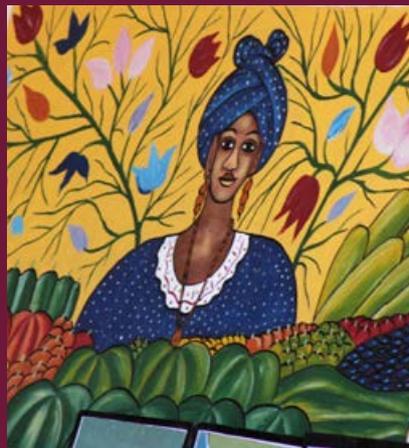


# Youth and Trade Roadmap of The Gambia

CREATIVE  
INDUSTRIES  
2020-2024



Republic of The Gambia



This project is funded  
by the European Union



International  
Trade  
Centre



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by the European Union

# **YOUTH AND TRADE ROADMAP OF THE GAMBIA**

**CREATIVE INDUSTRIES  
2020-2024**



Republic of The Gambia

This Youth and Trade Roadmap for the Creative Industries forms an integral part of the Republic of The Gambia's Youth and Trade Roadmap. It was developed under the aegis of The Gambia, and the leadership of the Ministry of Tourism and Culture (MoTC). The roadmap benefited from the contributions of sector stakeholders and young entrepreneurs, who played an important role in the consultative process. This roadmap was designed with the technical assistance of the International Trade Centre (ITC) within the framework the Youth Empowerment Project (YEP) funded by the European Union (EU) Emergency Trust Fund for Africa.

This document reflects the ambitions of the public and private stakeholders who defined the enhancements and future orientations for the sector in view of developing economic opportunities for the youth in the creative industries.

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Note to the reader about the Youth and Trade Roadmap:

The Youth and Trade Roadmap for The Gambia sets out how to realize the full potential of trade for The Gambia's youth. The document will serve as a guiding compass for the government to bolster competitiveness and thereby reduce migration flows.

The principal outputs of the Youth and Trade Roadmap for The Gambia design initiative are five endorsed, coherent and comprehensive documents with five-year detailed plans of action (PoA) and implementation management framework. These documents include:

1. The Youth and Trade Roadmap document, which identifies trade sectors' growth potential and economic opportunities for the youth. The roadmap defines in a comprehensive manner a prioritized development framework at the national level around four pillars: skills development, entrepreneurship and self-employment, market-led value chain development and sector coordination.
2. Five individual roadmaps packaged as separate documents in line with the main document's overarching strategic objectives. The priority sectors offering the most promising potential for economic opportunities for the youth are:
  - Nuts and agroprocessing
  - Information and communications technology (ICT)
  - Tourism
  - Creative industries
  - TVET

Sector roadmaps present action plans with activities and priorities for building market-oriented skills and fostering value addition that will create employment opportunities and income generation for the youth. Specifically, each sector roadmap provides recommendations to improve productivity and quality, technical and vocational skills, and market reach and diversification, and how to facilitate youth entrepreneurship.

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**The Youth Empowerment Project** aims to reduce migration pressures in The Gambia. The project takes a market-led approach and sets out to strengthen existing youth development systems, structures and services to create employment opportunities. It aims to scale up skills among youth in the workforce in response to market demands. The project offers possibilities for youths interested in moving into the commercial agriculture, service business or tourism sectors.

**The EU Emergency Trust Fund for Africa** addresses the root causes of irregular migration and displaced persons in Africa. More specifically, it helps address the root causes of destabilization, forced displacement and irregular migration by promoting equal opportunities and strengthening the security, development and resilience of vulnerable people.

**ITC** is the joint agency of the World Trade Organization and the United Nations. ITC helps businesses in developing countries to become more competitive in global markets, speeding economic development and contributing to the achievement of the United Nations Global Goals for Sustainable Development. As part of the ITC mandate of fostering sustainable development through increased trade opportunities, the Research and Export Strategies section offers a suite of trade-related strategy solutions to maximize the development pay-offs from trade. ITC-facilitated trade development strategies and roadmaps are oriented to the trade objectives of a country or region and can be tailored to high-level economic goals, specific development targets or particular sectors, allowing policymakers to choose their preferred level of engagement.

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The Youth and Trade Roadmap for the Creative Industries was developed under the aegis of the Ministry of Tourism and Culture (MoTC), Ministry of Trade, Industry, Regional Integration and Employment (MOTIE) and the Ministry of Youth and Sports (MOYS), with the financial support and technical assistance of the Youth Empowerment Project (YEP).

The document benefited particularly from the inputs and guidance provided by the National Centre for Arts and Culture (NCAC) of The Gambia and the Ministry of Tourism and Culture.

Technical support and guidance from ITC was rendered through:

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Source: ITC



## FOREWORD

**HAMAT BAH**  
**MINISTER OF TOURISM AND CULTURE**

The Gambia, despite being the smallest country on the mainland of Africa, has abundant culture and heritage, preserved by the diverse ethnic groups and exhibited through different cultural and creative industries. Our creative industries possess solid economic potential and have been identified by the Government as one of the major drivers supporting employment creation for youth and overall socio-economic development.

The Ministry of Tourism and Culture takes great pleasure in launching the Creative Industries Roadmap, which is aligned to the development priorities identified in the country's National Development Plan (NDP) of The Gambia (2018–21). The Roadmap for the creative industries comes at a crucial time to strengthen sector development in the country, address major competitiveness constraints and directly empower youth. The Roadmap identifies priority subsectors such as audiovisuals, new media, functional creations and performing arts with the high potential to drive economic growth and employment opportunities for youth. Synergies between the tourism sector and new technologies need to be further developed to promote The Gambia's cultural heritage. The aim is to improve the image of The Gambia as a tourist destination and offer unique immersive creative experiences to visitors while sharing our traditions, arts and history. Creative tourism is about discovering the hidden Gambia and diving deep into local life.

Furthermore, the Roadmap includes a detailed strategy and a five-year plan of action with a set of concrete and realistic activities to increase youth self-employment and entrepreneurship in the creative industries. A stepping-stone is to strengthen the training and vocational training capacities to equip our young artists with a creative and entrepreneurial mindset together with solid technical skills. Another key priority identified by the stakeholders is to protect intellectual property rights with the aim of increasing income of the creative actors while defending their creations. The government will take this matter in hand and seek technical assistance in this regard. It is of the utmost importance that the Gambia enforces intellectual property regulation to protect and strengthen the image of Gambian creations. Copyright protection is indeed a fundamental right for the artist, which stimulates innovation and investment. Finally, young creators need a place to exercise and develop their crafts. Creative industry incubators and hubs will be established to provide a physical space where creative actors can develop their work, collaborate, share information and support creative production.

I congratulate all the stakeholders in this critical process and thank them for their time, insights and efforts. I would like to thank the International Trade Centre (ITC) for its technical assistance in the successful design of the Roadmap and extend my special appreciation to the European Union (EU) for funding the Youth Empowerment Project (YEP). I expect this collaboration to continue during the implementation phase and contribute to achieving the objectives of the Roadmap for the creative industries of The Gambia.



Source: ITC



## FOREWORD

**ARANCHA GONZÁLEZ**  
**EXECUTIVE DIRECTOR**  
**ITC**

Increasingly we see that cultural and creative industries are contributing to economic development and social cohesion by prioritizing innovation, digital modernization and cultural tourism. The rise in importance of a new transversal economic sector combining the arts, culture, tourism and the digital world is opening wide fields of opportunity. With the current global transformations, governments are looking to invest in and develop youth creativity as a source of national competitiveness. The creative industries presents significant prospects for directing youthful energy into bright, new business ideas and services.

The Gambia, with its unique cultural heritage and vibrant youth, can further develop its creative industries to offer considerable opportunities for creating youth employment. On the one hand, the country possesses traditional performing arts, handicrafts and music linked to the tourism sector. Equally, the new democratic landscape and improved access to communication technologies have contributed to the emergence of multimedia service providers, radio broadcasters and fashion entrepreneurs. Not only can the creative industries directly support economic progress, they can also further build synergies with the tourism sector through culture-based creative tourism.

