

# **The Creative Industries and International Business Development in Africa**

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# **The Creative Industries and International Business Development in Africa**

BY

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INVESTOR IN PEOPLE

I would like to dedicate this book to my lovely family. My son Obinna who spurred the need for another book after taking to a previous one on digital entrepreneurship in sub-Saharan Africa. To the women in my life – Lynda, my dear wife and Nnenna my daughter, keep being you and remain the creative sparks in our home. To my mum, sister and rest of the Madichie family, thanks for your support.

*Nnamdi O. Madichie*

I would like to dedicate this book to the beautiful female pillars in my life. From my nuclear family, my wife Duchess and daughter Faith. From my extended family, my mother Frederica, sisters, Isabella and Shirley-Ann; and grandmother Eudora. I love you all. God bless and keep you all!

*Robert Ebo Hinson*

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# Foreword

My sincere gratitude to the authors for the privilege and opportunity afforded me to write the foreword on this pioneering book project. The book, *Creative Industries and International Business Development in Africa*, is clearly a pioneering project that showcases the ‘beatitudes’, and ‘pain points’, of a sector at the forefront of African development both economically and socially.

From an economic standpoint, the book highlights how decent work especially among the burgeoning youth population and other vulnerable groups have harnessed their pent up talent to make themselves relevant beyond seeking the so-called ‘white collar’ jobs behind desks in multinational corporations. It provides a call to getting hands dirty by monetizing raw talent from arts and crafts to everything digital – animation and games, photography, film, music and streaming.

On the social front, these talents have been able to bring about the much needed change aligning with the slogan of ‘The Africa We Want’. Across the book, there are clear examples of the African story told from the eyes of Africa cutting across the continent and with some strong messages for custodians of the African Continental Free Trade Agreement, as well as investors aligned with the initiatives of the African Development Bank (especially in the area of fashion), and Commonwealth – whether through the British Council and its Playable Cities project.

Although the book provides a broad coverage of the sector from intellectual property rights to digital pivoting of film, music and photography, it is Chapter 8 that particularly does it for me. The reason is simple, as an actor myself, it was heart-warming to see the documentation of a series of global streaming services such as Amazon Prime, Canal+, Disney and especially Netflix where I have a catalogue of movies, including some in production, and post-production stages, for example, ‘76, The Therapist and Pillars of Africa.

It was also interesting to see the fashion sub-sector of the creative industry being afforded its space alongside animation and games as well as digital photography. Indeed, as a fashion designer and retailer myself, I also like the spotlight on Fisayo Longe, a Nigerian Fashion Designer.

Overall, this book opens minds and provides grounds for further deliberation on a sector that has been ignored for far too long in the African context.

His works are:

<https://www.netflix.com/gb/title/81412227>

<https://businessday.ng/arts-and-life/article/rita-dominic-chidi-mokeme-take-role-in-new-movie-named-the-therapist/>

<https://www.bellanaija.com/2021/06/pillars-of-africa-trailer/>

Chidi Mokeme, renowned Nigerian Movie (Nollywood) Actor,  
TV Personality, Fashion Designer and Motivational Speaker.

# Preface

The international business environment has undergone a major turbulence in the past year following the onset of lockdowns, travel restrictions and social distancing all prompted by COVID-19 being declared a global pandemic in March 2020. These restrictions have limited the revenue generation capacity of both countries and businesses – large and small.

In terms of sector impact, some have been more adversely affected than others. While the winners have been mostly those with a digital footprint, for example, streaming services and video-conferencing platforms, the creative industries have felt a much harder blow.

Broadly speaking this book takes an unorthodox approach to showcasing the trends and challenges of the contemporary creative economy with a view to positioning the sector for a global audience. Drawing upon the categorisations of the Creative Industries Federation, the book interrogates, and highlights, the challenges and opportunities of the creative industries in Africa with a view to aggregating how the sector has coped with a myriad of challenges even before the onset of the COVID-19 pandemic and the ensuing lockdowns.

Discussions across the chapters document the changing landscape of the sector, capturing insights from the global value chain to everything digital – from arts to publishing, fashion, film and music production and distribution. Further insights are discussed around recent events such as the take-off of the African Continental Free Trade Area (AfCFTA) and the exit of Britain from the European Union (i.e. Brexit) – with the latter event reinvigorating the Commonwealth Agenda and renewed, albeit piecemeal East and West interest in Africa’s creative industries.

