Entrepreneurship and the Economic Relevance of Africa's Creative Arts and Culture Industry in the 21st Century Global Economy

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Abstract

For any career or vocation to become attractive in the 21st Century global market, it must have some enterprisingly enticing economic advantages that are capable of leveraging the socio-economic worth of the national life of the society. Interestingly, while the socio-cultural relevance of Africa's creative arts and culture industry in the contemporaneous global economy is hardly contestable, especially giving its traditional role as the midwife of the customs, traditions and culture of the societies, the gaping deficiency in the societies' efforts at exploiting the many latent economic potentialities of the industry is, however, very evident. This paper examines the entrepreneurship potentialities and other forms of economic relevance of Africa's creative, and performing arts and culture sub-sector, with especial focus on its potentials as a critical source of reduction in unemployment and underemployment, and ultimately, propensity for poverty alleviation as well as wealth creation in the Africa of the 21st Century. The paper relied on review of relevant literatures, focus group discussions, participant observations and one-on-one in-depth interviews in highlighting the potential economic, and entrepreneurial impact the arts and culture industry can have on Africa's development. It is hoped that the creative arts and culture scholars, job-seekers, practitioners, and other stakeholders of the industry, including the economic and education policy formulators in Africa, would find the research a veritable point of reference.

Introduction

There has been an existing position that the creative arts and culture, especially the performing arts sub-sector, is not a serious business, and that it is a frivolous and insignificant index in a nation's economic development consideration and should, therefore, be paid for by those who want them (Greyser, 1973, 2). The creative arts are considered as being incapable of offering anyone a sustainable gainful employment, self-employment, or full-time vocation without one having to complement it with other more lucrative job opportunities (Bowen and Baumol, 1967, 99-100). This notion is largely due to the many challenges that have plagued the sub-sector globally over the years. It goes without saying, however, that Africa's creative, and performing arts and culture industry is, ironically, inherently and potentially rich in untapped entrepreneurship and employability opportunities, as well as in other viable socio-economic values, which can serve well for the continent's economic wealth.

The creative arts and culture industry of any nation is very vital to its economic vibrancy. Arts and culture-related industries, also known as "creative industries," provide direct economic benefits to their communities through job creation, local and foreign investments attraction, tax revenues generation, and local economies stimulation through tourism and consumer patronage. These industries, according to Thomasian (2014, 4), also provide an array of other benefits, such as infusing other industries with creative insight for their products and services, and preparing workers to participate in the contemporary workforce. In addition, because of the traditional quality of life enhancement capacity, the arts and culture of any nation are expectedly, an important complement to community development, enriching local amenities and attracting young professionals to gainful employment.

Incidentally, many African traditional societies are endowed with economically enriched and untapped creativity which could effectively make them competitively relevant in the 21st century global economy. According to Kwanashie et al, (2009, 13), a close examination of the economic history of African societies shows periods when they exhibited high levels of creativity that resulted in comparable economies with those elsewhere in the world, regardless of their low level of development. There are historical evidences, according to Kwanashie et al (2009,14), of the dynamism and creativeness of many of these societies. It is generally acknowledged that African peoples are creative, as demonstrated by a long history of their unique artistic and cultural goods that have been accepted around the world. This creativity has been demonstrated through virtuoso skills in various areas of the creative economy: dance, drama, music, arts and craft, films, textile, and even in architectural designs in various African countries such as Ghana, Nigeria, Kenya, South Africa, Gambia, and others.

These great economic potentials have, however, been grossly submerged by the inundating challenges of underdevelopment, colonial and neo-colonial marginalisation, sector marginalisation by various governments, and social stigmatisation by the general public. To that extent, this paper attempts an investigation of the entrepreneurship and commercial potentials of Africa's creative arts and culture, against the background of their relevance to the global economy of the 21st century. It is hoped that the effort provides some leading awareness as well as inspiration to African nations and their huge army of unemployed and underemployed college graduates, and even more particularly, policy makers, implementers, scholars and practitioners in the performing arts and culture sub-sector.

Components of the Creative Arts and Culture Industry

Arts and Culture products, if properly developed, packaged and marketed, could play an important role in creating a niche for Africa in the global economy. But this must be done in the true spirit of entrepreneurship, with a sense of professional commitment to making the arts, the performing arts and craft, culture and cultural products, a viable career, vocation and, indeed, serious business. And for this to happen, it is necessary to accentuate the creative arts and cultural products of the African society and juxtapose them against the possibility of transforming them into economically viable commodities.

