance indicates that **brands start paying closer attention once creators cross the 50,000 threshold,** but platform monetisation programs also become more rewarding.

Once we reach **100,000 to 499,999** followers, the dominance of sponsored content becomes unmistakable, as **89% of respondents** in this range cite it as their **primary income source.** 11% are still anchored in digital products, suggesting that while brand partnerships offer scale, niche productisation remains viable at this level. **At the 500,000+ follower level,** every respondent surveyed identified sponsored content and brand partnerships as their main source of income, confirming that **large-scale reach in Nigeria is most directly monetised through brand deals** rather than ad revenue or product sales.

INCOME RANGES

57%

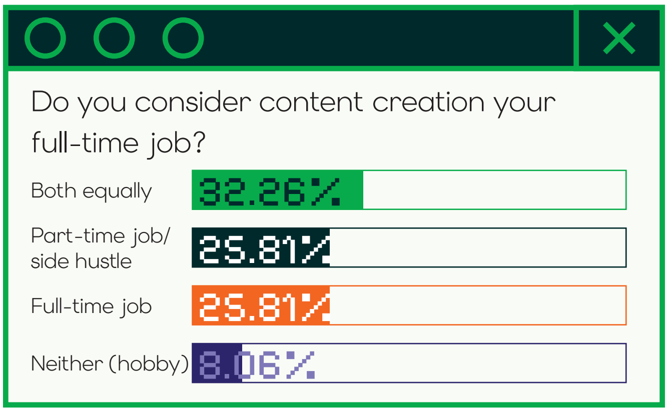
Our respondent data paints a sobering picture of earnings among Nigerian creators. **More than 56.45 of Nigerian Creators earn less than $100 per month from their creative work,** underscoring the challenges of generating a substantial income in the current ecosystem.

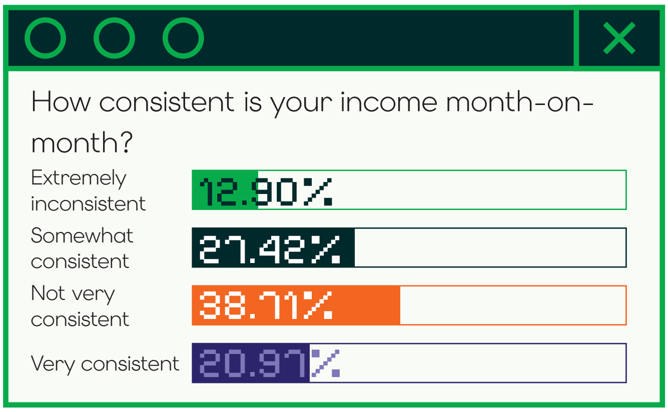


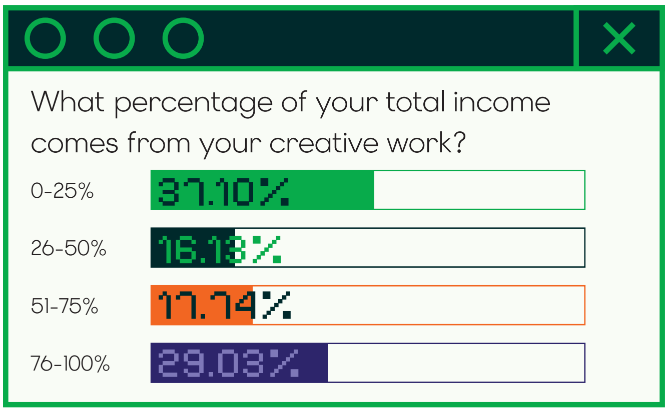
At the other end of the scale, **only 3.23% earn above $5,000 monthly,** underscoring how rare high-earning creators are in this market. These individuals tend to cluster at the very top of the follower pyramid, where their reach and audience engagement command premium rates from brands, streaming royalties, or large-scale product sales. For many, earnings cluster in the modest **$101–$500 bracket (27.42%),** suggesting that while some creators can build a paying audience, the leap to high profitability remains elusive.

Looking at income through the lens of follower count, **nano-creators (under 10,000 followers) are most likely to earn at the lower end of the spectrum,** while micro and mid-tier creators begin to see more frequent earnings in the **$101–$500 range.** However, breaking into four-figure monthly earnings becomes more common only for those with larger audiences, typically those with **over 100,000 followers.** At the top, a small but visible group of creators with over **500,000 followers enjoys the highest income brackets,** often leveraging their scale to secure exclusive partnerships, drive high-volume merchandise sales, and diversify their revenue streams. While follower count shapes earning potential, the realities of how creators approach their work and the consistency of their income reveal a clearer picture. **Many creators still treat content creation as a side hustle** or balance it equally with other work, which limits the time and resources they can dedicate to scaling their earnings.

For many, creative work contributes less than half of their total income, reinforcing the perception that it is a supplemental livelihood. Income is also far from predictable: most creators describe their earnings as inconsistent, with only a small share experiencing a steady monthly flow. **This volatility makes it difficult to plan long-term, reinvest in production quality, or take entrepreneurial risks**—all of which are critical steps for moving from modest to sustainable high earnings in Nigeria's creator economy.







Chapter 03

STORIES OF SCALE: SUCCESS GRIT & GROWTH.

This section explores the journeys of individuals who have helped push the boundaries of different sectors in Nigeria's creative economy.

CONTENT CREATION

MARK ANGEL COMEDY

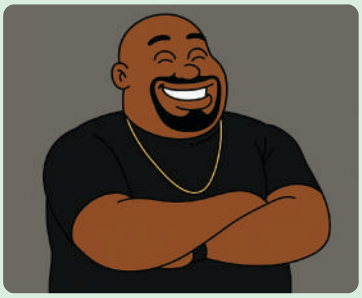
Mark Angel, a distinguished **Nigerian comedian, scriptwriter, and YouTuber,** embarked on his independent film-making journey in 2013 under the banner of Mechanic Pictures, following a period of difficulty securing consistent employment within the Nollywood industry. His YouTube channel, **Mark Angel Comedy,** achieved a significant milestone in 2017 by becoming the first African comedy **(Afro-comedy)** channel to amass one million subscribers.

The channel's content strategy is characterised by short, engaging skits, frequently featuring talented child comedians such as **Emmanuella Samuel,** who holds the distinction of being **Africa's youngest YouTube award winner,** and "Aunty" Success Madubuike. The production of these skits is notably grounded in the lower-class neighbourhoods of Port Harcourt, employing a **"freestyle comedy"** approach that incorporates multiple camera formats and deliberately shaky techniques to achieve a natural, relatable aesthetic. Videos featuring Emmanuella consistently attract millions of views, underscoring their widespread appeal.