## Book Rationale

Indeed, a 2015 World Economic Forum article entitled ‘How can Africa profit from its creative industries?’<sup>1</sup> argued that Africa’s presence in global markets for creative goods and services has been hindered by a variety of factors including limited supply capacity and obsolete policies and regulations. This book takes

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<sup>1</sup><https://www.weforum.org/agenda/2015/09/how-can-africa-profit-from-its-creative-industries/>

its ethos from the belief that Africa can greatly boost its international business fortunes by better strategizing to reap the full dividend of its creative sector.

The creative industry in this book encompasses critical sectors like advertising, architecture, arts and antique markets, crafts, design, film, interactive leisure software, music, television and radio, hospitality, and tourism, performing arts, publishing, and software. We seek to demonstrate pathways for the creative sector in Africa as they take their rightful place as socioeconomic contributors to the region, especially in the light of AfCFTA.

Like in other parts of the world, this sector relies mainly on audiences to survive and in the light of the COVID-19 pandemic, the disconnect in physical space only increased the volatility, uncertainty, complexity and ambiguity of the sector in its bid to be recognised and harnessed. In the light of the foregoing, therefore, the book covers a range of themes:

1. The landscape of creative industries in Africa.
2. Challenges and opportunities of Africa's creative industries.
3. The African Creative Industry in a Free Trade Area (exploring the promise of AfCFTA).
4. Re-engaging with Europe and the Commonwealth in a post-Brexit era.
5. Africa in the Age of Digitalisation.
6. The legal landscape for the creative industries.
7. Value co-creation of places and spaces in Africa's creative hubs.

Without laying any claims to a grand coverage, the book takes its readership on a journey across the continent, and cutting across sub-sectors with case illustrations from film festivals in Burkina Faso; heritage and tourism in Ghana; photography in Mali and Somalia; animation and video game projects in selected African countries; digital publishing; museums and art galleries; as well as the influx of big Tech streamlining services such as Amazon Prime, Disney+, Netflix, Spotify and Twitter. Indeed, as if to respond to the question posed by Elberse and Cody (2019) in a Harvard Business School article, Disney (with Disney+) seems to be catching up with Netflix in Africa. This is in the fight for dominance in video streaming – content, storytelling, iconic franchises and cutting edge technology.

## **Readership**

The book is positioned in a manner that would be accessible to undergraduate and postgraduate courses in marketing, international business, international relations, creative industries, hospitality and tourism – both within and outside of Africa. At the undergraduate levels, professors can choose parts of the book that they find most relevant. At the graduate or postgraduate levels, professors can use the whole book. Graduate and postgraduate students will find specific topics useful for a broad understanding of their topics and formulating the focus of their research. The book provides a fundamental reference point for knowledge and discussions when writing theses or articles on the creative sector in Africa. It can also be used for executive training. For practising managers, the

book is a reference for applicable concepts, models and cases of creative industry activity in Africa, that will inform and motivate their strategy-formulation and decision-making. Executives of government and private sector institutions, as well as non-governmental organisations will gain new insights around creative sector management that will motivate them to improve their performance.

### **Why Read this Book?**

This book is a pioneering effort at unpacking knowledge of the creative industries in Africa and to those interested in gaining a better understanding of the sector as it pertains to international business development and investment opportunities. It avails readers insights into:

- Historical and contemporary discourse on the creative industries in Africa.
- Negotiating partnerships and navigating the hoops of intellectual property.
- A space to develop relevant competitive and collaborative strategies for sustainable development.
- Avenues for improved performance of the sector through curriculum development and redesign.

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Part I

# **The Landscape of Creative Industries in Africa**

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## Chapter 1

# Introduction to the Landscape of Creative Industries in Africa

The rich history and cultural heritage in Africa have been arguably a missed opportunity, which the region is now seeking to leverage following many years of neglect. Evidently, a new direction of travel is warranted, especially as far as the creative economy of Africa is concerned. This chapter provides a background at-a-glance insight into what may seem like disparate fields – that is, international business and the creative industries – bridging them into a single narrative. This fusion is also, in a pioneering effort, taken from the purview of Africa.

### 1.1 Introduction

Africa's rich history and diverse cultures are vividly expressed in its visual and performing arts, however, the continent has failed to esteem its creative arts industry and leverage its economic potential. Entitled *The Creative Industries and International Business Development in Africa*, this book takes an unorthodox approach to highlighting the trends and challenges of the creative industries with a view to developing and positioning the sector for a global audience. In the light of numerous recent events around the globe that have both direct and indirect impact on Africa, such as the exit of Britain from the European Union (Brexit), the growing Commonwealth agenda, UK–Africa Summit, and the African Continental Free Trade Area (AfCFTA), the role of the creative industries warrants interrogation. The focus of this book is to weave together discourse of what at first glance may seem like disparate fields – that is, international business and the creative industries – into a single narrative. This fusion is also, in a pioneering effort, taken from the purview of Africa.