There have been several definitions of what the creative arts and culture industry entails. For the benefit of this research, the definitions of UNCTAD (United Nations Conference on Trade and Development), and UNESCO (United Nations Educational, Scientific and Cultural Organisation), cited in Kwanashie et al (2009), would be adopted. UNCTAD describes the creative industry as embracing activities ranging from traditional folk art, cultural festivities, books, painting, music and performing arts to more technology-intensive sectors, such as design and the audio-visual industry, including film, television and radio. They also include service-oriented fields, such as architecture, advertising and new media products, such as digital animation and video-games (Kwanashie et al, 2009, 23). Whereas, UNESCO defines creative industries as 'those industries that combine the creation, production and commercialisation of products which are intangible and cultural in nature, usually typically protected by copyright and they can take the form of goods or services'. (Kwanashie et al, 2009, 23).

The creative arts and culture products, goods and services usually have their origin in individual creativity, skill and talent, and do have a potential for wealth and job creation through the generation and exploitation of intellectual property. These can include advertising, architecture, the art and antiques market, crafts, design, designer fashion, film, interactive leisure, software, music, the performing arts, print media and publishing, television and radio, heritage and tourism services. Below is a list of sub-creative arts and culture industry products in their various sub-industry categories as adapted from Kwanashie et al (2009: 24), which could serve as start-up in our investigation:

Creative Arts

1. Literature
2. Music
3. Performing arts (Dance, Drama, Music, Poetry)
4. Visual arts (Fine Arts, Craft, Sculpture, Textile)

Cultural Industries

1. Film (Cinema)
2. Home Videos
3. Museums and libraries
4. Heritage services
5. Publishing
6. Marketing
7. Sound recording
8. Television and radio
9. Video and computer games

10. Media related industries
11. Advertising
12. Architecture
13. Design
14. Fashion

Copyright Industries

1. Advertising services
2. Motion picture and video
3. Music
4. Theatre and opera
5. Press and literature
6. Software and databases
7. Television and radio
8. Photography
9. Visual and graphic art
10. Blank recording material
11. Consumer electronics
12. Musician instruments Paper
13. Photocopiers, photographic equipment
14. Manufacture, wholesale and retail of TV sets
15. Radio
16. CD recorders
17. ICT Computers and equipment
18. Cinematographic instruments
19. Architecture
20. Clothing, footwear
21. Design
22. Household goods
23. Toys
24. Gift items

There are a whole lot of allied entrepreneurial opportunities that could be built around any of these items and some include:

1. Choreography
2. Fashion Designing and Sales
3. Modelling
4. Exhibition events
5. Events management
6. Costume and makeup shops
7. Drama/Dancing itinerary troupes
8. Freelance Publicists and Public Relations Expertise
9. Script/Copy/Speech/Press Writing (general freelance writing)
10. Direct Marketing and Selling
11. Training Schools for any of the listed areas
12. Maintenance and Repairs
13. Manufacturing
14. Importation and Exportation
15. Consultancy and Training
16. Film Production and Sales
17. TV and Radio Presentations
18. Freelance Journalism
19. Business Support Shops
20. Performing Arts Management and Administration/Consulting

a. Music Business Management
b. Live and Performing Arts Management
c. Media Management
d. Public/Media Relations

e. Film Business Management
f. Sports Management, Visual Arts Management
g. Arts Management
h. Design Management
i. Advertising Campaign Management
j. International Arts Management, Marketing and Advanced Management.

Entrepreneurship in the Creative Arts and Culture Industry

Entrepreneurship is the ability and capacity to establish, develop and manage a business venture, along with its risks, with an intention to make profit. It is the deployment of the 4Ms resources, namely: Men, Money, Materials and Man-hours, in unique ways to develop a new organisation, and so, creating a business enterprise capable of entering, as well as adding value to, new or established markets. An entrepreneur, consequently, must be an individual who creates an enterprise that becomes a new entry to a market. The entrepreneurial spirit is characterised by innovation and risk-taking, and is an essential part of a nation's ability to succeed in an ever-changing and increasingly competitive global marketplace.