In order to exploit the potential of the creative industries, the Government needs to address current challenges. The productive capacities of small and medium-sized enterprises (SMEs) in the creative industries need to be supported by encouraging innovation and providing young people with the soft and technical skills they require to innovate and become entrepreneurs. Institutional support is needed to strengthen sector associations and their operational capacities. In addition, culture-based tourism

needs to be strengthened to provide a high return on investment by stimulating market linkages and improving the country's image on the international tourism market.

It is from this perspective that the International Trade Centre (ITC) has supported The Gambia to design the Creative Industries Roadmap, as a part of the Youth Empowerment Project (YEP). The Roadmap, which directly supports the country's National Development Plan to empower youth, aims to foster innovation, strengthen institutional support, coordinate the development of traditional and new creative sectors, increase economic value and improve market access through branding, intellectual property protection and promotion creation. A five-year detailed action plan is proposed to address major constraints as identified in the diagnostic of the Roadmap, and to achieve the overall vision of "developing The Gambia's creative industries to foster sustainable socioeconomic development through youth empowerment".

ITC is proud to contribute to youth empowerment in The Gambia by leveraging the market opportunities identified in the Roadmap; the document belongs to every young person in the country and stakeholders of the creative industries that are in position to unlock creative industries' economic potential in The Gambia. ITC is ready to collaborate in the implementation of the Roadmap together with its national and international partners.

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Source: Yusgeek Studio

# ACRONYMS

The following abbreviations are used:

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<b>ECOWAS</b>	Economic Community of West African States
<b>GCCI</b>	Gambia Chamber of Commerce and Industry
<b>GDP</b>	Gross domestic product
<b>GIEPA</b>	Gambia Investment and Export Promotion Agency
<b>GRTS</b>	Gambia Radio and Television Services
<b>GTB</b>	Gambia Tourism Board
<b>ICT</b>	Information and communications technology
<b>IP</b>	Intellectual property
<b>ITC</b>	International Trade Centre
<b>MAJAC</b>	Media Academy for Journalism and Communication
<b>MOHERST</b>	Ministry of Higher Education, Research, Science and Technology
<b>MOICI</b>	Ministry of Information and Communication Infrastructure
<b>MoTC</b>	Ministry of Tourism and Culture
<b>MOTIE</b>	Ministry of Trade, Industry, Regional Integration and Employment
<b>MOYS</b>	Ministry of Youth and Sports
<b>MSMEs</b>	Micro, small and medium-sized enterprises
<b>NAQAA</b>	National Accreditation and Quality Assurance Authority
<b>NCAC</b>	National Centre for Arts and Culture
<b>OECD</b>	Organisation for Economic Co-operation and Development
<b>PoA</b>	Plan of action
<b>PR</b>	Public relations
<b>SMEs</b>	Small and medium-sized enterprises
<b>TVET</b>	Technical and vocational education and training
<b>UNCTAD</b>	United Nations Conference on Trade and Development
<b>YEP</b>	Youth Empowerment Project

# EXECUTIVE SUMMARY

Creative industries, which encompass a large number of subsectors starting from heritage to new media, have a great development prospect in The Gambia based on its rich cultural heritage and interest of youth, which comprise a large segment of the population. They are outstanding in having creative skills and enthusiasm essential to boost creative industries. Sector growth is reinforced by democratization, access to internet and advancements in the media sector. Maturation of the industries, although minimal in the international market and in economic terms, is evidently demonstrated in a number of subsectors, namely performing arts, media, cultural heritage, audiovisual, new media and functional creations. Recent democratic progress has facilitated the growth of multimedia production, creative writing, cultural tourism and events creation, which, overall, contribute to fostering employment creation for the youth.

In order to support sector development, creative industries in The Gambia need to be managed and nurtured. There is limited or low professional and technical knowledge to support growth due to a lack of appropriate development strategy and specific policy, weak intellectual property protection and entrepreneurship ecosystem, and insufficient

support services in the institutional framework. Proper regulations need to accompany entrepreneurship and innovation, the sector coordination must improve and technical and soft skills have to be upgraded to ensure sustainable growth. This will allow the sector to fully exploit its potential for youth employment.

With strong confidence in the untapped potentials of The Gambia's creative industries, this roadmap initiative has helped mobilize the interests of the private and public actors to identify the economic opportunities found in developing creative industries that is capable of empowering all youth across the country.

In summary, this roadmap aims to serve three purposes: firstly, present the status of the sector and its challenges, especially in the existing skills gap and training institutions deficit in the sector to develop technical skills and nurture a creative mindset; secondly, inform stakeholders of the existing potential to improve and develop creative industries' new products and services where youth can be employed; and thirdly, provide a realistic roadmap and a plan of action (PoA) geared at achieving the following overall vision:

““ **Developing The Gambia's creative industries to foster sustainable socioeconomic development through youth empowerment.** ”

To achieve this vision, the roadmap focuses on three strategic objectives.

## 1. Support innovation and strengthen productive capacities of MSMEs in the creative industries

Driven by creativity and innovation, the creative industries need human resources equipped with entrepreneurial and technical skills in order to increase performance and enable management and development of creative ideas. Micro, small and medium-sized enterprises (MSMEs) in the creative industries in The Gambia face a challenge in skills gaps in the labour market that affects production processes. As identified through stakeholders' consultations and research, adequate competencies are required in the areas of event

planning and management, film and photography, graphic design, multimedia, content creation, and branding and marketing. Moreover, there is a limited offering of entrepreneurship training courses among TVET institutions operating in the creative industries.

Given the above background, the roadmap proposes recommendations to strengthen the TVET ecosystem and entrepreneurship within the creative industries. An approach to build an ecosystem that allows each category of sector actors (training institutions, mastercraft persons and companies) to deliver different stages of the training is considered. An entrepreneurship support programme is proposed to provide effective and tailored support for young entrepreneurs at three levels of maturity, while simultaneously strengthening the creative industries.

## 2. Strengthen institutional support and sector development coordination of traditional and new creative sectors

Creative industries in The Gambia lack effective coordination and communication. While there are several existing associations, their operational capacities are limited due to limited funding and resources in terms of office space, finance, network connections, capacity development and training provisions from the public sector. Moreover, there is a lack of cross-industry linkages through policies, and digital technologies and new media are not effectively used to create a new way of experiencing culture, heritage, and visual and performing arts.

The action plan of the roadmap provides the foundations to improve policy framework addressed to the creative industries, and strengthen public–private partnerships and subsector associations. The proposed strategic approach to complete the objectives entails development of creative hubs, accelerators and cultural centres, which will serve as facilitators of collaborations and encounters between artists from different creative networks and possibly different parts of the world. Common creative space for the artists will support the growth, recognition and visibility of local artists and their creations. Government, in particular the Ministry of Tourism and Culture and NCAC, have a crucial role to create an enabling environment and support partnerships between artists and business owners in the sector, also building strategic alliances and partnerships with domestic, regional and external counterparts. Sector associations' capacities need to be further developed so the creative actors' community can advocate the required policy changes and regulations alignment to stimulate the sector's growth.

## 3. Increase economic value and improve market access through branding, IP protection and promotion creation

The Gambia is not renowned internationally for its creative industries, in spite of the fact that it has a rich cultural heritage and creative endeavour. The underlying reason for this is the lack of national branding and promotion regionally and internationally. Closely linked with branding, intellectual property rights protection in the creative industries is rather weak.

To address current challenges, the roadmap proposes a set of activities needed to enhance intellectual property rights protection and branding. The Copyright Office and Gambia Collecting Society need to be supported to adequately train and employ more staff, implement a series of sensitization activities on the rights, protection and benefits of copyright, control intellectual property (IP) rights infringement and coordinate royalty distribution.