Africa is now seeking a new direction in marketing of its creative economy needs which needs to be embraced across the continent and the world. This book offers a view on how Africa can 'package' its arts industry and market it to the world. The phrase 'package' is arguably a marketing term and would quite easily be interrogated in other adjacent areas of business and management – not the least

international business. These concepts are, in our view, a necessary imperative if Africa wants to be taken seriously on the world stage, and especially in these uncertain times of nationalism, populism and ethnocentrism.

Consequently, this opening chapter sets the tone for the book by weaving the discourse of what at first glance may seem like disparate fields – that is, the creative industries and international business – into a single narrative. This fusion of disciplines is a pioneering effort, taken from the purview of Africa.

## 1.2 The Creative Industries

Taking on-board the broad definition of the creative industry, we acknowledge that the problem on the continent is not only one of definition, but also a matter of poor visibility and the challenge of longevity in an industry with a precarious and/or short lifespan – especially for the artists. These are key marketing terms that require value co-creation among numerous stakeholders from local to international partners.

Indeed, with the pervasiveness of the internet and social media, the narrative seems to have changed, albeit gradually, in the manner that performing arts (especially movies and music) has tapped into the everyday lives of target audiences from discourses on economic, social and political issues, to adoption of innovative business models, marketing strategies and networks.

The rising economic powerhouses in Africa including Nigeria, South Africa, Ghana and Kenya have exported creatives to Western countries using a range of platforms and diasporic networks that form the ecosystem of the creative industries. Indeed, recent reports have shown the creative industries to have surpassed other sectors in many developed countries due to the role of innovation, creativity and entrepreneurship. How this has come about, therefore, warrants further interrogation from the African context.

In order to get a better appreciation of this trend, some context needs to be set drawing upon the origins of this emergent sector of the global economy and its contribution to the gross domestic product of nations. Consequently, it is worth drawing upon the seminal work by Cunningham (2002), which analysed the 1998 *Creative Industries Task Force Mapping Document* in the UK and highlighted the distinct contribution of the creative industries. This document defined creative industries as ‘activities which have their origin in individual creativity, skill, and talent and which have the potential for wealth and job creation through generation and exploitation of intellectual property’ (Cunningham, 2002).

According to Cunningham (2002, p. 54), the concept of ‘creative industries’ is a quite recent category in academic, policy and industry discourse. The sector is also known by several labels such as the new economy underpinned by enterprise dynamics in a manner beyond which such terms as the arts, media and cultural industries can reach. Indeed, the definition of the creative industries has been mapped to cover an eclectic list, which includes the resolutely analogue (arts, crafts, antiques and architecture), established commercial business sectors (TV, radio and film) and the all-digital new economy sectors (software, interactive leisure software). More specifically, the industry encapsulates sub-sectors such as advertising, architecture, arts and antique markets, crafts, design, designer

fashion, film, interactive leisure software, music, television and radio, performing arts, publishing, and software.

However, critics have pointed out the rather arbitrary exclusivity in the list whereby, for example, the heritage sector is omitted despite its economic, creative and cultural characteristics being at least, if not more, robust than some of the sectors included (Cunningham, 2002, p. 54). Nevertheless, the Task Force approach valuably stresses commercial or commercialisable achievements or potential, and also stresses the overall strategic importance of the notion of the creative industries to Britain's export profile and international branding.

This leads us into further interrogation into how an understanding of international business may enable exploration of the creative industries in this geographic space.

### 1.3 International Business

It is our view, and especially with the Brexit (i.e. the exit of Britain from the European Union) reality occurring at the close of 2020, most countries and especially Britain, have ramped up their courtship with Africa for a range of strategic partnerships and influences. On its part, however, African countries have been wooing diaspora investments for years. From the recently concluded *Year of the Return* in Ghana and plans to consolidate this 2019 event, to the exploits of the media and entertainment industry in Nigeria on the rise with the Oscar nomination of *Lionheart*, a full-feature Nigerian film. Broadly speaking, this book draws upon a range of resources including policy documents from National Endowment for Science, Technology and the Arts (NESTA [Mateos-Garcia & Bakhshi, 2016a, 2016b](#)); [Kabanda, 2016](#)) and academic sources ([Chattalas & Koles, 2016](#); [Ferreira & Ratten, 2016](#); [Kosfeld & Titze, 2017](#); [Porter, 2000a, 2000b](#); [Sik, 2016](#)).