Matter-of-factly, artists and performers have been conscious, unconscious, or subconscious entrepreneurs ever since the origins of the arts themselves, especially giving the individualistic nature of their creativeness and originality in form. Yet many artists shy away from commercial thinking, considering themselves to be concerned with creation, and not commerce, with the belief that the arts should be strictly for the sake of pure altruism or sheer entertainment, and not for money making. Hence a lot of performing and visual artists are starving, or living from hand to mouth, while so many parents and guardians vehemently prevent their wards from venturing into a career or a vocation in the creative arts and culture discipline (Brown, 2004: 6).

Entrepreneurship is itself a creative activity which requires a lot of courage, determination, self-confidence and innovation. Commercial success in the arts is ever more important to enable sustainable means of livelihood, off the cultural life. The creative economy encompasses creative enterprises — both commercial and non-profit — and all individuals that together provide a significant contribution to local, national and international economies by creating and distributing cultural goods and services, and the allied activities they generate. Significantly, entrepreneurship is itself also a creative activity just like the arts and culture. Commercial success in the arts is, therefore, ever more important to enable the cultural life to survive.

Interestingly, arts and culture are increasingly finding a route to the global market, which is leading to radical transformations in the way people create, consume and enjoy cultural products. The creative arts and culture industry has, as much as any other industries in the world economy of the 21st Century, become a great potential for entrepreneurship, wealth and job creation and, in fact, employment opportunities. According to Brown (2004: 6), "entrepreneurship in the creative industry sector has been recognised as distinctive and increasingly important area of a nation's economy." Performing arts and culture organisations are fundamentally founded (consciously or unconsciously) on the principles of innovation and entrepreneurship in that their origin is rooted in individual creativity, skill and talent, which have potential for wealth and job creation through the generation and exploitation of intellectual property. The operators and stakeholders in the creative arts and culture in Africa only need to take full advantage of these endless economic opportunities, as most of the developed, and even some developing, countries of the world are already doing.

The dynamics of the creative sector, may not necessarily operate in the same way as other conventional businesses in other sectors of the economy due to the inherent nature of the sub-sector in that it "is essentially based on symbolic goods' (films, drama, music, dance) where value is primarily dependent on the audience/consumer finding value in their meanings which may or may not always translate into commercial returns" (Brown, 2004: 2). However, the sub-sector no doubt remains a viable potential for wealth and job creation which most developed countries of the world like Europe and America are already taking full advantage of.

As a matter of fact, in this era of extraordinary change and globalisation, many, according to Hendrik (2013: 1), "acknowledge that creativity and entrepreneurial innovation are now driving the new economy. Organisations and even economic regions that embrace creativity generate significantly higher revenue and provide greater stability into the future", and that, based on ideas rather than physical capital, the creative economy, which largely includes the performing arts and culture institutions and organisations (public and private concerns alike) in the main, straddles economic, political, social, cultural and technological issues and is at the crossroads of the arts, business and technology. It is unique in that it relies on an unlimited global resource which again boils down to human creativity in the arts and culture (Hendrik, 2013: 1). Critical to this research, however, is a clarion call for more SME start-ups, more individual professionals in the arts and culture, to begin to take up the entrepreneurship gauntlet of setting up troupes, groups, shops, training schools, consultancies, repertories or itinerary theatre companies, partnerships, etc.

Confronting the Challenges of Africa's Creative Arts and Culture Industry

Africa's creative arts and culture industry has suffered immense set-back as a result of a number of challenges. These range from lack of government commitment and sincerity towards the concerns of arts and culture in terms of budgetary allocations, fulfilment of promises, lack of properly articulated and/or the implementation of national cultural policies, to that of socio-political stigmatisation that easily dismisses creative artists and performing artistes as mere courtesans and social deviants, (Ohenhen, 2014: 21). Other challenges include: the issues of ever-widening income gap as against the ever-rising costs of putting the commoditised performances and arts products on stage; the avalanche of competitive activities that now equally contend for the share of audience; then, the issue of insufficient conventional performance houses, and that of inadequacy, or dilapidation of the few existing supposedly, standard performance houses or theatres, either for lack of maintenance or under-utilisation. Then, there is the issue of deficiency in the inclusion (or complete lack) of management and entrepreneurship studies in arts and culture courses in the education curriculum of African Universities and colleges. So, the inherent economic values of the creative skills of Africa as a continent, so richly endowed with a buoyant, colourful and enterprise-oriented tradition and culture, are unfortunately either stagnated, or at best, on the decline (Ohenhen, 2013: 7 – 9).