The substantial viewership garnered by Mark Angel Comedy translates directly into considerable **economic impact** through ad revenue and strategic brand partnerships, exemplified by Mark Angel's endorsement contract with 1xBet. His choice to **film in local neighbourhoods** and use **"freestyle comedy"** created an authentic, relatable style that deeply resonated with Nigerian and African audiences. This f**ocus on cultural resonance,** rather than just high production value, drove massive viewership and attracted advertisers, proving that **authenticity can be more potent** than expensive productions in achieving scale and monetisation in emerging markets.

MUSIC

DON JAZZY: AFROBEATS STAR MAKER


Long before global music executives started chasing Afro-beats, **Don Jazzy** was laying the foundation as a producer. In the early 2000s, he teamed up with **D'banj** to co-found **Mo'Hits Records,** where his lush production powered hits such as **Tongolo and Oliver Twist.** The label became a cultural force, defining a new era of Nigerian pop and establishing **Don Jazzy as one of the country's most important hit-makers.**

When Mo'Hits dissolved in **2012,** Don Jazzy founded **Mavin Records,** a label that would soon become the powerhouse of Nigerian music. From the start, Mavin was Don Jazzy's vision of an institution that could nurture artists and continually refresh the sound of Afro-beats. Early signings like Wande Coal, Tiwa Savage, and D'Prince laid the foundation of the new record label.

Over the years, Mavin's roster has read like a roll call of modern Nigerian pop. Today, it includes Rema and Ayra Starr, alongside Magixx, Johnny Drille, and Boy Spyce. But Mavin's success is also tied to Don Jazzy's evolution. Beyond his reputation as a producer and executive, he has evolved into one of Nigeria's most influential content creators, using skits, humorous videos, and his massive online following to amplify the work of his artists. This personal influence has become a powerful promotional tool, helping young stars like Rema and Ayra Starr break out globally with both sound and visibility.

Mavin's rise caught international attention.

In 2019, the company secured a multi-million-dollar investment from Kupanda Holdings, allowing him to restructure under Mavin Global, launch an Artist Academy, and expand operations to position the label as **a full-service pan-African entertainment company.**

That ambition reached new heights in **2024** when **Universal Music Group (UMG) acquired a majority stake in Mavin Global for between $150 million and $200 million.** Universal praised the label's roster as a driving force in Afro-beats' global rise, but the deal also marked something bigger: validation of Don Jazzy's two-decade journey from producer to entrepreneur to architect of one of Africa's most important music companies. The agreement keeps him as CEO with his core team intact while plugging Mavin into UMG's global distribution and marketing engine.

PODCASTING

JOLA & FK: NIGERIA'S PODCASTING SUPERSTARS

In 2017, Jola Ayeye (Jollz) and Feyikemi "FK" Abudu took a leap into uncharted waters. Podcasting was barely a blip on Nigeria's media landscape, but the two friends believed there was space for **candid, funny, and thoughtful conversations** about the world they lived in. That experiment **evolved into I Said What I Said (ISWIS),** now one of Nigeria's biggest podcasts with a global audience.

From the beginning, the chemistry between Jollz and FK set ISWIS apart. They blended humour, honesty, and curiosity about culture, family, relationships, politics, and everything in between. Early episodes drew in thousands of listeners almost immediately. **By 2020, the podcast had reached over 200,000 listens,** proving that there was an appetite for African stories told with authenticity and humour.

As the show matured, it evolved into more than just weekly conversations. ISWIS began hosting live events, first in **Lagos with 40 attendees,** and eventually filled venues in cities like Abuja, Accra, Dublin, and London. These shows became a cultural phenomenon, extending into Owambe-themed parties and even Valentine's speed dating nights, all built on its vibrant, connected community.

That momentum has only accelerated. **By 2025, ISWIS boasted more than 100,000 monthly listeners and a social media following of 120,000.** Major brands like **Flutterwave and Schweppes, and Bamboo signed on as sponsors,** and the podcast partnered with the Carousel Network for full production and management support.

A professional re-brand in Season 6 sharpened its visual identity and digital strategy, while the content remained as bold as ever equally capable of tackling complex issues like black tax or joking about everyday Nigerian life. Guests, from rising music stars to entrepreneurs and creatives, added richness to the conversations.

This year, Jollz and FK marked a new milestone: **completing a three-city international tour across New York, London, and Toronto.** The sold-out shows reaffirmed the podcast's reach beyond Africa and cemented the duo as global ambassadors of Nigerian millennial culture.

VISUAL ART

ANTHONY AZEKWOH: NIGERIA'S CONTEMPORARY DIGITAL ART MAVERICK

Anthony Azekwoh is a Nigerian contemporary artist, author, and entrepreneur whose work is reshaping how African stories are told and consumed. Based in Lagos, Azekwoh draws deeply from **folklore, mythology, and Nigerian traditions,** re-imagining them through bold, modern forms that resonate with both African audiences and the world.

His creative journey began in high school with writing, under the mentorship of Nigerian linguist and writer **Kola Tubosun.** Inspired by authors like **Nnedi Okorafor and Neil Gaiman,** storytelling became the foundation of his artistry. In 2016, he discovered digital painting, and by **2019—after leaving Covenant University** where he studied Chemical Engineering—he pursued art full-time.

Azekwoh's breakthrough came in 2020 with **The Red Man,** a digital portrait that has since become his signature piece. Its raw, mythic intensity resonated globally, selling hundreds of prints and later as an NFT for **5.5 ETH (around $25,000).** This success marked the beginning of a career defined by experimentation across mediums; digital , painting, and sculpture.

His recent collections reflect this evolution. Children of the Sun (2025), his most expansive series to date, featured **25 digital works,** each priced at just **$25,** to make art accessible to a wider audience. By contrast, **The Deathless Series (2020–2025),** a collection of 10 NFT paintings, achieved a premium value among collectors, generating a total volume of **12.5 ETH.**

In 2022, he ventured into sculpture with the **Ówàmbẹ̀ Marble Collection,** hand-carved from Jingxin black marble and acquired in full by music producer **Jae5 for £20,000.** These works reveal an artist who is comfortable balancing accessibility with high-value, collectable art.

FUNKE AKINDELE: NOLLYWOOD'S COMMERCIAL POWERHOUSE

FILM

Funke Akindele's career is a story of constant evolution. She began her acting journey in **1998** on the **sitcom I Need to Know,** where she played Bisi, a curious teenager navigating adolescence. The show, which ran until 2002, introduced her to Nigerian households and set the stage for her rise.