In order to further support branding, there is a critical need to build synergies between creative industries, tourism and communication technologies. With the integration of heritage, cultural and creative elements in the tourism product, it is possible to shift from standard models of tourism to new forms of cultural and creative tourism based on immersive experiences. Furthermore, forming linkages with technologies, such as building a digital marketing platform to promote Gambian artists, will further support creative subsectors' visibility and foster the development of new market linkages.

Achieving this roadmap's objectives requires a focused and coordinated effort around the detailed plan of action (PoA) that specifies a series of activities to be implemented during a five-year period. A great deal of consultation among public and private sector stakeholders has taken place to identify these priority actions. This is visible through the dialogue platform and the sector's core team that has been established. This collaboration among policymakers, technical agencies, young entrepreneurs, training institutions and development partners must continue during the implementation phase of the roadmap to ensure effectiveness and maximum impact. The implementation framework defines systematic management, monitoring and measurement mechanisms. The establishment of this framework will determine this roadmap's degree of success.

Implementation of this roadmap will not only bring together stakeholders to cooperate in setting a new development path for the sector, it will also provide economic opportunities for the young creative actors' community to contribute to the country's economic development.

# DEFINITION AND CLASSIFICATION OF CREATIVE INDUSTRIES

The creative industries incorporate several creative and cultural subsectors, fostering linkages to support sustainable economic growth through intellectual property rights and trade and employment creation using digital technologies.

The industries' contribution to the world economy is increasingly acknowledged, propagating interest and emergence of various definitions and classifications of the industries globally.

Some of the most commonly used definitions include the following:

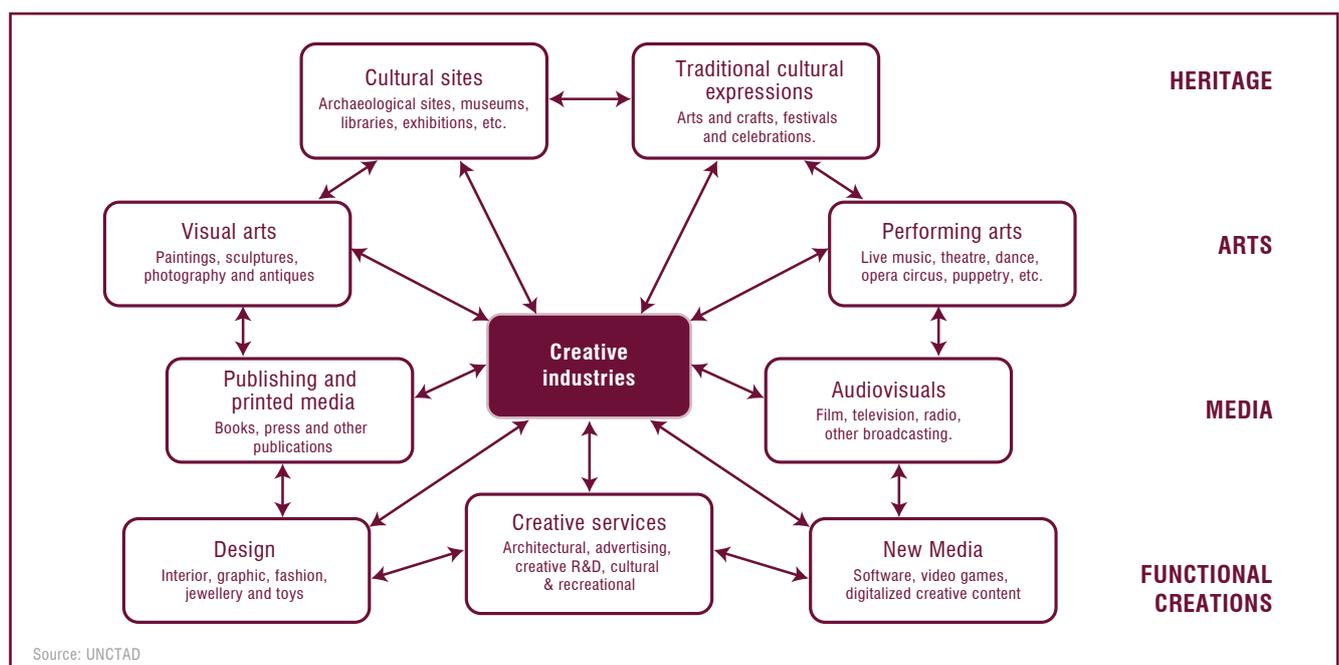
The United Nations Educational, Scientific and Cultural Organization (UNESCO) connects creativity and culture to define the industries as ones that encompass “a broader range of activities, which include all cultural or artistic production, whether live or produced as an individual unit”. On the other hand, The Organisation for Economic Co-operation and Development (OECD) relates creative industries to tourism and defines the industries as “knowledge-based creative activities that link producers, consumers and places

by using technology, talent or skill to generate meaningful intangible cultural products, creative content and experiences”. Finally, the World Intellectual Property Organization (WIPO) illustrates interdependency of subsectors and linkages to copyright by grouping the subsectors according to the production of the intellectual property.<sup>1</sup>

The various classifications and definitions of the industries across different countries and organizations show that creative industries are getting high exposure and importance worldwide, thus prompting countries to adopt definitions and classification models that best apply to them.

For the purpose of this roadmap, in order to analyse creative industries' performance in The Gambia and develop strategy to foster growth, UNCTAD's definition will be applied: ‘Cycles of creation, production and distribution of goods, and services that use creativity and intellectual capital as primary inputs.’<sup>2</sup> The classification model is illustrated in Figure 1.

Figure 1: Creative industries classification



Source: UNCTAD.

1.– OECD (2014), *Tourism and the Creative Economy*, OECD Studies on Tourism, OECD Publishing, <http://dx.doi.org/10.1787/9789264207875-en>.

2.– UNCTAD, UNDP (2010), *Creative Economy Report 2010*. Available from [https://unctad.org/en/Docs/ditctab20103\\_en.pdf](https://unctad.org/en/Docs/ditctab20103_en.pdf).



Source: Flex Fuzion Dance Academy & Entertainment. Dance Gambia Championship

# GLOBAL PERSPECTIVES

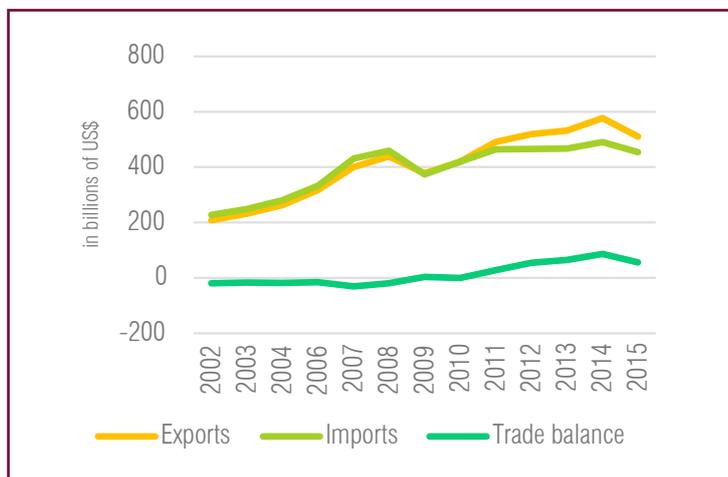
## Creative industries make a significant contribution to global trade.

In 2013, cultural and creative industries worldwide generated combined revenue of \$2,250 billion and employed 29.5 million people.<sup>3</sup> Trade revenues in creative industries are growing, from exports as well as from imports, as illustrated in Figure 2. Furthermore, world exports of creative goods increased from \$208 billion to \$510 billion in 2002–2015,<sup>4</sup>

where developing countries' shares in world exports was higher than developed countries by the end of 2015.

These figures need to be taken with caution. Measuring exact economic impact of the creative industries is quite challenging due to data inconsistency, adoption of various definitions and classification models globally and industries' formalization issues in most developing countries.

Figure 2: Creative goods: Global creative goods trade balance (2002–2015)



Source: UNCTAD.

## In addition to supporting economic growth, creative industries also have favourable social impact, contributing to employment of youth and women.

