

Life of an English-Speaking West African Creative Artiste as an Entrepreneur: A Contemporary Case of Entrepreneurship Involving Cases of Ghana and Nigeria

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Abstract

The literature on individual entrepreneurship is scanty. The West African creative artiste provides an example of an individual form of organization. Thus the main purpose of the study was to create a chronicle of the entrepreneurial life of the West African creative artiste, using an amalgamation of cases of Ghana and Nigeria. A narrative descriptive, case-based approach was used to derive a chronicle of entrepreneurial practices of a set of creative artistes. The bulk of the themes used in the study were deduced from the literature and matched with the data whilst a few ones were inductively derived from primary sources, which was a group focus interview. The result was an honorable story depicting a difficult beginning, characterized by risky decision-making initiatives which led to an environment of opportunities and challenges. However, with some entrepreneurial initiatives, the creative artiste was able to grow the enterprise to fame, glory and wealth. Theoretical and practical implications are discussed at the tail end of the article.

Keywords: Entrepreneurship, Entrepreneurial orientation, Ghanaian and Nigerian Creative Artiste Industry, Qualitative studies, Descriptive narrative studies, case study

1. Introduction

Literature on Entrepreneurship abounds and many authors have acknowledged that Entrepreneurial activity represents one of the major engines of economic growth, and today accounts for the majority of new business development and job creation in the world. There is however a gap in the literature. The bulk of the studies have concentrated on individuals within the contexts of firms. There is scanty work on individuals in their own contexts. To add to the literature, we based our work on the individual entrepreneur. In this respect, we focused on the Creative Artiste Industry (CAI) in Nigeria and Ghana. It is one of the industries in West Africa that has been growing since the early 1980's with the emergence of great creative individual Ghanaian and Nigerian artistes. This set of artistes (who started their professional lives during the late 1970's and late 1980's) has grown not just in terms of their social set of connections but also in terms of wealth creation.

There appears to be a link between Entrepreneurial orientation (EO) and the CAI. Lumpkin and Dess, (1996) defined EO as the processes, practices, and decision making activities that lead to new entry. Entrepreneurship refers to new entry. New entry is the act of launching a new venture, either by a start-up firm, through an existing firm (Burgelman, 1983). New entry can be accomplished by entering new or established markets with new or existing goods or services (Lumpkin and Dess, 1996). Thus, Creative artistes, such as musicians and film actors, engage in an entrepreneurial act anytime they do live performance or produce and launch an album, whether they do so digitally or electronically. Anytime they do so, they may be referred to as entrepreneurs. Creative artistes engage in processes, practices and decision making (EO) that lead to the live performances or production of albums for an economic enterprise.

Qualitative, case-based approach is unusual in the studies of EO, according to D.Vora, J .Vora and Polley (2011). In their article they cited Lumpkin and Dess (1996) as having advocated the need for the use of case studies and field experiences to explore these processes. In addition, since Miller (1983) and other writers moved beyond the individual-level analysis of entrepreneurship to the firm level, works at that level have been scarce (D.Vora, J .Vora and Polley ,2011). In this paper we did the individual study. We also added the concept of performance, as it is the usual practice of EO authors.

1.1 Goals and objectives

Our goal for doing this research, therefore were as follows:

1. To contribute to the theory and practices of EO-Performance through an exploration and description study at the individual level using a case-based approach and
2. Narrowing the gap in the literature.

We were guided by the following objectives:

1. To explore the elements of entrepreneurship, the processes, practices and decision making activities of EO amongst English speaking West African creative artistes using the examples of Nigeria and Ghana..
2. To describe the link between EO and the social and economic achievements of the creative artistes.

The rest of the paper is structured as follows; literature review, the methodology, the results, discussion and conclusion.

1.2. Literature Review

The focus of this study was to describe how a group of people showed how to carry out a certain practice or process of EO in their environment. The main purpose of the literature review was therefore to provide the themes for the description of the phenomena of EO, the external environment which affects the phenomenon and performance. Thus we focused on the typologies (Descriptive variables) of EO, external environment and performance, as provided by other authors. As part of the review we studied the concepts unidimensionally, followed by a bi-dimensional format of the concepts in a synthesis matrix. The population of literature works included published and unpublished articles, books, conference proceedings and entertainment periodicals. The results were the culmination of works of other authors, as shown under the categories below.