Her breakout moment came in **2008** with **Jenifa,** a comedy-drama where she played a street-smart young woman determined to change her life. The role became a cultural phenomenon, earning her the **Africa Movie Academy Award** for Best Actress in a Leading Role in 2009. She reprised the character in The Return of Jenifa (2011) and later created the long-running TV series Jenifa's Diary (2015–present). The show has won multiple **Africa Magic Viewers' Choice Awards (AMVCA)** and remains one of Nigeria's most successful comedy series.

Her range expanded with Omo Ghetto (2010), which became a Yoruba pop culture classic. A decade later, she returned with **Omo Ghetto: The Saga (2020),** which grossed over **₦636 million** and became the highest-grossing Nigerian film of all time, at the time. She followed it up with Battle on Buka Street (2022), another record-breaking blockbuster. With these hits, Funke Akindele became the highest-grossing producer in Nigerian cinema history, with her films surpassing **₦4.7 billion in box office revenue.**

Through her company **SceneOne Productions,** she produced shows like **Aiyetoro Town** and nurtured new talents. In 2019, she made her directorial debut with **Your Excellency,** a political satire that gave her the confidence to take on bigger projects. In 2023, she expanded Scene One productions into the **Funke Akindele Network (FAAN),** a production studio focused on delivering globally competitive Nigerian stories.

Akindele has also embraced digital platforms, becoming a popular content creator and social media to promote her films, build her brand, and engage directly with audiences. This strategy has made her one of the most relevant entertainers across generations.

Her influence extends beyond Nollywood. She is the most nominated actress and filmmaker at the **AMVCA,** with six wins, and in 2022, she was invited to join the **Academy of Motion Picture Arts and Sciences (Oscars).** By 2025, The Hollywood Reporter named her among the **most influential women in international film.**

Chapter 04

PLATFORMS, POLICIES & POSSIBILITIES

This chapter examines the ecosystem that enables or hinders creative growth. It breaks down the impact of digital platforms, assesses government and private sector policies, reviews associations and creator unions, and evaluates whether current structures support sustainable careers.

THE PLATFORM EFFECT

Fueled by the rise of platforms like YouTube, Instagram, TikTok, Facebook, and X (formerly Twitter), a once informal hustle has evolved into a vibrant, structured economy. An ecosystem where Nigerian youth don't just consume content, they create it, monetize it, and export it to the world.

As of 2025, Nigeria's creator economy has grown into a powerhouse, valued at over $31.2 million). Across Africa, the sector is also booming. In 2023, Africa's digital creator economy was worth $3.08 billion. By 2030, it's projected to hit $17.84 billion, growing at a remarkable 28.5% annual rate. Nigeria is not just riding the wave, it's helping to shape it.

In a nation tussling with high unemployment and inflation (26.5% as of Q3 2023), the creator economy is emerging as a lifeline. Young Nigerians are using their phones, voices, and ideas to build platforms, generate income, and push back against economic stagnation; one post, video, or stream at a time.

YOUTUBE

For many Nigerian creators, YouTube is where the journey begins. It's where they learned to shoot, edit, animate, and perform often without stepping into a physical classroom.

In 2024, Nigerian creators earned over $10 million through YouTube AdSense. Dozens of them crossed the 100,000-subscriber milestone, earning the coveted Silver Play Button and more importantly, opening doors to influencer deals, brand collaborations, and international recognition. Over 60% of creators say YouTube was their first teacher. And now, it's become their biggest stage.

INSTAGRAM

If YouTube is the classroom, Instagram is the runway. Nigerian creators especially in fashion, food, lifestyle, and beauty have turned this platform into a canvas for both art and entrepreneurship.

Over 45% of creators earn the bulk of their income here, **with sponsored posts ranging from ₦50,000 to ₦1 million ($31 to $625).** But it's not just about the money, it's about the community.Instagram has helped creators build niche audiences and sustainable businesses. Integrated shopping features have enabled thousands to sell directly to their followers, eliminating the need for a middleman.

Over 60% of creators say YouTube was their first teacher. And now, it's become their biggest stage.

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Instagram has helped creators build niche audiences and sustainable businesses. Integrated shopping features have enabled thousands to sell directly to their followers, eliminating the need for a middleman.

Over 45% of creators earn the bulk of their income on Instagram.

TIKTOK

No platform has captured Nigeria's Gen Z heartbeat quite like TikTok. As of early 2025, over 32% of Nigerian creators report that their first viral moment occurred on TikTok. One trending dance or skit can change a life overnight.

Top TikTokers earn between ₦200,000 and ₦2 million ($125–$1,250) monthly through gifts, live streams, and brand deals. But beyond the earnings, TikTok has become a cultural export pipeline, spreading music, fashion, culture, and identity far beyond Nigeria's borders.

32% of Nigerian creators report that their first viral moment was on TikTok.

FACEBOOK

While newer platforms shine with youth, Facebook remains the silent giant especially for Nigeria's older and rural populations.

With 37 million active users, it's still the largest platform in the country. Creators use Facebook to launch small businesses, build community groups, and reach audiences outside the urban centers. For many, Facebook marks the beginning of their digital journey.

Its group features help niche communities, sell products, hosting paid events, and running ads. In many homes, Facebook remains the primary source of news, community, and commerce.

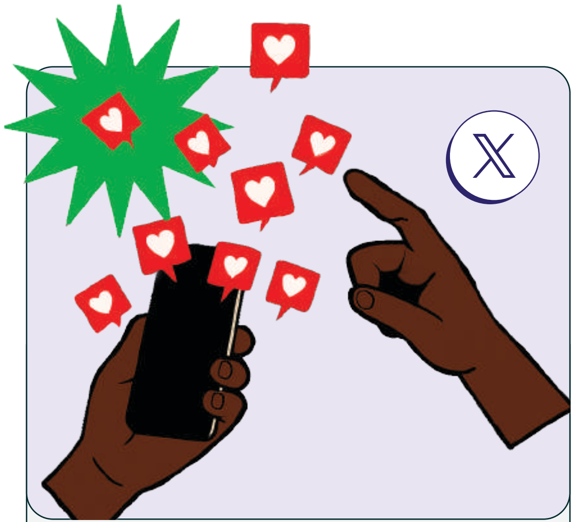
Creators use Facebook to launch small businesses, build community groups, and reach audiences outside the urban centers.