The specific contribution by [Sik \(2016\)](#) on the 'Creativity in cross-domain collaborations', underpinned the argument for the interconnectedness of Britain's creative industry taken from an interdisciplinary perspective and highlighting how various sectors approach creativity, and how to improve cross-domain collaboration efficiency. [Sik \(2016\)](#) points out the role of creativity to economic growth stating:

[...] creativity is one of the most important factors that hugely contributes to the growth of economy, and the key to the modern organisation's survival [...] Differences between sectors (Industry, Academia, Arts and Public) in definition of creativity, creativity measurement, management, and collaboration motivators can hinder cross-sector collaboration efficiency.

The former Australian Prime Minister, Tony Abbott, said that

the Commonwealth can act as a network of nations not [as] an economic bloc [and especially so] as the UK moves away from a protected geographic trade system to a more global approach. (see [Cleverly & Hewish, 2017](#))

To reiterate this point, the ‘meetup’ data on which the NESTA report was based upon, highlights the international connectivity of the UK’s creative clusters.

The policy document also reports that around 10% of the members of creative meetups in the UK were actually based outside of the country, 41% of whom live in other EU countries and 59% of whom live outside the EU. This is in line with findings that creative cities tended to display higher levels of international networking, thus, making it pertinent to ensure good international relations even in the face of cooperatives’ dissolutions such as Brexit (Cleverly & Hewish, 2017).

One of such non-EU projects is the celebrated *Playable City* initiative (British Council, n.d.). Using data from online events platform Meetup.com, NESTA paralleled the growth in creative businesses across the UK and found an explosion of ‘meetup’ activity in the creative industries with topics like ‘freelance work’, ‘user experience’, ‘digital marketing’ and ‘data analytics’ trending up particularly strongly (Kabanda, 2016; Madichie & Zaman, 2017). These trends seem to support the views of Flew (2012) that ‘the rise of creative industries requires *new thinking in communication, media and cultural studies, media and cultural policy, and the arts and information sectors*’. There have been two doctoral theses in the last five years to 2020, both of which were in South Africa – notably University of Johannesburg (2016) and North-West University (2019). While the former was on *Creative industries in Johannesburg: Geography, operational characteristics and linkages to urban regeneration* (Gregory, 2016), the latter *A framework to determine the contribution of the creative industries to the South African economy* (Jonker, 2019).

## 1.4 Synopsis of Competing Books

There are numerous studies that have been undertaken in the area of the creative industries in the last decade ranging from Flew (2012) to Hartley et al. (2015). Starting with Flew (2012), the book arguably sought to develop a global perspective on the creative industries and creative economy by drawing insights from a multiplicity of disciplines – notably media and cultural studies, innovation economics, cultural policy studies and economic and cultural geography. In so doing, and using a range of case studies, it explored what it meant for policy-makers when culture and creativity move from the margins to the centre of economic dynamics. It consists of eight chapters including the introduction, covering the origins of creative industries policy, as well as a discussion on the ‘international models of creative industries policy’. The book also documents the transition ‘from culture industries to cultural economy’, and also interrogated ‘products, services, production and creative work’ with an emphasis on re-engagement with the Commonwealth in a post-Brexit era. Flew (2012) also discussed the ‘consumption, markets, technology and cultural trade’, as well as ‘globalisation, cities and creative spaces’.

One particular chapter labelled, ‘From Culture Industries to Cultural Economy’ (Chapter 3, Flew, 2012) provides a good backdrop for our interrogation of the sector in the context of Africa where the confusion has been rife. Indeed, Flew (2012) posits that ‘the use and applicability of the terms “cultural industries” and

“creative industries” has been the subject of considerable debate since the British Department for Digital, Culture, Media and Sport (DCMS) introduced the concept of creative industries into policy discourse in the late 1990s.

On the one hand the concept of creative industries has been argued to provide a broader, more inclusive, and more contemporary understanding of the field superseding the concept of cultural industries. On the other hand, the term ‘creative’ has been described as being

too broad and imprecise a remit and dilutes the significance of the cultural dimension to these industries, artificially linking them to the ICT sectors and, in some instances, the sciences.