1.2.1 Indicators of Entrepreneurship

According to Lyon, Lumpkin and Dess (2000), the entrepreneurship literature in referring to the causes of entrepreneurship, often mentions factors such as managerial style, need for achievement, and other social or motivational factors and these may be important corollaries to an entrepreneurial orientation that help explain a firm's performance. Key factors likely to power the inclination for entrepreneurship are the need for achievement (McClelland, 1961), that is a strong desire to attain something. The need for achievement brings about high ambition and self-drive which are required if entrepreneurs are to realize large goals against many odds (Kunene, 2008:49; Rwigema and Venter, 2004), a tolerance for ambiguity (Lyon, Lumpkin and Dess, 2000), and the propensity for taking calculated risks (Brockhaus, 1980). Krueger and Brazeal (1994) argue a risk-taking propensity and tolerance of ambiguity, which shows a person's willingness to take action when the outcomes are unheard of. Brockhaus (1980) and Prieto et al (2010) recognized internal locus of control and propensity for individual self-employment. Propensity for self-employment is a function of the awareness of internal and external resources and business opportunities, and the degree to which the entrepreneur is aware that environmental factors may contribute to the success or failure of his or her new venture (Radipere, 2010) and the desire for personal control (Greenberger and Sexton, 1988 cited by Radipere, 2010). Shane (2003) also identified drivers of entrepreneurship as the need for achievement, the propensity for taking calculated risks, the tolerance for ambiguity, locus of control, self-efficacy, goal setting, independence, drive and ego passion.

1.2.2 Entrepreneurial Orientation

The key dimensions that characterize an EO include a propensity to act autonomously, a willingness to innovate and take risks, and a tendency to be aggressive towards competitors and proactive relative to marketplace opportunities (Dess and Lumpkin, 1997). Three of the five, which has been adapted from the previous models, are going to be looked into. The variable based on autonomy was removed because the presumption was that the cases studies were individuals and thus, autonomous or self-directed. We did an adaptation further because some authors had found multi-collinearity between proactiveness and competitive aggressiveness and had chosen proactiveness. Pallant (2010) states that where researchers have found a situation in a bivariate correlation of .07 or more, they may need to consider omitting one of the variables. Thus we decided to adapt the model to include only three, as follows. Under each concept, we show the typologies.

1.2.2.1 Risk taking

According to Hosseini and Eskandari (2013) risk taking represents a firm's propensity to take calculated business-related risks with a view to strategic actions in the face of uncertainty. The typologies of Risk identified under the literature were; personal risk, career risk, family, social risk, psychological risk and financial risk. Groenewald et al (2006) defined family and career risks as putting the family at risk because one may not have time to spend with them due to the amount of time it requires to start and manage a business. Financial risk was defined as the probability that people could lose the money they have invested in the business if the business fails (Groenewald et al, 2006). Nieman and Nieuwenhuizen (2009) defined Career and personal risk as the risk of unemployment. In addition to monetary risk, risk taking typically entails psychological and social risk (Lumpkin and Dess, 1996). The authors identified such other themes as heavy borrowing, risk propensity, and investing in unexplored technology, committing a high percentage of resources to projects with uncertain outcomes, and entering into unknown markets (Dess and Lumpkin, 1997).

1.2.2.2 Pro-activeness

Venkatraman (1989) defined pro-activeness as seeking new opportunities which may not be related to the present line of operations. Lumpkin and Dess (1997) defined it as the intensity of a firm's efforts to outperform industry rivals and taking them ahead on of every opportunity. The typologies of Pro-activeness identified in the literature were, first mover and opportunistic expansion, first mover advantage, taking initiatives and ability to take opportunities. Lieberman and Montgomery (1988) stressed the significance of first-mover advantage as the best strategy for capitalizing on a market opportunity. By exploiting asymmetries in the marketplace, the first mover can capture unusually high profits and get a head start on establishing brand recognition: as such,

proactiveness may be crucial to an entrepreneurial orientation because it suggests a forward-looking perspective that is accompanied by innovative or new-venturing activity (Dess and Lumpkin Dess, 1997).

1.2.2.3. Innovativeness

Typologies identified under innovativeness were, "creative destruction", new ideas, novelty, product-market-innovation, technology innovation and experimentation. Others included competence in technology and Technology innovation. Schumpeter (1942) outlined an economic process of "creative destruction," by which wealth was created when existing market structures were disrupted by the introduction of new goods or services that shifted resources away from existing firms and caused new firms to grow. The key to this cycle of activity was entrepreneurship: the competitive entry of innovative "new combinations" that propelled the dynamic evolution of the economy (Schumpeter, 1934). Thus innovativeness becomes an important factor used to characterize entrepreneurship (Dess and Lumpkin 1997).