TWITTER (X)

If Nigeria has a town square, it's Twitter, now rebranded as X. It's where movements begin, jokes go viral, and creators turn clout into contracts.

From trending hashtags to comedy threads, Nigerian creators shape national discourse on X. Viral tweets often lead to media features, sponsorship deals, and even international recognition.

With the rise of Twitter Spaces, audio creators are finding new audiences. Tools like Super Follows and tipping (rolled out in 2024 for Nigerian users) are helping turn followers into funders.



> Viral tweets often lead to media features, sponsorship deals, and even international recognition.

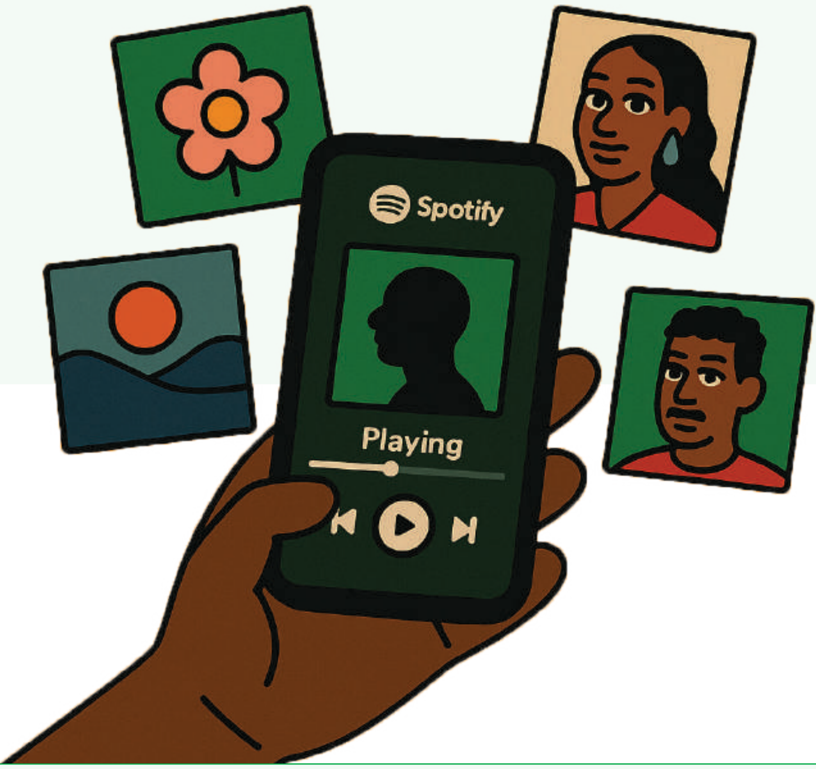
SPOTIFY

Spotify has quickly become the primary platform for Nigerian music creators, serving as both a space to consume global music and to distribute their own work to local and international audiences.

The platform's algorithm-driven playlists, data insights, and global reach make it possible for a rising act in Lagos to be discovered by fans in London, New York or as far as Tokyo. At the same time, Nigerian listeners are increasingly turning to the service to explore the country's expanding catalogue of Afrobeats, Alté, gospel, hip-hop, and traditional genres.

Local music consumption on the platform **soared by 146% in 2024**, reflecting the growing appetite for Nigerian music among Nigerians themselves.

This shift also signals a maturing streaming culture, where fans are moving from informal downloads to formalised, royalty-generating consumption. On the creator side, Spotify's investment is translating into tangible value: the company **paid out ₦58 billion ($38 million) to Nigerian creators in 2024,** a 132% increase from its payout in 2023.



"Spotify's ivestment payout increased by 132% in 2024.

132%

GOVERNMENT INVOLVEMENT: PAST & PRESENT

For years, the Nigerian creative economy seemed **"self-made"** thriving on hustle, raw talent, and digital virality. But the government has begun to play a more active role, providing institutional

NATIONAL DIGITAL ECONOMY POLICY AND STRATEGY (2020–2030)

In 2020, a new vision was born. The National Digital Economy Policy and Strategy (NDEPS) was more than just a blueprint, it was Nigeria's commitment to join the digital race. Its pillars were clear. Expand broadband, deepen digital literacy, promote local content, and put Nigeria on the global tech map.

By 2024, the impact was visible. ICT now contributed over 20% to Nigeria's GDP, and more than 200,000 Nigerians had upskilled through global platforms like Cisco Academy. Tech giants like Microsoft and Google have trained millions of young people, many of whom have become content creators, digital designers, and virtual entrepreneurs, reshaping today's creative economy.

Tech giants like Microsoft and Google have trained millions of young people, many of whom have become content creators.

3 MILLION TECHNICAL TALENT (3MTT) PROGRAM (LAUNCHED 2023)

Then came the 3 Million Technical Talent (3MTT) Program in 2020, a bold plan to arm Nigerians with practical skills. Through partnerships with global powerhouses like Cisco and Microsoft, the government aimed to train 3 million digital and creative professionals by 2026.

As of May 2025, over 117,000 participants have already been trained, with 35,000 more in progress. That's nearly 10% of the target already in motion, fueling the creative industries with coders, animators, editors, etc., that can compete on a global stage.

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CREATIVE AND TOURISM INFRASTRUCTURE CORPORATION (CTICo)

Launched as a public-private investment vehicle, the Creative and Tourism Infrastructure Corporation (CTICo) is designed to transform Nigeria's creative and tourism landscapes. Its mission is to channel large-scale funding into studios, theatres, concert halls, creative hubs, and tourism facilities that can anchor Nigeria's global creative competitiveness. This can be achieved by Injecting $100 billion into the national economy creating over 2 million jobs in creative and tourism industries and attracting both local and international investments.

Having high impact projects in the pipeline such as the restoration of Obudu Resort and Yankari Game Reserve, development of the Abuja Creative City, construction of a Creative City at the Wole Soyinka Center in Lagos etc, the goal is to close the infrastructure gap in the creative and tourism sectors, fostering new opportunities for artists, entrepreneurs, and investors, while positioning Nigeria as a global cultural powerhouse.

For creators, this means more than just better venues; it means access to world-class facilities to produce, showcase, and monetize their work. From film villages in Lagos to digital hubs in Abuja, CTICo is a bet that Nigeria's creative industry deserves the same kind of infrastructure as the oil or telecoms sectors.

INVESTMENT IN DIGITAL AND CREATIVE ENTERPRISES (iDICE)

Equally transformative is the Investment in Digital and Creative Enterprises (iDICE) program. A $617 million initiative backed by the Federal Government, African Development Bank, Islamic Development Bank, and Agence Française de Développement.

iDICE is designed to provide funding, capacity building, and technical support for young innovators in tech and creative sectors, from app developers to filmmakers. It targets 25 million youths and entrepreneurs, with projections to create over 6 million jobs directly and indirectly.