Positive impact of the creative industries on social life is particularly important for developing and least developed countries such as The Gambia, where the youth unemployment rate is high, causing migration and economic difficulties.

Given the growth in the number of youth who are actively interested and engaged in cultural and creative expressions such as music, graphic art, hip-hop dance, video games, and performing and audiovisual arts, there is a vast potential to support entrepreneurship growth and create employment opportunities for youth in the creative industries. Furthermore, there is evident growth in the number of

women engaged in entrepreneurial ventures in subsectors such as arts and craft and fashion, as well as the organizing of cultural activities that promote gender balance in the labour market.<sup>5</sup>

## Creative industries create forward and backward linkages with other sectors such as tourism and ICT, enhancing growth and economic performance.

In the case of The Gambia, synergy with tourism is particularly important given the sector's potential to increase the diversity of the tourism product, integrate creative content with tourism goods and services, attract new target markets, and enhance visitors' experience and the destination's image.

3.– United Nations Educational, Scientific and Cultural Organization (UNESCO) & EY (2015). *Cultural times. The first global map of cultural and creative industries 2015*.

4.– UNCTAD (2018). *Creative Economy Outlook, Trends in International Trade in Creative Industries 2002–2015, Country Profiles 2005–2014*. Geneva. United Nations.

5.– UNCTAD & UNDP (2010). *Creative Economy Report 2010*. Geneva, United Nations.

Technological advancements and rapid digitization are also linked with creative industries in The Gambia, as they facilitate the ease of transfer of creative content such as video, music and computer games, etc. to consumers worldwide through new technologies and digitalization. Furthermore, new technologies expedited market access for creative content through mediums such as online purchasing,

accelerating trade through increased efficiency of online services.

Adequately supported by policy framework, these three industries have a high potential to develop synergies and support overall economic growth. The following sections provide an overview of the creative industries' performance in The Gambia.

*Based on creativity, innovation and culture, creative industries are gaining significant importance worldwide, due to their high potential to contribute to poverty alleviation, employment creation and social inclusion by empowering youth and women. Furthermore, the industries' value to the world economy is increasingly evident by their prospect to create forward and backward linkages with other economic sectors such as tourism and ICT to foster trade, economic development and sustainability.*

*The Gambia has rich traditions and cultural and historical heritage forming a basis for artistic creations; however, creative industries are facing several challenges, some of which are: lack of intellectual property protection, weak policy framework, insufficient public-private partnerships and skills gaps.*



Source: ITC, Wassu Stone Circles

# CREATIVE INDUSTRIES IN THE GAMBIA

**Creative industries in The Gambia are shaped by the country's rich cultural heritage and traditions demonstrated through its people, places and activities.**

Branded as the Smiling Coast of Africa, culture in The Gambia is expressed through its ethnical diversity manifested across five main languages, which are Fula, Mandinka, Jola, Serahuli and Wolof. The country's authentic culture is preserved, demonstrated and promoted through folklore and music, culture-oriented costumes, riddles, cuisine and architecture. While local traditions and culture are embodied in artistic expressions such as dance, musical performances, handicrafts, cultural festivals and design, history is showcased and preserved through a range of historical buildings, monuments and archaeological sites, some of which are now listed in the United Nations Educational, Scientific and Cultural Organization's World Heritage Sites.

These mediums of expression reflect the interest, evolution and subsequent growth of the creative industries in The Gambia. Growth is reinforced by democratization, access

to internet, recent advancements in digitization in the media sector, and youth's interest in cultural and creative activities.

Maturation of the sector, although minimal in the international market and economic terms, is evidently realized in a number of subsectors, namely: music and dance, video and photography, arts and craft, events, and fashion and media. This growth has further forced market demand in crucial areas such as multimedia, promotion and production companies, and professional institutions for skills development.<sup>6,7</sup>

*The smallest country on mainland Africa – The Gambia – has a great potential to flourish creative industries considering its rich cultural heritage formed by the various ethnic groups who have preserved their individual cultural traditions and customs, and the emergence of new subsectors in multimedia and fashion.*

## ECONOMIC PERFORMANCE

**Creative industries in The Gambia have demonstrated slow, but sustained growth over the years.**

From 2010–11, creative industries grew in exports from \$31.05 thousand to \$91.72 thousand in The Gambia. The country continues to be one of the Republic of Senegal's main export destinations of creative goods and exports, a number of music and live arts-related services to Europe and the United States of America, with a market demand from the diaspora and European events (festivals). Unfortunately, no updated information is currently available to assess the economic performance of the creative industries as a whole and the rest of the analysis relies on former studies until 2014.

In recent years, the sector have witnessed growth in the number of entrepreneurial ventures in the fashion industry, photo and videography, arts and craft, dance and festivals. The Gambian music scene witnessed significant local growth with a huge market potential internationally specific



Source: ITC

to The Gambian diaspora and European music festivals. The advertisement and broadcasting sector focusing on TV and radio have seen rapid growth with a boost of four broadcasting and satellite TVs, more than six online TVs and 33 radio stations.

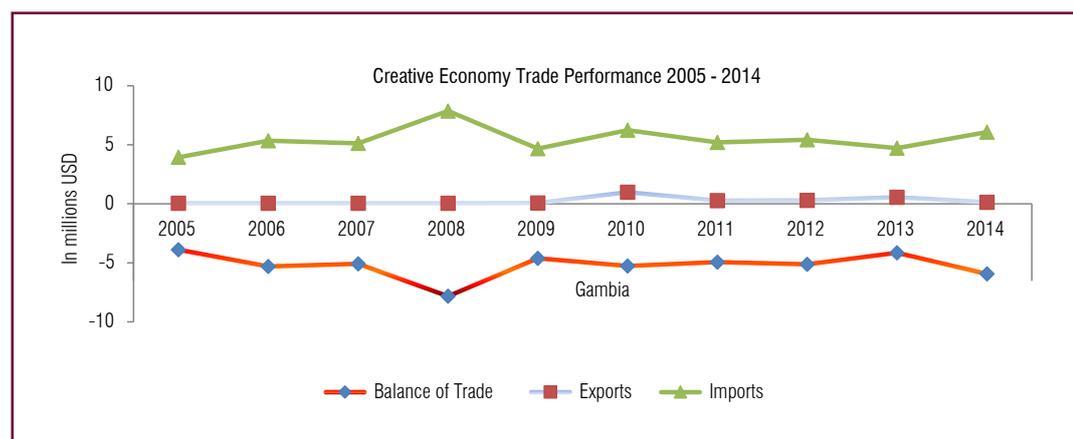
6.– Gambia Official Guide 2019.

7.– *Encyclopedia Britannica* 2019. Available from <https://www.britannica.com/place/The-Gambia>.

In spite of the improvements in The Gambia's trade performance, regional and international trade still need to be developed and promoted, as the country imports much more creative goods than it exports. According to the country economic profile provided by UNCTAD, in 2014, creative goods imports reached \$6 million and exports less than \$1 million, as shown in Figure 3. Design, new media and publishing are the main import product categories.<sup>8</sup>

It is challenging to estimate the precise GDP and employment contribution of the creative industries in The Gambian economy. As confirmed by the industry stakeholders, generated revenue and economic value of creative industries is not adequately measured, the sector is less formalized, as some creative actors are not captured by the official registries, and there is a lack of information and statistics availability.

**Figure 3: Creative economy trade performance in The Gambia (2005–2014)**



Source: UNCTAD.

### The private sector is emerging despite economic challenges.

A large part of the creative industries is in the informal sector and few MSMEs have managed to emerge despite the economic difficulties. Table 1 lists the main enterprises operating in the creative industries in The Gambia. As indicated, the media subsector has the highest number of formal MSMEs. The remaining three subsectors, heritage, arts and functional creations, have a few active enterprises. This emphasizes the fact that creative goods and services are only produced by a limited number of companies in the country. On one side, there is the need to assist informal MSMEs to move to the formal economy, but on the other side there is still a large potential to grow the number of private companies and size of the private sector and ultimately its contribution to the rest of the economy.