1.2.3 External factors

This variable is explained by contingency theory and explanatory theories. Contingency theories are essential to developing organizational sciences by recognizing the importance of fit among key constructs (Burns and Stalker, 1961). Contingency theory holds that the relationship between two variables depends on the level of a third variable. Introducing moderators into bivariate relationships helps reduce the potential for misleading inferences and permits a "more precise and specific understanding" (Rosenberg, 1968, p. 100) of contingency relationships. Because of its concern with performance implications, contingency theory has been fundamental to furthering the development of the management sciences (Venkatraman, 1989). A greater understanding can be gained by the simultaneous consideration of a configuration of EO, access to efficient human capital, and environmental dynamism (Hosseini, and Eskandari 2013). Contingency theory suggests that congruence or fit among key variables, such as environment, structure, and strategy, is critical for obtaining optimal performance (Miller, 1988). In most modern studies on human contingency learning (HCL), participants receive information about a number of situations in which certain cues and certain outcomes are either present or absent, and they are asked to judge the extent to which the presence of a cue is related to the presence of the outcome (Houwer, 2012 as cited by Radipiere, 2012). In their Meta analysis, Rauch et al. (2009) showed that the magnitude of the correlation between EO and performance is significantly different across studies and their relationship is complex. For this reason, moderator variable are applied to indicate a more precise explanation of that relationship (Rauch et al. 2009). Categories identified under explanatory theory were external environmental variables, dynamism, and munificence.

The external environment reflects the political, legal, economical, social, technological and competitive conditions in the country of operation.). According to Lumpkin and Dess (2006) the role of the external factors as a moderating variable is context specific.

1.2.4 Performance

Descriptive theories based on performance (derived from the literature) included total satisfaction, non-financial goals and profitability. Performance reflects in summary the qualitative and quantitative rewards since joining the profession. Raunch et al (2003), in their work on performance found that perceived non-financial performance includes studies using satisfaction, goal attainment, or global success ratings as performance indicators.

2. Methodology

Under this we provide a description of the participants, plan for data collection, data analysis procedures and interpretation strategies and the reporting format.

2.1 Participants

The participants were five Ghanaian and five Nigerian creative artistes. Though Creswell (2009 p.128) recommends the use of not more than five in a case, especially for a cross-case theme analysis, we felt the total number of ten cases was not too large for our study which employed a similar cross-case theme analysis. In Ghana and Nigeria, like most places, creative artistes are individually self-employed. Creative artistes form the Creative Arts entertainment industry, which is made up of the film-actors guild and music associations. They mainly earn their incomes from live performances and production on compact discs (CDs). The ten participants were used as a case study for English speaking creative artistes in West Africa. There are five English speaking countries in West Africa: Ghana, Nigeria, The Gambia, Sierra Leone and Liberia. Historically, Ghana and Nigeria have dominated the entertainment scenes in West Africa with great artistes such as Fela and the Osibisa band having made a lot of the headlines. The ten were purposively selected based on the criteria that their profiles are documented or published in accounts of entrepreneurial life history (in journals and some other periodicals). This was so that from those accounts we could discern those who have had entrepreneurial life so we could study them in -depth. The preferred age group was between 30 and 60. The preferred number of years experience was 10-plus. The rationale for this was that we needed cases that were capable of remembering their

early career lives. We felt that 60-plus might be a problem for those in that range. Naturally by age 20, most people are matured enough and so capable of taking personal and family decisions on their own or in consultation with others. We felt that 10plus number of years of experience was sufficient to give us a rich description of entrepreneurial life for us to “learn lessons” (Lincoln and Guba, 1985: cited by Creswell (2009 p.25)). The other criterion was that the participants must be those who started their career in the late 1970’s and late 1980’s. The aim was to get a homogenous sample for the study. Homogenous samples share similar and much more related information and so it is time saving when analyzing them.

2.2. Data collection procedures

The use of focus group interview was the main tool for data collection. The interviews were conducted with all the participants. It went on for five continuous days, averaging at 3 hours a day. They were interviewed in the second week of a two week-long symposium, involving Ghanaian and Nigerian creative artistes that were held at the British Council, Accra, in June, 2015. A case study protocol which incorporated issues of confidentiality, purpose of the interview and moral code of interview was agreed upon with the participants. This arrangement had been aided by the kind assistance of the Ghanaian Creative artistes Union. The interviews were held in a small conference room in their hotels. Hand written interviews run at the same time as the recorded one. The hand written interviews ensured that the voice of a particular participant was identified.