For Nigerian creatives, iDICE represents more than capital; it's a chance to turn creative ideas into scalable enterprises, with support structures that bridge the gap between artistry and business.

CREATIVE ECONOMY DEVELOPMENT FUND (CEDF) (2025)

In 2025, the stakes got higher. The Minister of Arts, Culture, Tourism and the Creative Economy unveiled the Creative Economy Development Fund (CEDF), a bold initiative aimed at supporting creators who push the boundaries in film, music, gaming, and digital content. This fund is backed up by a $200 million seed from Afreximbank.

Targeting projects valued at over $100,000 in its first phase and smaller grants in its second, the CEDF offers grants, loans, and equity investments to drive innovation and job creation. Phase 1 received a total of 3,000 applications, with disbursements set to begin in January 2026. Phase 2 has already received over 47,000 applications so far.

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INFRASTRUCTURE INVESTMENTS: FIBRE OPTIC ROLLOUT AND BROADBAND EXPANSION

No creator economy can thrive without access to the internet. Recognising this, the government launched a massive infrastructure investment, rolling out 90,000 km of fibre optic cable and 7,000 telecom towers to bring the internet to every corner of Nigeria. The goal: achieve 90% broadband penetration and 98% national coverage by the end of 2025.

The impact will be profound. A mere 10% increase in broadband access could add 2.5 percentage points to the national GDP. For creators in remote or underserved communities, this means new markets, new audiences, and the chance to build global careers from local towns.

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THE BIG PICTURE

What once felt like an underdog story of lone creators is now a national movement where government policy, infrastructure, and funding are powering Nigeria's creative rise. The message is clear, the future is creative, and the Nigerian Government is investing in it.

POLICY-TO-IMPACT MAPPING

Over the last three years, the Federal Ministry of Arts, Culture, Tourism, and Creative Economy (FMACCE) and its agencies have pursued ambitious policies to reposition culture as both a heritage asset and a driver of economic growth. Their interventions can be mapped across two major pillars: cultural tourism through festivals, and the growth of the Nigerian film industry.

> FMACCE interventions can be mapped across cultural tourism through festivals and the growth of Nigeria's film industry.

CULTURAL TOURISM AND FESTIVALS

Festivals remain one of Nigeria's strongest cultural assets, serving both as repositories of tradition and as drivers of tourism. Two standouts, the Ojude Oba Festival in Ijebu Ode and the National Festival of Arts and Culture (NAFEST), demonstrate how MACCE is leveraging cultural events to enhance Nigeria's tourism profile and engage creators in new ways.

The Ojude Oba Festival, with its pageantry, equestrian displays, and celebration of Yoruba heritage, has evolved from a local gathering into an event of national and international significance. Its rebranding in recent years has not only attracted domestic and diaspora audiences but also actively involved creators; photographers, filmmakers, designers, and digital storytellers, who now shape how the festival is experienced both on the ground and across social media platforms. This has expanded the festival's reach and provided new income streams for creative professionals.

Similarly, NAFEST has been repositioned as a national cultural showcase that draws participation from all 36 states. The festival is increasingly creating space for creators, including fashion entrepreneurs, craft makers, musicians, and digital artists, to exhibit and sell their work to broader audiences. This deliberate integration of creators into festival programming ensures that cultural tourism is not only about heritage preservation but also about empowering the contemporary creative economy.

The improvement in both festivals ties into larger strategic initiatives, such as Motherland 2025 and Destination 2030: Nigeria Everywhere. While Ojude Oba and NAFEST provide tangible cultural experiences, these broader policies expand their global reach by reconnecting the diaspora to heritage events and building the infrastructure for sustainable growth. For creators, this means more platforms to showcase work, increased international exposure, and deeper connections with diaspora communities seeking authentic cultural experiences.

Additionally, the National Film and Video Censors Board (NFVCB) has focused on access and grassroots industry growth. In 2024, it introduced waivers for community cinemas, laying the groundwork for initiatives like Fusion Intelligence's community cinema rollout.

This initiative has been especially impactful for creators. One notable example is Nora Awolowo, a rising filmmaker whose debut film, Red Circle, reached new audiences through community cinema screenings. By lowering barriers to entry and decentralizing film exhibition, NFVCB has created opportunities for creators like Awolowo to test their work with real audiences, build visibility, and grow sustainable careers. The result is a stronger, more inclusive Nollywood ecosystem that is directly tied to creator-driven storytelling.

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THE ROLE OF ENABLERS AND ASSOCIATIONS IN THE NIGERIAN CREATOR ECONOMY

The Nigerian creator economy has grown rapidly, with Nollywood, music, fashion, and digital content becoming major drivers of cultural and economic activity. However, behind the scenes of this growth are enablers and associations that provide structure, advocacy, and protection for creators. These organisations, including the Directors Guild of Nigeria, the Actors Guild of Nigeria, and the Screenwriters Guild of Nigeria, play a crucial role in shaping the industry by addressing welfare issues, setting standards, and enhancing professional capacity.

> However, behind the scenes of this growth are enablers and associations that provide structure, advocacy, and protection for creators

One of the most significant contributions of these associations is their advocacy and collective bargaining. Creators in Nigeria often face exploitation due to the informal nature of the industry, where contracts and regulations are often weak.

The Actors Guild of Nigeria was established in 1995 to unify actors and secure their welfare. It has since negotiated fairer contracts and worked to provide members with medical insurance and safety nets that protect them from the uncertainties of the profession. Similarly, the Directors Guild of Nigeria, founded in 1999 by a group of filmmakers known as "The Six Angry Men," lobbies for better working conditions and improved access to funding for directors. These organisations ensure that creators speak with a unified voice when dealing with producers, studios, and regulators.

Another crucial role is professional development and skill building. The Directors Guild of Nigeria organizes workshops, masterclasses, and international collaborations, including partnerships with film institutions such as New York University, to expose Nigerian directors to global best practices. The Screenwriters Guild of Nigeria has also prioritized training and mentorship programs that strengthen storytelling skills and empower writers to demand recognition. Such initiatives are crucial in enabling Nigerian creators to remain competitive in the global entertainment industry.

These associations also serve as industry regulators in a sector that often lacks formal structure. They create frameworks for fair remuneration, campaign for intellectual property protection, and establish professional codes of conduct. The Screenwriters Guild of Nigeria, for example, has been at the forefront of promoting awareness of royalties and advocating for copyright enforcement, ensuring that writers are not excluded from financial benefits generated by their work.