A second book entitled *Key Concepts in Creative Industries* by Hartley et al. (2012) has been described as ‘the first to present an organized study of the key concepts that underlie and motivate the field of creative industries’. Written by a world-leading team of experts, it presents readers with compact accounts of the history of terms, the debates and tensions associated with their usage, and examples of how they apply to the creative industries around the world. The book contends that ‘creativity is an attribute of individual people, but also a feature of organizations like firms, cultural institutions, and social networks’. In the knowledge economy of today, creativity is of increasing value, for developing, emergent and advanced countries, and for competing cities. The book is also pitched as being an ‘invaluable text for students of the creative industries across a range of disciplines, especially media, communication, economics, sociology, creative and performing arts, and regional studies’.

A third book by Hartley et al. (2015) consists of three parts and 14 chapters in total. In terms of geographic coverage, two blocs of countries are covered, BRICS (Brazil, Russia, India, China and South Africa) and the MINT (Mexico, Indonesia, Nigeria and Turkey). It also touches upon key issues such as *The Three Bigs* (Chapter 3) and the *Three Buts* (Chapter 13).<sup>1</sup> Two other chapters are also of interest *Back to First Principles* and the transition from *Creative Industries to Creative Economy*. The book also focuses on insights from the collaboration between the British Council, Watershed (n.d.)<sup>2</sup> and other partners.

A fourth book of interest is Davies and Sigthorsson (2013), which consists of 11 chapters documenting definitions of, and approaches to, studying the creative industries. The conversation also highlights the debate on *Creativity and Commerce* where ‘English Theatre’, as well as ‘Power and Religion in Italian Renaissance painting’ are discussed. Following this, the book is split into three broad

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<sup>1</sup> Hartley et al. (2015a, 2015b)

<sup>2</sup>Watershed is a Bristol-based organisation and registered Charity that employs the equivalent of around 100 full-time staff across a range of activities from organising an artist’s residency or film screening to selling you a ticket or serving a meal. <https://www.watershed.co.uk/about-us>. It is also part of *The Network for Creative Enterprise* (NfCE) which was established in October 2017.

parts namely: *Working in the Creative Industries* (Part 1); *Production and Circulation of Products* (Part 2); and *The Creative Economy* (Part 3). Unlike Davies and Sighthorsson (2013), however, this book is split into five parts and draws insights from a range of countries across Africa. It also cuts across sub-sectors of the creative industries – bringing in exploits in animation and games as well as streaming services.

## 1.5 Organisation of the Book

This book consists of nine chapters spread across four main parts. The first part, which explores *The Landscape of Creative Industries in Africa* (Chapters 1–3) comprises three chapters. The second part, *Strategies for Developing Africa's Creative Industries* spans Chapters 4 and 5. In part three, *Digitalisation and African Creative industries* (Chapters 6 and 7) are explored, and the final part on *Best Practice Case Studies* covers Chapters 8 and 9.

In the opening Chapter 1, a background commentary highlighting the trends and challenges of the creative industries and the evolution of its name and conceptualisations is offered. It also gives context to understand the creative industry and international business which have an important intersecting point.

In Chapter 2, the creative industries as a sector of the economy is unpacked as being largely dependent on audiences and, in most cases, a shared experience in some form of intimacy. The chapter advances the argument that ‘there is no art that does not require an audience’ – most activities in this space thrive on the energy of audiences. Consequently, our main focus in this chapter is to assess the impact of the restrictive measures around COVID-19 on the creative industries in Africa. The chapter ultimately surmises that although the COVID-19 pandemic may have disrupted the preferred consumption patterns for the creative arts, as well as accentuated the economic hardships faced by creatives who have become even more constrained in undertaking paid live performances, there is a silver-lining in the grey cloud.

Chapter 3 discusses some of the internationalisation (e.g. mergers and acquisitions, networks and strategic alliances) of household names into Africa – especially following the coming into force of the AfCFTA on 1 January 2021. This chapter highlights some of the opportunities provided by the proposed free trade area and especially in the light of trade on goods and services – something that the creative industries engage with.

In Chapter 4, the conversation is continued with clear insights into how to engage with Europe in a post-Brexit era – which also came into force on 1 January 2021 alongside AfCFTA. The chapter discusses, on a broader level of Europe–Africa relations in the creative industries. Specific examples are drawn from the Commonwealth Agenda, and the France/German/Dutch relations at both the public and private spheres. Evidence is drawn from a series of webinars over the past year, as well as the observed investment of media and entertainment giants into the region.

Chapter 5 explores the creative industries in Africa from a digital perspective. This ranges from digital advertising, design, fashion, film and music production to