The research investigative questions were:

1. *What led you to become a creative artist?*
2. *What initiatives did you take to build up your career?*
3. *What were the opportunities and challenges and how did you manage them?*
4. *On what basis would you evaluate your life as a successful creative artiste? Please explain.*

The tape-recorded interviews were transcribed and compared with the hand-written ones. The interviews helped in giving more details and thus made understanding of the predetermined concepts better. The other source of data was secondary in nature. They included data from the two associations (kind courtesy of the Ghanaian association in consultation with the Nigerian association in Lagos) and the popular Ghanaian entertainment newspaper; *the showbiz*.

2.3 Data analytical procedures and interpretation strategies

A coding system was used to analyze the interviews. We worked both deductively and inductively. We did a thorough review of the related literature. Previous work provided the basis from which fourteen conceptual concepts/themes that comprised the study’s coding system was developed. Three members of faculty of our polytechnic were asked to code the interview transcripts on the basis of the priori theory and also assess the frequency, similarity and connectivity of the 14 concepts/themes. Themes such as propensity for self-employment need for achievement, tolerance for ambiguity and propensity to take risk dictated the directions for indicators of entrepreneurship. For risk taking, categories such as social, career, family and psychological risks dictated the interview. For proactiveness, categories such as first-mover and opportunistic expansion dictated. For innovativeness themes such as “creative destruction” and experimentation dictated the direction of the interview. For external factors and performance the categories/themes were derived from the specific context (Dess and Lumpkin, 2000) of the interviewees (in vivo codes, Strauss and Corbin, 1990). Themes derived inductively included, “collabo” (collaboration), ‘dzaguda’ (a “do and die” resolution), and ‘gig (live performance). All the inductive themes were judged as central to the phenomenon of entrepreneurship, by the participants. All other categories (alternative, positive and negative) which were judged as not been central because they fell outside the theoretical domain were disregarded, as suggested by Yin (2003). However, these have been shelved for future research. The design was a multiple-case and an embedded case (Saunders et al, 2009 pp147). In multiple case designs, the context of each case is looked at separately, initially. The ten cases were looked at separately. In the embedded case designs, the units of analysis are embedded in each separate case, initially. This was what Creswell (2009 p73) described as within case analysis. Thereafter, a thematic analysis was conducted across the cases referred to as cross –case analysis by Creswell (2009). We used a synthesis matrix in doing the two exercises. In the first matrix (within case analysis), we used an excel format to show the relationship between each separate case against each theme identified, separately. In the second matrix we crossed each case-theme with the other. We did a similar exercise for assertions and interpretations of the meanings for each case.

2.4 Ethical issues

This very important research issue was well covered in the case study protocol

2.5 Validity issues

Validity in qualitative research is quite different from quantitative research. Creswell (2009, p202) cited Lincoln

and Guba(1985) as having contended that when doing naturalistic research, such as a case study, words like “trustworthiness”, “credibility”, “confirm-ability”, “transferability”, “authenticity”, and “dependability” could be used as equivalents for “internal validation”, “external validation” and “reliability” in non-naturalistic studies such as quantitative studies. To ensure the validity (in qualitative research sense) of the findings, we did the following:

2.5.1 Triangulation

To ensure “confirm-ability” some areas of the study were triangulated. We used other sources, such as Google search and some Ghanaian and Nigerian entertainment papers, to confirm some of the stories given by the cases and this made the finding more credible. Another credible source was the personal experience of the lead author. He is a member of the musician union of Ghana (with specialties in violin and piano performances) and also a website administrator for the musician union of Ghana, and so has some form of association with the creative artistes and knowledge of the creative artiste industry.

2.5.2 Checks from both sides

In order to remove the threat of respondent and interviewer bias, the two parties were involved in the confirmation of the core themes of the study. For the Nigerians, a copy of the research work was mailed to them for their comments. For the Ghanaians, the copy was discussed with them face to face, because of their proximity.

2.5.3 Identification of discrepant and negative cases

All discrepant and negative were forwarded to the participants for their judgments as part of the member checking process. The majority of discrepant and negative cases was judged by the participants as having a minimal effect and so was excluded from the study. This enhanced the dependability of the findings.