Meanwhile, the international communities of the developed countries appear to identify these lacunas in Africa's efforts towards the re-engineering of their creative industry for the benefit of more economic relevance far more than the Africans themselves. For example, relaying the efforts of UNESCO in this direction, Hendrik van der Pol, Director, UNESCO Institute for Statistics, Canada (2013: 12), offers that culture and creative industries have been increasingly integrated into the policy agenda of both developed and developing countries, and that in 2005, the United Kingdom's Commission for Africa reported that there was a "real danger that a lack of attention to culture in policy making will overwhelm many of the collective mechanisms of survival which are part of Africa's cultures." Referring to the policy document, he adds that, in early May 2007, the European Commission announced its decision to adopt a strategy on the contribution of culture to economic growth and intercultural dialogue, particularly relating to the African Continent. This is to the extent to which Africa's neglected attention, or more safely put, 'inadvertent neglect' of the economic potency and viability of their arts and culture has become even more of a global concern than it is within Africa itself.

In fairness to Africa, however, there have been some pockets of efforts in the direction of a cultural and economic re-engineering of the creative arts and culture industry. Whether these efforts are substantial enough when juxtaposed against the challenges confronting the industry in the continent, is however, another issue altogether. For example, there is the Dakar Plan of Action on issues of the cultural industries which was adopted in 1992 by the OAU Heads of State and Government in recognition of the potential role of cultural industries in driving economic and social development. Unfortunately, most of the African countries, including Nigeria, that were part of this initiative, have up till now, not taken all the necessary actions, in line with the initiative required, to put the creative economy on the front burner of the individual nation's development process (Kwanashie et al, 2009: 13).

Meanwhile, with the rapidly changing global environment, African Heads of State and Government are under pressure by the international and diplomatic communities, to take appropriate actions to speed up the development process of their countries and respond to the trending globalisation demands. Economic reforms have been the hallmark of policies in most of these African countries. Incidentally, these reforms are, in most cases, only targeted at what the various governments consider as the modern and conventional sectors of the economy, such as oil and gas, telecommunications, agriculture, aviation and transportation, banking and finance and general trade and commerce. They generally channel their efforts at creating the environment for these said modern and conventional sectors to grow, while the creative and performing arts and culture sub-sectors are, ironically, hardly considered as critical to these economic reform initiatives.

Meanwhile, according to Kwanashie et al (2009: 13), analysts are increasingly pointing to the fact that traditional and cultural industries could play a greater role in the economic development process, and that there is an increasing advocacy for the creative industries to feature more prominently in reform strategies in African countries. In response to these advocacy efforts, concrete policies to promote creativity and facilitate the growth of traditional and cultural activities in their contribution to economic reforms initiatives are expected to form part of reforms. Nigeria, for example, recognises the role of culture and tourism in development and has shown this recognition in its formulation of national policies on culture and tourism aimed at promoting cultural activities. However, the huge existing lacuna again remains, which is that of an ineffective or rather, defective linkage of the creative arts and culture with business and commercialisation, which should serve as a catalyst toward the building of a sustainable industry. This again brings to the front burner, the much needed romance between entrepreneurship innovations and the creative arts and culture industry. The need for a new culture of entrepreneurship awareness in the arts and culture sectors of the economy therefore becomes critical, if the African peoples are to be empowered enough to take their place on the socio-cultural map of the world. The full-fledged commoditisation, commercialisation and the entire economic transformation process of the creative industry epitomized in the creative and performing arts and culture will go a long way in enabling African nations to become viable participants and active contributors in the global economy.

Recommended Catalytic Factors to the Creative Arts & Culture Entrepreneurship in Africa

1. **Cultural Policies and Regulatory Environment:** In most developed countries, like Britain and the United States and some other European countries that equally have had their arts and culture well developed and given economic viability, governments have created a framework of policies and procedures that make it easy for entrepreneurs to create and operate new ventures in the various areas of the performing arts, take risks, raise funds and seek grants. Well, most of the developing countries really either do not have a robust enough cultural policy or, where they do have, the policies are never implemented. For example, Nigeria is reported to have crafted a cultural policy that is undoubtedly one of the most novel and comprehensive in the world as at the 1980s. But till date, most critical aspects of the policy such as the 'Academy for the Arts' and the 'Endowments for Arts and Culture' are yet to be implemented (Malomo, 2002: 13). The governments of various African countries should set about revisiting their national cultural policies with a view to making them more palpable and in sync with global socio-economic demands, and ensure their implementation.