Equally important is the provision of welfare and support systems. The Actors Guild of Nigeria has introduced medical benefits and welfare packages for its members. At the same time, the Directors Guild of Nigeria utilises platforms such as its twentieth anniversary celebrations to honour veterans, thereby creating dignity and recognition for long-serving professionals. These safety nets provide much-needed stability in a profession marked by insecurity.

> They create frameworks for fair remuneration, campaign for intellectual property protection, and establish professional codes of conduct.

Chapter 05

THE OUTLOOK: WHAT'S NEXT FOR NIGERIA'S CREATOR ECONOMY

The Nigerian creator economy is no longer an informal, youth-driven subculture; it has evolved into a formidable, quantifiable engine of economic participation and cultural influence. The future of this vibrant sector lies not in individual breakthroughs, but in the power of networks and a formalised, collaborative ecosystem built for sustainable growth. This transition from an individual-centric creative space to a collective, macroeconomic framework is the core theme of Nigeria's digital future outlook.

TRENDS TO WATCH: THE NEW FRONTIERS OF DIGITAL CREATIVITY

As the ecosystem matures, several key trends are emerging that signal a fundamental shift in how value is created, distributed, and monetised. These trends are poised to shape the landscape for the coming years.

THE RISE OF THE MICRO-ENTREPRENEUR

A closer look at Nigeria's creative economy shows that it extends beyond the few mega-creators at the top. Our data indicates that the foundational layer of the creator ecosystem is a vast network of micro-entrepreneurs.

According to our analysis of major platforms, over half of Nigerian creators, approximately 54.8%, have a follower base of less than 10,000 across their primary social media platforms. This "long tail" of creators is not merely a sign of an emerging market but rather the core of a resilient, direct-to-consumer economy. A significant portion of this group, specifically 44% of creators with under 10,000 followers, relies on digital products and services as their primary income source. They are leveraging their niche expertise to sell e-books, online courses, templates, and other digital goods. This model, championed by pioneers like Sisi Yemmie, who sells cookbooks and masterclasses on her website, demonstrates that entrepreneurial monetisation is the entry point for many aspiring creators and a viable path to sustainability, even without large-scale brand partnerships. This reliance on direct sales and specialised products suggests that the ecosystem is building a bottom-up structure that is less vulnerable to the unpredictable cycles of corporate advertising budgets.

54.8% creators have less than **10k followers.**

44% of them rely on sales of **digital products and services** as their primary income source.

44%

AUDIENCE-DRIVEN MONETISATION AND THE DECENTRALISATION OF INCOME

Historically, digital platforms like **YouTube** and **Instagram** have funnelled the majority of ad revenue to a small fraction of top-tier creators, creating a highly centralised and inequitable financial model. The Nigerian creator economy is now seeing a significant shift away from this model toward a more decentralised, audience-driven approach. This is most evident in the rise of platforms like **Selar** which allows creators to sell digital products to their audience globally.

This trend enables creators to be financially supported by a loyal "tribe" rather than being solely dependent on brand endorsement. The pivot toward direct-to-consumer monetisation strategies provides a more robust and less volatile income stream for creators who cultivate a deeply engaged community, shifting the primary value from simply "attention" to genuine "loyalty".

> The Nigerian creator economy is now seeing a significant shift toward **a more decentralised, audience-driven financial model.**

HYPER-SPECIALISATION AND NICHE DOMINATION

The early days of content creation in Nigeria were defined by broad, mass-appeal content, such as Mark Angel's relatable comedy skits or Linda Ikeji's wide-ranging celebrity gossip blog. However, as the digital ecosystem becomes more crowded, the key to standing out is no longer a broad approach but a hyper-specific, well-defined niche. This is a crucial strategy for long-term growth and market penetration.

Creators who have successfully scaled have often done so by identifying and dominating a unique corner of the digital space, whether it's a niche content type or a specific platform. For example, Shank Comic's strategic transition to Twitch, where he specialised in music and lifestyle content, enabled him to become the most followed African streamer on the platform. Similarly, Tayo Aina carved out a distinctive space with his high-quality travel documentaries focused on urban development and real estate in Africa.

This specialisation enables creators to establish a community of dedicated "super-fans" who are far more likely to engage with and invest in their content and products than a broader, passive audience. The era of the generalist is fading; the future belongs to those who can become the definitive voice in their specific domain.

GAPS & CHALLENGES

Despite the sector's explosive growth and potential, the path forward is not without significant challenges. Several systemic and personal issues threaten the long-term sustainability of the creative ecosystem.

THE MONETISATION GAP AND FINANCIAL UNCERTAINTY

The headline figure of a 2025 creator economy valued at over $31.2 million (The Guardian, 2025) can be deceptive. Our analysis reveals a severe power law distribution of wealth. More than half of Nigerian creatives 56.45%, earn less than $100 monthly from their creative work. This highlights how difficult it is to generate a substantial income. Conversely, a tiny fraction, only 3.23%, earns more than $5,000 monthly, underscoring the extreme concentration of income at the top of the pyramid.

The majority of creators describe their earnings as inconsistent, an uncertainty that makes it difficult to plan for the future, reinvest in production quality, or take entrepreneurial risks. This financial instability is a fundamental challenge, trapping a large portion of the ecosystem in a low-growth cycle. It presents a paradox where a multi-billion-dollar economy is built on the efforts of individuals who struggle to achieve a stable livelihood.

3.23%

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THE MENTAL HEALTH CRISIS AND THE AUTHENTICITY PARADOX

The digital world, particularly for creators, is a space of constant performance. The pressure to be consistently "on," coupled with the constant public scrutiny and financial instability, is leading to a silent mental health crisis within the community. Creators are often celebrated for their authenticity and relatability, which becomes their core brand value. However, this very authenticity becomes a source of vulnerability. The need to maintain a polished, aspirational public image for brand partnerships, which is the primary monetisation model for many top creators, often clashes with the reality of their struggles.

The journey of Dimma Umeh, who publicly shared her struggles with injuries and the mental toll they took, illustrates the personal cost of maintaining a public persona. Similarly, the public scrutiny she faced regarding her "self-made" narrative highlights the pressure creators face in navigating their individual stories in the public eye. The stories of creators like Taaooma, who actively manages negative feedback for the sake of her mental health, are not just anecdotes; they are symptoms of a broader problem that requires formal support structures and a more compassionate culture around digital fame.