2.5.4 The use of a multiple case and the associated matrix format

The multiple case strategies and the embedded design which was associated with the matrix format ensured that a summary, analysis and synthesis of data were vigorously done. This technique was employed to propel the charge of lack of “vigor” on the part of qualitative researchers which has been a major criticism by quantitative researchers. The use of the matrix gave the study some dynamism.

2.5.5 Intensive involvement and support from associations

The researchers had been intensively involved in the study. We were not alone. The Ghanaian Association of Musicians in collaboration with their Nigerian counterparts had given us their fullest support. Backed by a case study protocol or rules, the level of trustworthiness between the researchers and the cases was substantial.

2.6 Format for reporting results

Case-based study experts Yin (2003 p 177) and Creswell (2009, p 197) suggested and actually used chronological structures when reporting some case studies. We used a similar approach in the article. Thus, we presented the findings under a chronological sequence of early life, development life, growth life, and Peak life stages. The significant expressions by the participants are in quotation marks. The use of quotes and themes in the results is based on the ontological philosophical assumptions taken by qualitative researchers (Creswell 2009, p17)

3. Results

We report the entrepreneurial life of the creative artistes in a chronicle of early life, development life stage, growth life stage and peak life (maturity life) stage, external factors, strategies for withstanding adverse factors and achievements.

3.1. “Dzaguda spirit”, personal, career and social risks at early life

The early life of the creative artiste started at an average age of 27 motivated by a desire to own one’s own business. In order to be on their own some relinquished their jobs that they were engaged in whilst others took a long leave for the purpose of starting a new “individual business life”.

One other major motivating factor was the news about the thriving industry in other countries. Information about successful careers of American and Danish musicians such as the Jackson fives and ABBA (the famous Danish quartet) as well as the success stories of American and British films actors were specific examples. In contrast, news about the local conditions, at that time, was a damper on the spirit to be self employed. Stories about musicians and film actors dying as paupers or going back to their office jobs were very common. In the words of one of the participants “Some of our colleagues who had taken long leave went back to their employers. They could not endure the ‘prophecy’ of becoming paupers in future” and “some actually died as paupers” shows how delicate the decisive point whether to continue to be self employed or go back was. Also significant were statements such as “This was the time that I had to take some very hard decisions; to sacrifice my office job or sacrifice my vision. I sacrificed the job”. For others “I lost some social respect by quitting a well paid and respectable job. Some of my relatives thought I was insane after I relinquished a nice job”. Others were

“I found myself at a place where I thought I was being underutilized. I needed more challenges in life and so I left the job. It was a risk but I thought it was worthwhile”. “I found my job boring, being controlled by someone else. I needed to give orders to other people and not me being ordered about”. “After quitting my job, I suddenly lost all my friends and some of my family members, but I never gave up”. “It was “dzaguda” (Do or die spirit). I either succeed or die. For more than ten years I was not seen in my family house”. From that point the desire to stay in “performance business” was set in motion by the spirit of *dzaguda*.

3.2. Need for achievement and other social or motivational factors at Development life stage

The *dzaguda* spirit was brought on to bear in the development stage of the creative artistes. For most of them it was a time to invest all resources into the job. Investment areas were talents development, research and development. The approach to building up talent was either formal or informal. For some of them, Talent had been derived from formal training and education in the universities and polytechnics in Nigerian and Ghana. For others it was informal, “A natural divine intervention: A gift from God”. However, for all creative artistes, talents enlarge with regular rehearsals and live performance. The live performance at this stage was a “pilot performance” to test the market. “Constant rehearsals make one perfect”. “The live performance was also a rehearsal. So one improves; performance after performance”.

The focus of the developmental stage was to achieve a certain level of professionalism in their field of endeavor. As a measure of professionalism, research and mutual learning was one of the pointers. Creative artistes acquired a lot of talents from researching good practice. They also networked each other in the area of job search and sponsorship. “It was all about sacrifice at this stage” The business principle of the creative artiste at this stage was that profit was not a priority. Rather for most creative artists it was time for sacrifice. One significant statement encapsulates the feelings at this stage:

“I was aware of similar sacrifices made by other artists such as the Jackson five in America. I had nothing to lose anyway. I had left other jobs for our own; I could not go back. The crucial thing was achieving excellence. When that is achieved all good things will follow. That was my philosophy”.