Source: Yusgeek studio. Paradise TV

8.– UNCTAD (2018). Creative Economy Outlook, Trends in International Trade in Creative Industries 2002–2015, Country Profiles 2005–2014. Geneva. United Nations.

Table 1: Active MSMEs in the creative industries in The Gambia

Creative industries	Company	Activity
Heritage	Mango Peaches & Lime	Crafts and design
	Absolute Entertainment	Events
	Black Lynx	Event, production and promotion
	Bangs Entertainment	Entertainment
	Women Initiative Gambia	Arts, crafts and recycling
Arts	Flex Fusion Entertainment	Dance and performing arts
	Ebunjan Theatre	Theatre
	Brand Plus	Advertisement, branding and entertainment
Media	Mediamatic/Paradise FM	TV, events, radio and branding
	Qgroup	GSM, ICT, radio and TV
	GETV	Online TV
	Star TV	Radio and TV
	Gambia Radio and Television Services (GRTS)	National TV and radio
	Capital FM	Radio
	Access Gambia	Online directory
	Tedungal Multimedia & Consultancy Firm	Multimedia production and consultancy
	R & A Designs	Graphic design
	Rebel IVZN	Multimedia production
	Wax Media	Film and photography
	Yusgeek	Graphic design
	STS Pictures	Film and photography
	Functional creations	Ida's Idea
Tara		Fashion design
Fashion Weekend Gambia		Fashion and event
Kunta Kinteh Brand		Weave fabric

## SYNERGIES WITH TOURISM AND ICT

The tourism industry is by definition essentially an experience industry requiring constant innovation and creativity to meet customer needs and generate new value within a competitive framework. There has been evident growth in emerging synergies in tourism and the creative economy offering considerable potential to develop new products, increase diversity of the destination, grow demand and improve visitors' experiences.

**In The Gambia, creative industries and tourism are closely connected and both sectors significantly contribute**

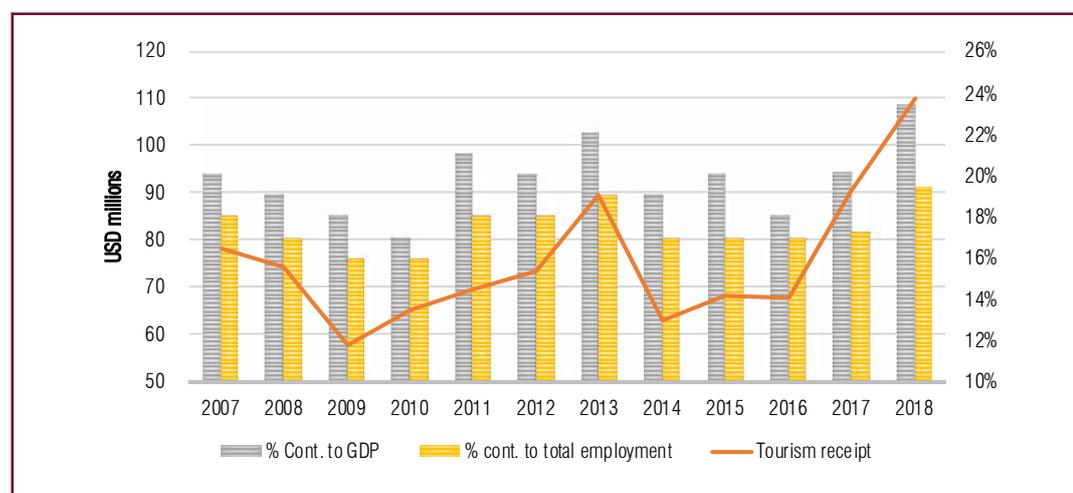
**to the country's economic development. Culture-based creative tourism offers considerable potential to create employment opportunities, support innovation, strengthen entrepreneurship and stimulate exports.**

Figure 4 shows tourism receipt and contribution to GDP and employment in the years 2007–2018.<sup>9</sup> The tourism industry contributed 24% of gross domestic product (GDP) and 20% to total employment in 2018, supporting more than 35,000 direct and 40,000 indirect jobs,<sup>10</sup> and generating \$110 million in tourism receipts.

9.– Gambia Tourism Board (GTB), available from <http://www.visitthegambia.gm>.

10.– Tourism, Culture and Hospitality Strategy Plan, 2015–2020.

Figure 4: Tourism contribution to GDP and employment (2007–2018)



Source: Gambia Tourism Board.

In spite of the recent improvements, the tourism sector continues to experience challenges such as tourism seasonality, product diversification and geographical concentration. The bulk of activities in both tourism and creative industries occur in the Greater Banjul area, where most of the hotels

and public–private institutions are located. There is immense need to use the country's heritage, cultural diversity and adventure trails to shift from predictable models of tourism to new forms of recreational and contemporary tourism based on intangible culture, nature and creativity.<sup>11</sup>

*In The Gambia, creative industries and tourism are closely connected, as some of the tourism products overlap with the creative industries subsectors while others reinforce the development of other subsectors. For example, cultural sites and museums are included in the heritage category of the creative industries; The Gambia's natural heritage and eco-tourism products form a fruitful basis to develop visual arts. In addition, both of the industries fall under the Ministry of Tourism and Culture.*

*Government has an enabling role in increasing collaboration between these two large industries by adopting relevant policies, and supporting creative clusters and entrepreneurship. Adequate policies are required to drive innovation process, promote new forms of partnerships and business models, protect intellectual property and attract investments to create and develop new tourism products in partnership with creative industries.*

Information and communication technologies (ICT) linked to the development of creative industries in The Gambia is one of the sectors with the highest potential to generate economic growth and quality jobs for the youth. In 2004–13, the foreign direct investment (FDI) flows in ICT increased by more than 60%. Local investment also increased, as in the case of the QuantumNet Institute of Technology, the country's first Internet service provider, which started as a small enterprise offering computer-training services and has since become the largest technology institute in the country. Investors' confidence in the sector is confirmed by their long-term investment: a consortium of 16 international operators invested

\$700 million to bring the high-speed Africa Coast to Europe submarine cable from Europe to 23 African countries. On the other side, the liberalization of the sector through the Information and Communications Act allowed the development of a dynamic and competitive market.

The government has prioritized ICT development in the National Export Strategy and National Development Plan. The ICT sectors opened for investment are listed on The Gambia Investment and Export Promotion Agency (GIEPA) website, giving a clear sign of this sector's priority in the national investment promotion strategy.<sup>12</sup>

11.– International Trade Centre (ITC). *Youth and Trade Roadmap of The Gambia 2018–2022. Tourism Sector* (2018).

12.– International Trade Centre (ITC). *Youth and Trade Roadmap of The Gambia 2018–2022. Information and communication technologies sector* (2018).

*ICT and creative industries are closely connected to each other, as technology is a producer of creative content like video games and animations, and it also enables creative products such as music, films, e-books and advertising to be promoted, distributed and consumed worldwide.*

*Given the synergies between ICT and creative industries, there is immense need to develop policies in The Gambia that are able to link actors and resources to support cross-sectoral collaboration and stimulate innovation. With the usage of technology, the destination will be able to increase online visibility and attract both the regional and international market through tailored promotions, advertisements and packages that fit demand of different market segments. The service sector can be boosted through the digitalization of tourism and creative services, and usage of apps and games. Branding places and experiences can connect creative activities to destinations and support development of creative tourism experiences.*

## POLICY FRAMEWORK FOR CREATIVE INDUSTRIES

Development of the creative industries is greatly determined by the policies implemented by the Government of The Gambia. Industry targeted policies are critical, as they highlight the role of creative industries in national development, provide an enabling environment for private investment, coordinate public–private dialogue and encourage work across different sectors. It is vital for governments, the industry and regulators to work together to review and regularly update policy frameworks to ensure that the frameworks are flexible and appropriate, and can achieve optimal outcomes for increasing industry competitiveness.