2. **Excellent Customer Service Delivery:** Entrepreneurship would naturally thrive in an environment where consumers are open to innovative products, services and innovative service delivery options for existing products. The creative arts and culture industry in Africa do possess innovations and novel potentials for a wider audience patronage and appreciation, but concerted efforts should be made at packaging and service delivery. The audience or customers of the 21st century are highly selective and hard to please, more so as they are bombarded with a flurry of competitive entertainment and recreation options. The arts and culture industry can only do well to brace up to the challenges of the high demands of their publics by meeting up to global standards of product innovation, shelf-appeal, customer-centredness, and excellent service delivery as practised by the more conventional sectors of the economy.
3. **Developing the Entrepreneurship Culture:** Developed countries of the world that create an enabling environment for entrepreneurship, again, like in USA and Western European countries, generally have an adventurous culture of risk-taking, and of accepting failure and starting all over again. Such a culture not only encourages greater entrepreneurial activities but also enables entrepreneurial ventures to access quality talent. Young creative arts graduates and entrepreneurs in Africa should be exposed to this culture of risk adventure, so that an attitude of entrepreneurial courage is developed. This can also be helped through a Creative and Performing Arts Entrepreneurship curriculum design for schools, colleges and universities.

4. **Academic and Educational Curriculum on Arts Entrepreneurship:** Colleges and Universities also go a long way in breeding entrepreneurship spirit through designing appropriate curricula, encouraging research and experimentation, internship, industrial training attachment, encouraging the faculties of humanities, but especially the departments of creative and performing arts, to be directly involved in business ventures, creating incubators and creating strong links with business and entrepreneurial eco systems. Educational institutions play an even broader role as well as encouraging their graduates to work with emerging businesses. It is heart-warming to note that entrepreneurship, as a course unit or even as a whole college or faculty, is now trending in many Nigerian universities. More than anything else, however, is the demand for an exclusive entrepreneurship programme becoming a part and parcel of the creative arts and performing arts and culture curriculum. A scholarship and research possibility in entrepreneurship in the creative and performing arts curriculum will go a long way in leveraging Africa ultimately, to the centre of the world economy through its creative arts and culture industry.

5. **Organised Private Sector Initiatives:** Large businesses play an active role in fostering entrepreneurship beyond being sources of funding. They are both buyers and suppliers for entrepreneurs. They can also serve well in providing mentorship, talents, and necessary support and sponsorship through scholarship, grants, soft loans, events marketing and talent hunts in schools, and so forth, and can thus play a critical role in being supporters of entrepreneurial growth. There usually is a symbiotic relationship between established and emerging businesses. Again, African nations' private

initiatives can begin to lead in this direction of support for entrepreneurship development in the arts and culture.

6. **Collaboration, Joint Venture Partnership, and Mentorship Networks:** The hallmark of the success of high profile entrepreneurial countries is their ability to initiate collaboration, joint venture partnership and mentorship between different parts of the economy. Formal and informal networks play a critical part in this. Collaboration, mentorship, and joint venture partnership networks serve as sources of information, providing access for investment and patronage locally and internationally, helping exchange of best practices, and creating an environment where an entrepreneur has ready access to resources needed for him or her to succeed.

7. **Supporting Entrepreneurship in Arts and Culture:** Government should commence an encouragement campaign to generate as well as strengthen entrepreneurship initiatives in the arts and culture industry. For example the economy of African business environment can be made to become more investment-friendly and more feasible for start-ups in arts and culture, such as acting companies and troupes, music studios, musical production companies, arts and craft shops, films and movies productions, consultancies, talent management offices, training schools in the different performing arts genres etc. This will go a long way in ameliorating the present situation where artists and artistes rather dump their arts and drift to 'greener pastures' for more 'consistent sustainable and lucrative' means of livelihood. Soft-loan facilities, grants or partnership ventures driven by government agencies will go a long way in attracting, developing, as well as retaining vibrant professionals in the culture industries. The Nigerian initiative called 'Act Nollywood', in which the Federal Government actually sponsored a

crop of professional Nollywood actors, actresses and film producers to obtain a certificate course in the performing arts in some universities in Nigeria, is a welcome and laudable development in this direction, which other African countries can also emulate. But this does not, however, remove the nagging fear and doubt of whether the Nigerian Government is going to sustain this initiative. The clarion call by this paper, nevertheless, is that they should.