3.3 External factors and innovativeness: a boost for Live Performance, Iconic building and market at Growth stage

This was the stage in which the creative artistes realized the need to be “rewarded for one’s toil”. The reward would come from income or sales from the markets. The forms of incomes or sales were live performances, royalties and sales from albums (CDs). At this stage full production and intensive live performance had started. Similar to most product life cycles, the growth stage was characterized by market opportunities and challenges. The markets were both international and local. All the participants perceived that there was a relationship between external factors, the live performances (referred to as ‘gigs’ by the musicians) and the markets. As the live performances at private and public functions were shown regularly on televisions and radios listened to in the markets, lorry stations, offices and homes, the creative artistes artists gained popularity and fame. As the live performances increased, the markets for sales of CD’s and demand for more live performances increased. A further boost in this positive relationship was the emergence of more radio and television satellite stations at that time. “Of course improvement in picture and sound productions added a bite to the relationship”.

As a result the international and local markets also increased. In no time, creative artistes had become icons of attraction; especially at the local scenes where they were seen and adored at most functions. Demand for foreign “goods” had waned. There had suddenly been a change in inclination of foreign “goods” to local “goods”. The market was both corporate firms and individual. Corporate entities, particularly the multinationals, exploited the situation by localizing their brands through “sign on contracts” with the creative artistes. Consequently the artistes were used as brand “images and ambassadors” for the products of these companies. Through this, another form of income was created.

Another opportunity to enhance the market was created, this time through the innovativeness of the artistes themselves. In contrast to an income generating move, this took the form of a cost saving inventiveness. They prepared proposals for sponsorship contracts, mostly from the multinationals, of their live performance and Album productions. “The outcome of the agreement of the sponsorship was positive; because it cut down the cost of live performances and production and also increased the penetration markets (market penetration) for us and also for the sponsors, through our imageries”.

3.4 “Colaboo” as a first mover strategy and market penetration at maturity stage

‘Colaboo’ is a short term for collaboration. It was one of the major themes which were mentioned by the participants as a business strategy. It is a partnership agreement between two or more creative artistes. There are two types of “colaboo”: Local and international. For both local and international, the arrangement was in a form of within sector or cross sector partnership. An example of within sector arrangement is one which involves two or more film actors or musicians whilst a cross sector involves a musician and a film actor. The aim was to

expand the market by bringing together the “followers” or fans of the creative artistes to a common platform, such a live performance or same album. Creative artistes have fans that have similar behavior like that of football fans. They have strong allegiance to their “heroes”. They will follow their heroes wherever they go. For most of the participants the outcome was a mixed one. Some “Colaboo” have had “multiplier effect”. Both parties had enjoyed an increase in income, market and popularity. This gave a further boost in the number of “joint sign ons”. However, others failed due to personality differences, happening in most cases in the ‘middle of the road’. According to the artistes, those in the industry who took the “first move” in this endeavor reaped huge profit margins than those “late comers” at the time that the market had reached maturity levels.

Another area of collaboration was teaming up to harness resources in order to make an entry into neighboring country and international markets. A couple of the artistes had jointly planned, organized and infiltrated international markets, such as the neighboring markets, the Ivory Coast, The Gambia, Sierra Leone and Liberia ,through sales and live performances. Whilst the neighborhood markets had been good, infiltration to international remote markets such as the U.S.A. and U.K had not been successful. “It was mainly because of differences in culture”.

3.5 External factors-Piracy

One of the major challenges was piracy. Piracy is an illegal act of copying someone’s works without the person’s permission. It is an infringement of the laws on copyrights in most countries, including Nigeria and Ghana. Piracy in the creative artistes industry takes two main forms: “insider piracy” and “outsider piracy.” Insider piracy comes from within the industry. Form the point of view of the film actors, it took the form of copying one’s style, mode ,and techniques of movements and starring by other competitor creative artiste whilst the perspectives of the musicians was that their works were duplicated by fellow musicians. Insider piracy had been battled in the law courts without much success because “the judgment says we lack proof of hard evidence” .On the concept of outsider piracy, the perspectives were similar. Participants mentioned two types: Commercial and private pirating. Commercial pirating is a conscious act of duplicating ones works for profit. “The ‘pirates’ do this evil with impudence by commercializing our works in the open (to the general public) without our permission” was a significant statement in this regard. If the effect of “colaboo” was a “divine multiplier” that of piracy was a “multiplier devil”. “The bad side of the use of technology had ensured that ‘pirates’ could run duplicate Compact Disks in hundreds, in a matter of minutes!”. All the labors in building up the market for live performance and album sales had been washed away for others “to enjoy the fruits of our labor”. “The ‘devils’ did so with efficiency and effectiveness. They operated in regional capitals and states of Ghana and Nigeria with networks spread all over”.