**Below is an overview of relevant policy framework for the creative industries in The Gambia.**

A new **National Development Plan** (NDP) (2018–2021) of The Gambia is under implementation and aims to develop culture-centred tourism and support creative industries along with other priority sectors. The government intends to conserve and promote The Gambia's tangible and intangible cultural heritage for increased competitiveness and developing tourism. This objective is closely linked to the creative industries, development of which adds value to tourism and contributes to the overall socioeconomic growth. Furthermore, according to the NDP, the new cultural centre will be constructed to promote and support The Gambia's creative industries, and showcase the country's diverse cultural expressions, which will serve for diversification of the tourism product and boost creativity in the arts and culture sectors.<sup>13</sup>

One of the key focus areas of The Gambia's Trade Policy (2011) is tourism and its further development by using local products, sociocultural resources of the country and strengthening linkages with other related sectors. Since the creative industries and tourism add value to each other, there is a potential for further advancement of this sector by collaboration and strengthening of the linkages.

Within its framework, The **Gambia's National Export Strategy** (NES) 2013–2017 provides the goals for export development and promotion, which also includes cultural tourism development. The National Export Strategy highlights cultural tourism, as there is vast potential for sector development considering The Gambia's rich cultural heritage. Growth of the creative industries is an added value to tourism and the government plans to make investments in this field.

The **Investment Policy Review** prepared by UNCTAD (2017) is not directly aimed at the creative industries; however, selection of ICT as a priority sector is linked to creative industries development. Through new technologies and digitalization, creative content is easily delivered to consumers worldwide, for example, music, film and video. In addition to the availability of purchasing online creative goods, this supports trade through technology. Investment in the ICT sector creates a good basis for developing creative industries. The investment policy review is a useful reference for the investors, as it provides transparent information and brings predictability.<sup>14</sup>

13.– The Gambia National Development Plan (2018–2021).

14.– The Investment Policy Review (UNCTAD, 2017).

*The Gambia policy framework review illustrates that the government supports collaboration between tourism and creative industries by developing culture-based tourism products along with creative experiences. Synergies initiated by the government are essential and beneficial for forming backward and forward linkages, especially in The Gambia, considering that tourism and culture together fall under the Ministry of Tourism and Culture. However, in order to exploit the economic potential of the creative industries, a clear strategic development framework needs to be adopted, supporting growth of creative industries as an independent sector, contributing to economic growth.*

## COPYRIGHT AND INTELLECTUAL PROPERTY RIGHTS IN THE GAMBIA

### Copyright acts

Intellectual property protection in The Gambia has seen a more serious emphasis from early 2004 when the copyright Act was enacted in 2004. There are currently two categories of IP: Copyright Act under the National Centre for Arts and Culture and the Industrial Property revised law (2008) under the Attorney General Chambers. The industrial revised law encompasses other types of IP such as trademark, patent, industrial design and designation of origin, the last of which is relatively new and was introduced in 2013, focusing on agri-products, the origin of which can be traced and associated with The Gambia.

### Managing body

Under the Ministry of Tourism and Culture, the National Centre for Arts and Culture (NCAC) is responsible for copyright development and implementation in The Gambia.

One level of the centre focuses on administrative mechanisms and ensures The Gambia's participation and adherence to international copyright treaties and conventions. Implementation of the copyright Act and regulations as well as the registration of works, sensitization of Gambians on copyright issues, training and administrative assistance locally falls under the Copyright Office. Overseen by two inspectors, the system of registration requires every product to be registered through an application system and delivery of a sample of the product with a registration cost of D650. This gives artists ownership rights for life and expires 50 years after death, before which the artist's family has the right to ownership as part of the inheritance as long as it is within the valid period. Currently, the Copyright Office is only able to account for 300 registrations, the majority of which are not Gambian artists, while some Gambian artists are registered at the Copyright Office in Senegal.

The Collecting Society of The Gambia (CSG), which is an independent body as stipulated within the Act, represents interests of artists, collects and distributes royalties and is involved in advocacy. Adopting a more effective and collective system of operations, the CSG board of directors is made up of the nine main associations' representatives of The Gambia's creative industries. They are responsible for operations and implementation of the duties of the CSG, led by a chairperson and supported by the NCAC.

### Sanctions

In case of criminal offences related to copyright infringement, the office first issues an injunction, and further violation of copyright law can result in arrest. Where a case gets to court, it depends on the court to forfeit the property, or give a fine or a jail term.

It is important to note that infringement cases have been the least effective due to two main reasons. First, courts and enforcement agencies have been slow in convictions and processing court cases; the second reason centres on artists being afraid of public and media backlash, so victims are passive to address a court.

### Membership to international IP bodies

On the international level, the Copyright Office has formed a cooperation with international IP organizations. The World Intellectual Property Organization (WIPO) supported the office with training, benefiting approximately 180 beneficiaries. Partnership with the Norwegian Copyright Development Association (NORCODE) also provided positive impact by training six individuals, NCAC staff and artists in Norway. Similar collaboration took place with the Swedish and British copyright office as well the African Regional Intellectual Property Organization (ARIPO) in Zimbabwe and the Economic Community of West African States (ECOWAS) copyright office. The Gambia's Copyright Office is also a member of the ECOWAS copyright office.

*Intellectual property issues are particularly important for creative industries in The Gambia due to the lack of enforcement. With approximately 30 radio stations, four satellite TV stations and more than 150 hotels and guest houses in The Gambia among other actors, copyright and royalty payments could generate income to compensate Gambian artists and create a positive trickle-down effect on employment.*

*In order to maximize the positive impact of IP protection, the Copyright Office needs to be strengthened by training and employing more staff to ensure copyright enforcement, and implement a series of sensitization activities on the rights, protection and benefits of copyright for policymakers and the private sector.*

## SUPPORT INSTITUTIONS

Public and private support institutions play a crucial role in building the sector's competitiveness. They support the implementation of the national development plan and sector strategies. In the context of The Gambia, they also need to take into consideration the youth perspective and serve as a representative of their interests. A strong, comprehensive institutional framework is important in order to achieve strategic development as set in the National Development Plan. This support network is the sum of institutions that support the private sector, both directly and indirectly. This support network can be categorized as follows.

The policy support network represents ministries and authorities that are responsible for policy development and implementation in the country. Creative industries in The Gambia are coordinated by the Ministry of Tourism and Culture (MoTC) and its public agency, the National Centre for Arts and Culture (NCAC) (see Table 2). The NCAC is responsible for developing and promoting Gambian culture and advising the ministry on matters of policy related to arts

and culture, aiming to promote and develop Gambian arts and culture and supporting artistic and cultural cooperation at regional and international levels.

The NCAC's activities are mostly geared toward the promotion and protection of culture heritage with a specific department that manages the operation of museums and the conservation of historic monuments and cultural sites. The centre is also responsible for copyright development and implementation in The Gambia (see previous section, "Copyright and intellectual property rights in The Gambia"). The support provided to other subsectors such as audio-visual, new media, creative services, design and fashion is almost non-existent. This is mainly due to the limited financial and human capacities of the NCAC. This seriously constrains the level of support the institution can bring for the development of the creatives industries overall. Additionally, the NCAC particularly lacks the expertise to support young entrepreneurs in the sector and facilities such as an incubator or its own cultural centre.

*The business services network comprises industry associations and other representatives of commercial services providers. The business services that are particularly crucial for young entrepreneurs are, for instance, centres for coaching and mentorship or business incubators. The industry associations play a critical role, as they need to represent young populations.*

Currently, sector associations (see Table 4) mainly advocate on behalf of their membership. Most associations face difficulties in consolidating their memberships, which leads to a reduction of activities. During sector consultations, stakeholders have reported the lack of cooperation between sector associations despite their limited number. Young entrepreneurs in fashion and multimedia have also mentioned the difficulties to find support from public agencies.

It is important to highlight the lack of support provided to young creators and the absence of a public cultural centre to play this role. Young entrepreneurs need to be supported

through coaching and mentorship with a physical place such as a business incubator so they can develop their business ideas. During the consultation and field research carried out in the development of this roadmap, various young professional artists (dance groups, musicians and fashion designers) have expressed the need to have access to a facility to allow them to practice and rehearse.