8. **Fostering a Synergy Between the Arts and Traditional Businesses:** More than at any other time, the creative arts have become more relevant and sought for, by the traditional industries especially in product packaging, design, presentation, marketing and sales, advertising, capacity-building, cutting across all industries. Creativity, which incidentally, is the main stay of the arts and culture industries', has more and more become a strategic competitive advantage for a typical 21st Century business. According to a UNESCO report on the North Carolina economy, cited in *The Arts and the Economy,* "more and more manufacturers have begun to look closer to home for new and distinct sources of competitive advantage, and are finding them in arts and design. Specialised or even customized high-end goods whose appeal is strongly linked to their aesthetic qualities are a growing market and one in which many North Carolina manufacturers are finding innovative ways to compete" (Thomasian, 2014: 21). Therefore, collaboration amongst artists, designers, and product engineers in different manufacturing and high-tech industries is now a *sine qua non* if the competitive spirit is to be achieved. This collaboration should, therefore, be encouraged, inspired and supported by government and the organised private sector as a major leverage for the culture industries. Thomasian's UNESCO report further states, in consonance with this position, that "the University of Washington's Centre for Digital Arts and Experimental Media, for example, focuses on the creative, multi-disciplinary arts research which explores the novel combination of technology and arts in areas like

digital video, computer music, design, computing and computer animation" (Thomasian, 2014: 23). This is an initiative Africa's governmental agencies and universities can emulate.

9. **Africa's National Theatre Becoming More Dynamic and Impactful:** The roles that the National Theatres of the various African countries could play in the needed support for start-up repertory troupes, and the encouragement of entrepreneurial talent hunts in the arts and culture, cannot be overemphasized. Incidentally, these national institutions of arts and culture were established as citadels and symbols of cultural re-orientation and re-acculturation of the African nations in the post-colonial era, and were expected, like their British, European and American National Theatre counterparts, to midwife the arts and culture affairs as well as be the custodians of the host nations' culture, customs and traditions. It is, however, an irony that National Theatres, across the African countries today with those of Kenya, Ghana and Nigeria as cases in point, are a far cry from their founding objectives. In fact, as at date, the Nigerian people in general are not even sure of the status of their National Theatre, whether it has been leased out, privatised, or sold outright, because the issue has been shrouded in official secrecy and unhealthy confidentiality. In the effort to making the creative and performing arts and culture an entrepreneurially sustainable contributor to the 21st Century global market, the government of the various African nations must reinvest in their National Theatres, redefine their vision, mission and corporate objectives so that they can begin to live up to their founding principles.

Conclusion

Creative arts and culture businesses are usually not established with the prime motivation of financial gains. This is, however, an existing paradigm that must be shifted if Africa is to become an active participant in the global economy of the 21^{st} Century via the platform of its creative arts and culture industry. From the beginning, a business, regardless of what area of concentration it might be, must be treated with strict entrepreneurial discipline, principle and guidelines, and must be treated as pure business. Tastes and fashions could change rapidly, and so markets in the creative industry could be volatile and unpredictable, but the business goals must be the same with those of other industries: the pursuit of profit and value addition to society. This must also be the ruling idea behind every business start-up in the arts and culture industry.

The old traditional lethargy of 'art-for-art's-sake' must give way to the new trend of 'art-for-art's-and-economic-viability's-sake'. And this can only be driven, more successfully and more effectively, on the entrepreneurship platform. Entrepreneurship possesses the capacity and potentials to make the creative arts, the performing arts and culture industry, become more economically relevant to the African society and to the college graduates and present army of unemployed across the African continent today. The earlier the relevant authorities and agencies – African heads of government, various arts and culture-related parastatals and agencies, the organised private sector, various universities and colleges and other related educational institutions, within the African continent – rise to the occasion, the better it would be for the continent as a whole.

The economic potentials of Africa's creative arts, and performing arts and culture (at present grossly undermined and untapped), and the capacity of the sub-sector to put Africa on the strategic map of the global economy, cannot be over-emphasized. Anything that must be done, therefore, by the public, private and education sectors in each of the African States, to encourage entrepreneurship in the arts and culture subsector will be timely and appropriate. Africa is adjudged one of the largest and most populous continents in the world. It is, therefore, desirable that the continent takes full advantage of the latent socio-economic capacities it possesses in its richly endowed traditions, customs, arts and culture, in order to become a big player in the global economy of the 21st Century.

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