Private pirating was not as manifest as the commercial one. However, it was an end result of the commercial one. This group of pirate goes to the pirate shops, buy a pirated product and then duplicate it for private purposes. The impact on projected sales was huge. Anecdotal evidence points to a negative impact of 50 % on projected sales.

3.5.1 “Creative destruction” as a strategy for Fighting Piracy

All participants conceded that the greatest challenge was the “piracy menace”. Despite the fact that the copyright laws had been enacted it lacked the capacity to bite. The offices were under resourced. Most of the offices in the regional capital were inoperative due to lack of funds from the governments “forcing some of us to act as law enforcers by accompanying the enforcers on some occasions “during their operations”. Intermittently, cases of arrests by the law enforcement agencies are reported. However “records show that the culprits are most of the time set free for, as they put it ‘lack of evidence’”.

Having been frustrated by the fruitless efforts of the law agencies, the creative artist used some novelty in fighting piracy. They appeared on television and radio sets, by a special arrangement to educate the public on the social and economic perils of buying counterfeit works. A very important message had been drummed of the need to protect and reward originality and also “wipe out piracy”. The impact was great! “Our fans love us. They do not want us to toil for nothing. And so some volunteered to act as enforcers by helping the police make some arrests”. “Some vowed not to purchase fake works”.

The other initiative used by the creative artistes was that they engaged in the use of U-TUBE, a technology facility to curb the high incidence of pirating. Both Nigerians and Ghanaians had been in partnership with Information Technologists to utilize the software that have a way of preventing pirating of a song or films originally produced on compact disks.

3.6 Peak life stage

The first three stages of the life entrepreneurial life of the creative artiste could be described as life in “active service”. At those stages we saw artistes actively involved as a full time performer. For most creative artistes the peak stage of their profession saw them much more in other roles and functions outside their main area of trade. Categories coded in this area were Role models, Producers, Sub-chiefs and Government appointees. All

participants claimed to be role models based on the hard work of iconic building. A very important indicator of role model is the number of friends or followers that a creative artists has on *facebook* and other social media networks such as *twitter* and *whats up*. Each participant has an average of over 50,000 friends and followers on facebook. Twelve claimed to be producers, three as sub-chiefs, and five as government appointees.

3.7 Achievements as an entrepreneur

Creative artists' investments in their professional lives have been worthwhile. Based on their own assessment, participants revealed two main categories under achievements:

3.7.1 Fame and wealth

Three significant statements sum up the achievement of fame. "From nowhere to somewhere: from nobody to somebody, my name has become a household name locally and internationally". "I propelled people sometime ago. This time I magnetize people". "Sometimes I feel like going to town (appearing in public) in a hidden identity in order to avoid the swarm of 'attractors'". By the nature of their work, the faces and voices of creative artists are seen and heard on television sets, radios and videos in offices, homes and public places on a daily basis. All the participants recognized that fame had contributed to an increase in their wealth. Participants interpreted an increase in wealth as "an increase in assets and social connections over time".

3.7.2 Award winning

The number of awards during the past years is the other indicator of achievement. The awards are foreign and local. The average number of foreign awards for the participants was five whilst the average for local was twenty

4 Discussions

The main purpose of this article has been to describe the entrepreneurial orientation of the West African creative artists as represented by 5 Ghanaians and 5 Nigerians, in a narrative form. Under this heading, we show the interpretation of the results, the research and practical implications.

4.1 Interpretations of results

We interpret the results based on empirical evidence and personal experience.

4.1.1 Indicators of entrepreneurship

The creative artists have shown sufficient authenticity as entrepreneurs. The major indicators here were a show of the strong desire to succeed (McClelland, 1961) through self-employment (Prieto et al 2010) in spite of all the challenges. The early life was mainly characterized by bold taking risk initiatives, such as career risk, family risks and psychological risks propelled by the need for achievement, the propensity for taking calculated risks, the tolerance for ambiguity, locus of control, self-efficacy, goal setting, independence, drive and ego passion. (Shane, Locke and Collins (2003)). The need to attain a certain level of professionalism in their work in an atmosphere of uncertainty was an example of goal setting and the need for achievement. In the center of these was the spirit of *dzaguda*, a new concept that emerged. The concept which means "do or die" is a metaphor which needs further research in this area. The factors identified here have been supported as corollaries to an entrepreneurial orientation that help explain a firm's performance (Dess and Lumpkin, 2000). The creative artists took such initiatives to build up a successful career.