> Creators are often celebrated for their authenticity and relatability, which becomes their core brand value.

INFRASTRUCTURE & POLICY BOTTLENECKS

While the Nigerian government has shown a clear intent to support the creative industries through initiatives like the National Digital Economy Policy, the Creative Industry Financing Initiative (CIFI), and the Creative Economy Development Fund (CEDF), a significant gap exists between these macro-level policies and the micro-level needs of the majority of creators. The government's financial schemes are largely geared toward established industries and high-ticket projects, offering loans for film production and distribution in the range of ₦30 million to ₦500 million.

Similarly, the CEDF targets projects valued over $100,000. This leaves the vast "long tail" of the creator economy, the micro-entrepreneurs who need stable internet, affordable data, and micro-grants for equipment, without direct, tailored support.

For government policy to be truly effective and inclusive, it must be tiered to address the specific needs of creators at different stages, from hobbyists to full-time professionals, and prioritise foundational infrastructure like broadband and reliable electricity.

To further illustrate the dynamics of the ecosystem, the following table provides a breakdown of the different creator tiers.

$100,000

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STRATEGIC RECOMMENDATIONS: A BLUEPRINT FOR A SUSTAINABLE FUTURE

To navigate these challenges and unlock the full potential of the Nigerian creator economy, a multi-stakeholder approach is required. The following recommendations provide a blueprint for a more sustainable and equitable future.

FOR CREATORS: BUILDING SUSTAINABLE BUSINESSES

The era of relying solely on viral content and one-off brand deals is coming to an end. For creators to build long-term, sustainable careers, they must adopt an entrepreneurial mindset. The primary action is to diversify income streams.

Creators should leverage their niche expertise to create and sell digital products, such as e-books, online courses, and templates, a model that has proven successful for pioneers in the space. Furthermore, creators can explore direct audience support through platform features like TikTok Live Gifts or off-platform channels such as Patreon, Buy Me a Coffee, and Ko-fi.

Beyond monetisation, creators should focus on building a strong brand rooted in authenticity and storytelling, as exemplified by Tayo Aina's high-quality travel vlogs and Mr. Macaroni's satirical social commentary. This approach involves treating content creation as a business from day one, formalising operations and structures, much like Uche Pedro did when she registered a parent company for BellaNaija.

> "The Nigerian creator economy is now seeing a significant shift away from this model toward a more decentralised, audience-driven approach.

FOR PLATFORMS & BRANDS: FOSTERING PARTNERSHIPS

Platforms and brands are critical enablers of the ecosystem, and their role must evolve from a transactional to a collaborative one. Platforms should prioritise the full rollout and localisation of built-in monetisation features for Nigerian creators, reducing their reliance on fragmented, third-party income streams. For brands, the shift should be from a "digital billboard" model of celebrity endorsement to a collaborative "entertainment marketing" approach, involving creators from the ideation stage of campaigns.

This approach, which has been successfully employed with creators like Mr. Macaroni and Taaooma, ensures that branded content is authentic and resonates with the target audience. This model recognises that creators are not just marketers but storytellers who can shape brand narratives and drive audience engagement in ways that traditional advertising cannot.

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FOR GOVERNMENT & INSTITUTIONS:
ENABLING THE ECOSYSTEM

The government's role is to provide a foundational and enabling environment. To be effective, funding initiatives should move beyond high-ticket projects and offer tiered funding models. This includes providing micro-grants or low-interest loans tailored to the needs of the majority of creators, who require capital for equipment, software, and data, rather than multi-million-naira loans for large-scale productions.

Additionally, the government must accelerate the development of foundational infrastructure. Fast-tracking the national broadband rollout and fibre optic cable expansion is crucial, as democratising internet access is a fundamental requirement for creative work and will unlock new markets and opportunities for digital commerce across all regions of the country.

Finally, a "Creator Bill of Rights" should be developed to protect creators from exploitation, govern intellectual property, and encourage the formalisation of creative businesses. This would provide the necessary legal and regulatory framework to ensure the long-term health and stability of the industry.

"Creator Bill of Rights" should be developed to protect creators from exploitation, govern intellectual property, and encourage the formalisation of creative businesses.

BUILDING A COLLABORATIVE FUTURE: THE POWER OF COMMUNITY

The greatest value in the Nigerian creator economy will be unlocked not by individual success, but by collective action. The path forward demands a fundamental shift from a culture of fierce competition to one of community and mentorship. The future is built on networks, and creating formal and informal support structures is a crucial next step. The establishment of creator guilds or unions would provide a space for shared learning, resource pooling, and collective bargaining with platforms and brands, ensuring that creators' rights are protected and their voices are heard.

The Nigerian creator economy has demonstrated an immense capacity for innovation, grit, and cultural influence. It has transformed mobile phones into studios and everyday life into a business. To sustain this momentum and transform a thriving movement into a stable macro-economy, the next chapter must be defined by strategic collaboration, thoughtful policy, and a commitment to building an ecosystem where every creator, regardless of their follower count, has a fair opportunity to thrive.

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Chapter 06

CONCLUSION

Conclusion

LOOKING TO THE FUTURE

Nigeria's creator economy has reached a make-or-break moment. Over the past two decades, Nigerian creators have evolved from local trendsetters to global cultural leaders, exerting significant influence in music, film, art, gaming, and emerging digital sectors.

Yet, the very ecosystem that nurtures this creative excellence remains structurally underdeveloped. Informal funding channels, policy gaps, and platform dependency continue to limit scalability and economic security for creators.

FUTURE OUTLOOK

These factors will shape Nigeria's creator economy over the next five years:

01 CAPITAL AND PROFESSIONALISATION

Investor interest will deepen as creators formalise operations, diversify revenue, and adopt startup-style structures. Platforms and brands will push for transparency and measurable ROI, driving creators to professionalise.

02 POLICY INFRASTRUCTURE

If implemented effectively, initiatives such as the Creative Economy Development Fund (CEDF) and Creative Industry Financing Initiative (CIFI) could reshape capital access. Nigeria has a rare chance to lead the continent in legislating creator-friendly frameworks.

03 TALENT GLOBALISATION

Afrobeats, Nollywood, and Nigerian art will continue to set global trends, attracting international partnerships and capital inflows. Diaspora networks will play a crucial role in expanding this reach.

04 TECH AND AI INTEGRATION

Artificial intelligence will disrupt content creation, marketing, and intellectual property management. That much is true. What matters is how the industry responds. Creators and investors who leverage AI for audience insights, workflow automation, and creative experimentation will have an edge.
That said, policymakers must address risks such as deepfakes, copyright challenges, and AI-driven platform monopolies.

RECOMMENDATIONS

FOR INVESTORS

- **Invest Beyond Talent Deals:** Move from sponsorships to equity stakes in creator-led brands, IP, and supporting technology infrastructure.
- **Build Sector-Specific Funds:** Nigeria's creative ecosystem needs long-term patient capital vehicles, not one-off grants. These funds also need to be more transparent, as this sends positive signals to ecosystem players and external observers.
- **Support Data and Analytics:** Investors must back platforms and start-ups building intelligence tools that provide better measurement and investment clarity.

FOR POLICYMAKERS

- **Formalise the Creator Economy:** Define creators as economic actors in national policy to unlock financing and tax incentives.
- **Invest in Creative Infrastructure:** Build studios, training hubs, and digital labs to reduce production costs and open up access.
- **AI Regulation and IP Protection:** Establish clear policies to safeguard creators' intellectual property and prepare for AI's role in scaling content.

FOR CREATORS & CREATIVE ENTREPRENEURS

- **Build Scalable Businesses:** Creators should prioritise business literacy, diversify revenue streams, and own their IP to attract investment.
- **Adopt AI-Driven Tools:** Leverage AI for market research, editing, personalisation, and content distribution to stay competitive.
- **Form Alliances & Collectives:** Collaboration across creators, agencies, and platforms can reduce costs, amplify reach, and increase negotiating power.

CLOSING NOTES

Nigeria's cultural influence is one of its greatest exports, but influence without infrastructure cannot sustain growth.

This report is a call to action: creators need stronger ecosystems; investors need reliable data and incentives; policymakers must treat creativity as a core economic driver. With deliberate investment, regulatory clarity, and technological adoption, Nigeria can transform its creator economy into a cornerstone of its GDP, jobs strategy, and soft power.

The global appetite for Nigerian creativity is undeniable. The question is whether stakeholders will seize this moment to build the structures needed for its long-term success.

ABOUT US

FMACCE

FEDERAL MINISTRY OF ART, CULTURE, TOURISM & CREATIVE ECONOMY (FMACCE)

The Federal Ministry of Art, Culture, Tourism and the Creative Economy (FMACTCE) was created on 23rd October, 2024 after a merger between the defunct Federal Ministry of Art, Culture and the Creative Economy and Federal Ministry of Tourism by President Bola Ahmed Tinubu.

The Ministry will serve as a beacon of hope and progress in the realization of the Renewed Hope Agenda of his administration.

The creative economy in Nigeria has long thrived independently, but with the inception of the Ministry, a new era of government support and guidance has emerged. The Ministry is dedicated to bridging the gap by offering updated policy guides that adapt to the cultural and technological shifts sweeping across Africa and the global stage.

FMACTCE is not just a Ministry; it is a catalyst for innovation, growth, and the empowerment of Nigeria's vibrant cultural and creative sector.

WWW.FMACCE.GOV.NG

ABOUT US

NCAC

NATIONAL COUNCIL FOR ARTS AND CULTURE (NCAC)

NATIONAL COUNCIL FOR ARTS & CULTURE

The National Council for Arts and Culture (NCAC) was established by Decree No. 3 of 1975 and amended by Decree No. 5 of 1987 (now Cap N24 Law of the Federal Government of Nigeria) organ charged, with the responsibility of coordination, development and promotion of the Living Arts and Culture of Nigeria at national and international fora.

The NCAC's mandate is to index, preserve, promote and present the best of our Visual & Performing Arts, Crafts, Textiles, Cuisines, Festivals, Traditional Dances, Drama, Opera, Cinema, Film, Television, Music, Entertainment, Advertising, Fashion, Photography, Design, Folklore, Oral Traditions, Literature, Indigenous Games Traditional Architecture, Indigenous Innovation, Software, Animation, Esports, Gaming, Comics, Recreation, Theatre & Live Entertainment.

NCAC is mandated to deploy these assets as tools for forging national unity and promoting positive identity. Nigeria's cultural manifestations which are unique and diverse shall be at the front burner in our quest to tap into the unique resources that abound in the cultural & creative industries.

WWW.NCAC.GOV.NG

ABOUT US

TM GLOBAL

Technology Media Global is an agile and innovative full-service technology and media company trusted by top brands to help them achieve their business goals and objectives.

We are the powerhouse driving innovative tech and media solutions through our suite of specialised companies.

With a deep understanding of evolving industries, TM Global equips clients to tackle complex challenges, seize market opportunities, and unlock their full potential through a seamless integration of design, technology, media, and strategic insights.

Behind our full-service solutions is a dynamic portfolio of brands, each a powerhouse in its own right. Allow us to introduce our innovative SBUs that make up TM Global.

WWW.TECHNOLOGYMEDIA.GLOBAL

OUR SBUs

Takeout Media is a data-driven communications & advertising agency crafting campaigns that command attention through brand research, content & digital marketing, PR, and more.

Design Teem is a strategy-led creative agency illuminating brand stories through authentic, human-centered design across branding, motion design, UI/UX, and more.

TM Foundation is our launchpad for nurturing African creative talent via TM CON, TM internships, skills training, and a global support network.

Ingene Studios leverages video, animation, and commercial production to create culture-shaping narratives.

TM Labs is our digital product company helping businesses and individuals accelerate growth through digital innovation solutions

ABOUT US

COMMUNIQUÉ

Communiqué is a creator-led media and intelligence firm dedicated to building the knowledge bank for Africa's creative economy. We operate at the intersection of media, creativity, and digital innovation, providing the data, insights, and expertise needed to bridge knowledge, talent, and investment gaps in the creative and cultural industries.

We engage over 140,000 entrepreneurs, creators, investors, policymakers, and operators across 105 countries. Our intelligence services deliver actionable insights and narratives that enable clients to make informed decisions, strengthen networks, and invest strategically in this rapidly growing sector.

Our products and services include:

- **Communiqué Media:** Original essays, reports, newsletters, and multimedia storytelling shaping conversations on Africa's creative economy.
- **Communiqué Research & Intelligence:** Proprietary datasets, dashboards, and industry playbooks offering actionable insight for decision-makers.
- **Communiqué Advisory:** Bespoke research, consulting, and strategy services for investors, development organisations, and creative enterprises.
- **Communiqué Events:** Curated gatherings, roundtables, and flagship summits connecting industry leaders, policymakers, and investors.
- **CommuniquéOS (Creative Economy Database):** A dynamic, AI-powered platform indexing Africa's creative industries to drive smarter investment and collaboration.

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