4.2 Entrepreneurial Orientation factors, external factors and performance

The creative artists had exploited the market opportunities and managed the challenges that came their way through some amount of proactiveness and innovation, which led to success (achievements) in the midst of harsh external factors. These are explained as follows:

4.2.1 Proactiveness

The creative artists had been proactive in the way they exploited the opportunities and managed the challenges that they faced. An example of an exploitation of an opportunity was the collaboration with other artists which resulted in the expansion of the markets and iconic imaging. Particularly for those who took an early decision as first movers (Lieberman and Montgomery, 1988), our knowledge is that the rewards were more than those who followed later. The use of U-TUBE and the collaboration with the law enforcement agencies in fighting piracy could also be described as proactiveness. The perspectives of Dess and Lumpkin (1997) on proactiveness support this move by the creative artists.

4.2.2 Innovation

The aspect of innovativeness of creative artist is quiet difficult to detect. This is obvious. They are not physical producers. They provide intangible products and even more personalized services. When it comes to the issue of innovation, the literature focuses mainly on tangible products. One often cited concept is the work of Schumpeter, (1942) on "creative destruction". The creative artists had used the concept in a unique way. In an attempt to fight piracy they, had used the public medium, such as the television to lambast and thus "creatively destroy" the image of those who pirated their original works. The artists in the circumstances had advocated the

need for consumers to shelve pirated products which they described as ‘Stolen works’ for original works. They had impressed upon the need for one to consume original work instead of “fake” works.

4.3 Research implications

This paper has shown the importance of the part played by narrative descriptive studies in the research world. It has shown that this approach gives a richer, more detailed picture of the relationship between EO and performance as compared to other approaches. In addition, through an inductive approach it has provided new insights into the literature by generating a new concept “dzaguda” a metaphor used by the creative artistes . The concept of performance (achievement in this case) is quite unique. It is quite different from other works whether quantitative or qualitative. The use of a deductive approach ensured that the findings are transferable to other jurisdictions. The reasoning is that if we have used theories in other jurisdictions which has worked in this area then it follows that the findings will work in other unexplored areas. The issues of validity and reliability had also been well addressed.

4.4 Practical implications

4.4.1 Government

Given that EO leads to high performance, it is one area which needs some attention, especially in the area of research. The interviewees are, in total, credited with not less than one thousand (1000) new entries(*Graphic showbiz Entertainment news,2012*), in spite of very harsh external environmental factors, such as pirating and lack of financial support. Just the ten of them! The Graphic showbiz reports that at a point in time the group ABBA of Denmark was contributing not less than 5% gross domestic product of that country! It is justifiable then that Government sponsor research in this area. The research would be useful in unearthing the potentials of the sector for job creation and on how it can contribute to the gross domestic product of the country. Also, the government must create the atmosphere for the importance and recognition of creative works by entrepreneurs. Counterfeiting destroys innovativeness and so the legal environment in which creative artistes operate must be tightened in order to address issues such as pirating. What readily come into mind are the copyright laws. The copyright laws must be vigorously enforced. To further sustain the sector, it is recommended that policy makers look into such impediments as lack of financial support.

4.4.2 Creative industry

This study has shown that members are highly entrepreneurial. However, in our opinion, little literature exist in this area of research .Thus, the industry must set the stage to enable a larger part of its members to engage in a more open and widespread culture of entrepreneurship. By so doing, they would attract greater attention especially from the research world and also from the government by way of financial assistance and collaboration, especially in the fight against piracy. Members of the industry must be seen as entrepreneurial role models who influence social attitudes and aspirations towards entrepreneurship

5 Conclusions and research limitations

This study on the creative arts industry adds to the existing literature on entrepreneurship. The approach used in the study provides enough scientific evidence that there is a relationship between EO-External factors-performance relationships, also at the individual level. The case of the creative artistes gives a new form of business unit in the contemporary world. This is in contrast with other research works that have mostly used the organizational contexts. The research has unearthed new categories such as “dzaguda” as an indicator of entrepreneurship, “collaboration” as an aspect of pro-activeness, as well as the other unique forms of innovativeness employed by the creative artists, which are all missing in the literature. We admit that this paper has limitations. The paper concentrated only on the views of only ten individual members of the industry. Typical of a qualitative study the results thus cannot be generalized.

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