Tables 2, 3 and 4 summarize the main functions of the institutions that are in charge of supporting creative industries in The Gambia.

Table 2: Policy support institutions

Policy support network	Functions and role
Ministry of Tourism and Culture (MoTC)	The Ministry of Tourism and Culture is responsible for national policy formulation and strategic planning on tourism and cultural matters. The ministry is in charge of the promulgation of legislation in the tourism sector, advising the executive on matters of tourism and culture, monitoring the tourism sector's performance and acting as liaison with government agencies, international donor agencies, the private sector and non-governmental organizations (NGOs) on matters relating to tourism and culture. Through this, certain functions are assigned to various line agencies of the ministry, including The Gambia Tourism Board (GTB), the National Centre for Arts and Culture (NCAC) and The Gambia Tourism and Hospitality Institute (GTHI).
Ministry of Trade, Industry, Regional Integration and Employment (MOTIE)	MOTIE facilitates trade and promotes labour-intensive employment initiatives by leveraging resources and forging strong partnerships with the private sector for the transformation of The Gambia into a trading, export-oriented nation, thriving on free market policies and well integrated into the multilateral trading system. MOTIE is responsible for establishing the appropriate setting for private sector development, improved economic growth, trade promotion and a reduction in poverty through the preparation of trade policy programmes and employment policies, programmes and strategies for the private sector.
Ministry of Youth and Sports (MOYS)	MOYS is responsible for meeting policy issues and cooperating with donor agencies for the youth development programmes. MOYS supervises the groundwork and implementation of all youth programmes and related activities and enables monitoring and assessment of these programmes through its coordinators in all government departments and regions. The ministry creates partnerships with other related sectors involved in youth activities and includes the National Youth Council, which is responsible for coordinating the different projects operated by various youth organizations and playing an active role in their promotion around the country.
Ministry of Information and Communication Infrastructure	The Ministry of Information and Communication Infrastructure (MOICI) has the responsibility of building and maintaining national communication infrastructure (physical and systemic) to support overall national development. MOICI has been empowered in the role of policymaker to liberalize the ICT. The ministry has five semi-autonomous institutions working under it, namely: Gambia Telecommunications Company Ltd (Gamtel), Gambia Postal Services Corporation (GAMPOST), Gambia Printing and Publishing Corporation (GPPC), Gambia Radio and Television Services (GRTS) and the Department of Information Services.

Table 3: Public and private support agencies

Public and private support agencies	Functions and role
National Centre for Arts and Culture (NCAC)	The NCAC is a semi-autonomous institution established to promote and develop Gambian culture. It is the highest official decision-making body on all matters relating to arts and culture in the country. Some functions include: (1) advise the minister on matters of policy relating to arts and culture; (2) promote and develop Gambian art and culture; (3) promote artistic and cultural cooperation at regional and international levels; and (4) encourage, at the local level, the emergence of groups and institutions interested in the promotion of art and culture.
Gambia Investment and Export Promotion Agency (GIEPA)	GIEPA has a pivotal role in The Gambia, as it is the sole national trade support institution with a mandate to promote and facilitate investment, trade and competitiveness of Gambian businesses.
Gambia Tourism Board (GTB)	The GTB is the institution mandated by government to promote The Gambia as a tourism destination. The agency is responsible for promoting foreign and local investment in the tourism industry as well as advising the tourism sector and markets. They also work in cooperation with private partners to develop sustainable tourism products and services.
National Troupe*	National Troupe represents The Gambia's folkloric traditions and heritage, and helps to promote a positive image of the country, setting standards for folkloric performances and market tourism potential.
Gambia Collecting Society	The society aims to enforce The Gambia Copyright Act <sup>15</sup> and collect and distribute royalties for Gambian artistes.
Gambia Chamber of Commerce and Industry (GCCCI)	The GCCCI aims to foster a more proactive, policy and service-oriented interactive collaboration between the GCCCI, its members, government, and development and strategic partners, with the objective of creating and supporting private enterprise as well as improving the business environment in The Gambia.
The Gambia Women Chamber of Commerce	The Gambia Women Chamber of Commerce aims to provide opportunities and visibility for women in business. Its mission is to educate, empower, mentor and promote women's businesses as well as foster meaningful business relationships among members.
Gambia Youth Chamber of Commerce (GYCC)	The Gambia Youth Chamber of Commerce aims to promote youth business enterprises to unlock the potential of young businesses in The Gambia. It helps youth businesses to get national and international recognition and works with government to address the needs and concerns of young people in business.

\*Note: At the time of writing, National Troupe is not active and is to be set up again.

15.– <https://www.aripo.org/wp-content/uploads/2018/12/The-Gambia-Copyright-Act.pdf>.

Table 4: Industry associations by subsector

Creative industries	Institution
Heritage	The Handicraft Association of The Gambia
	The Gambia Craft Market Federation
	The Association of Festival Organisers
Arts	The Visual Arts Association of The Gambia
	Gambia Wrestling Association
	The Gambia Professional Photographers Association
	The Gambia Union of Theatre
Media	Writers' Association of The Gambia
	Newspaper Publishers Association of The Gambia
	Musicians Union of The Gambia
	Gambia Association of Music Producers and Promoters
	Film Producers Association of The Gambia
	Gambia Press Union
	Young Journalists Association of The Gambia
Functional creations	Association of Fashion Designers of The Gambia
	The Gambia Models Association

*The limited number of quality and innovative creative goods and services produced in The Gambia reflects the inefficiency of current policies and deficient public–private sector cooperation to support the development of the sector.*

*The development of creative industries is centrally managed by the Ministry of Tourism and Culture and its technical agency, the National Centre for Arts and Culture (NCAC). The NCAC plays an important role in the promotion of traditional culture and heritage, but does not cater for the needs of other parts of the creatives industries, especially multimedia and fashion.*

*Private sector associations lack the financial capacity to provide the required support services to its members. In terms of regulation, the Copyright Act needs to be fully enforced in order to generate revenue for the artists, which will create employment opportunities.*

*At the national level, creative industries need to be identified as a top priority sector for economic development, especially in terms of youth employment opportunities. The sector, not only limited to craft and cultural heritage, needs to be considered by policymakers as a key sector for economic development and be integrated as such in the strategic National Development Plan of The Gambia so it can be supported with the required financial resources.*

## MAPPING OF CREATIVE INDUSTRIES SUBSECTORS AND THEIR PERFORMANCE

As a managing public body for arts and culture, the NCAC addresses the creative industries and classifies them into three main categories:

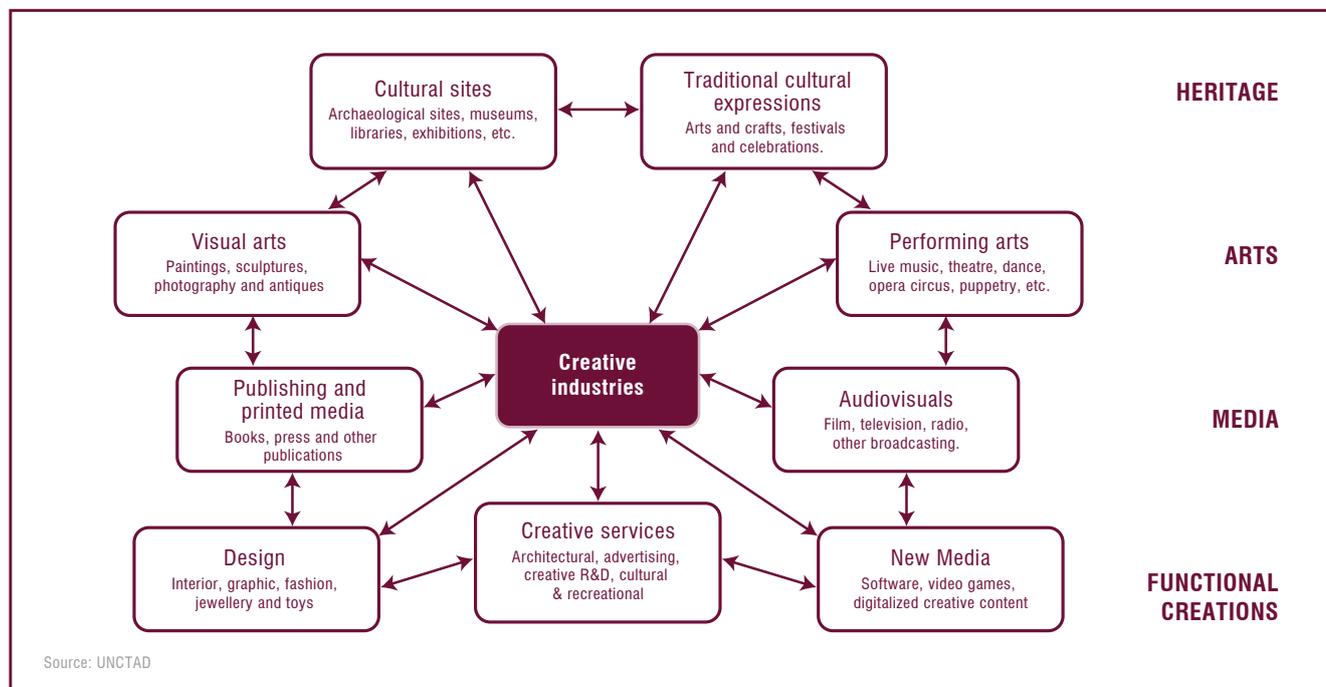
1. Fine arts –visual arts, handcraft, fashion, photography, cosmetics and graphic design;
2. Performing arts –music, festivals, film, theatre and dance;
3. Literary arts –publishing.

Various classification models adopted by international organizations and different countries worldwide include other subsectors such as media and functional creations under the umbrella of the creative industries.

The model in Figure 5 divides the creative industries into four broad categories and subdivides them accordingly into different subsectors.

For the purposes of the roadmap, we will be referring to this model in order to analyse creative industries' subsector performance in The Gambia.

Figure 5: Creative industries classification



Source: United Nations Conference on Trade and Development (UNCTAD)

The following paragraphs provide an analysis of each subsector's performance in The Gambia identified during the desk research and the sector stakeholders' consultations.

## HERITAGE

### Traditional cultural expressions

#### Crafts

Crafts production is one of the most important sectors of trade in The Gambia. There are seven craft markets in The Gambia with a total of 304 stalls and 834 vendors.<sup>16</sup> In terms of items for sale at craft markets, two areas dominate: woodcarvings and tie-dye textiles, each craft accounting for approximately 40% of all retail units. Approximately 5%–10% of products are imported, predominantly masks, antique carvings, mud cloths and baskets from the Republic of Senegal, the Republic of Mali and other countries in West Africa.<sup>17</sup> There is also an increasing number of beads (jewellery) largely imported from the People's Republic of China and West Africa.



Source : ITC

16.– Ministry of Tourism and Culture, *Op. Cit.*

17.– McCombes, L. (2012). *Host-guest encounters in a Gambian 'love' bubble*. In W. Van Beek and A. Schmidt (eds.), *African Hosts and their Guests: Cultural Dynamics of Tourism* (pp. 290–315). Boydell and Brewer.

Due to the urge to earn quick money, artisans produce in fragmented environments with no appreciation of market requirements, quality, design, standards and systematic organization of markets. Innovation, design and product adaptations are limited, given the low creative skill capacities of producers in addition to the lack of national identity in arts and crafts. As a result, appreciation of Gambian handicrafts, especially by tourists, becomes insignificant.

## Festivals

In the traditional Gambian society, seasonal festivals occurred quite often, serving various purposes such as expression of joy, celebration of the common heritage through song, dance and masquerades, serving spirituality and connecting people to nature.

Festivals are a common trend in the country nowadays. Some of the modern festivals in The Gambia include the annual International Food and Beverage Festival (February), the Open MIC Festival, The Gambia International Bird Festival (October) and The Annual International Boat Fishing Competition (November). There are other cultural festivals, like the Banjul Demba Cultural Festival showcasing local culture, the Banjul Fine Arts Festival promoting development of The Gambian arts and culture sector, and the International Roots Homecoming Festival, which is The Gambia's most popular event attracting an international audience interested in West African culture.

**Festivals have the potential to support growth of tourism and creative industries in The Gambia through tourism and creative product diversification, destination branding and cultural industry development.**

The government recognizes considerable importance of culture in national development and the contribution of festivals in promoting cultural tourism, which benefits the wider economy by increasing tax revenues and creating sectorial linkages with the creative industries. While festivals and events in general have a success potential, inhibitions include strong foundations in research and concept development, planning and management, promotions, event productions and technical skills to set up and operate crucial elements such as light, stage set-up and sound systems. Granting the number of event planning, management and promotional companies, the lack of structure, skills, capacity and synergies among companies has made impact thin and micro. The high cost of advertising and qualified cultural managers and promoters impact on the visibility and growth potential of events internationally. If these challenges can be overcome, the festival industry in The Gambia has a high potential to excel.<sup>18, 19, 20</sup>

## Cultural sites

Cultural sites in The Gambia include five national and three community museums exhibiting artefacts, visual arts, craft and history from slavery, colonialism and revolution periods. The following are the main attraction sites:

- Banjul: Gambia National Museum;
- Arch 22 and Albert Market;
- Bakau: The Kachikally Museum and Crocodile Pool;
- Western River Region: A few ecotourism sites (Sandeleg and Makasutu) and Abuko Nature Reserve;
- North Bank and Central River: Heritage sites (Fort Bullen, Jufureh and Kunta Kinteh Island);
- Stone circles of Kerr Batch and Wassu;
- Janjangbureh: Island town of Janjangbureh, including the Kankurang Centre.

The national museum in Banjul supports other national museums such as the Slavery Museum and the Senegambia in Jufureh, and the Stone Circles Site Museum in Wassu, Kerr Batch.

Almost all the cultural sites need to upgrade existing infrastructure and improve quality of the historical artefacts conservation. General management of the cultural sites and attractions is poor, while personnel's competence and capacity needs to be improved, including skills of site managers, curators, guides, archaeologists and conservators. There is a need to improve quality of interpretation and display of artefacts, and build capacity of staff in museums to better present and communicate information.



Source : ITC

18.– Center for Culture and African Studies (CeCast) (2015). *Needs-Assessment Report on Facilitating the Development and Growth of the Culture & Arts Sector under the EU-ECOWAS Economic Partnership Agreement*. Kwame Nkrumah Univ of Science & Technology (KNUST) 2015.

19.– Gambia Official Guide 2019.

20.– Gambia Tourism Board (GTB), available from: <http://www.visitthegambia.gm>.

## Tour guides

The Official Tourist Guides (OTGs) are licensed to sell excursions within the Greater Banjul area. The guides have formed an association to represent their interests and to officialize and structure their function. They have established their own rules to facilitate their modus operandi and work with hotels to provide their guiding services to tourists.

The majority of tour guides require training support to improve on communication and service delivery, professional conduct and management. Additionally, local guide certification programmes are outdated and the licensing mechanism is dysfunctional.

There is a need to establish new policy and rules concerning tour guides. An important aspect is to integrate local tour guides in destinations upriver. Since tour companies occasionally need to hire extra guides depending on demand, there is an opportunity to explore collaboration between tour guides, tourist taxi drivers and tour operators. Tour operators only use one person to manage groups to do activities up-country and do not work with local guides. There is a need to develop linkages to facilitate access of local guides in rural areas to develop their services in order to improve economic impact in rural communities.

*The Gambia has a rich cultural heritage exhibited in traditional cultural expressions like music and dance that are showcased during traditional festivals and celebrations, national handicrafts and historical artefacts preserved in museums, and cultural and archaeological sites. There are natural and cultural materials available to visitors looking for creative and cultural experiences in the country. However, the promotional strategies used are mostly based on traditional media and the quality of services is limited compared to other competing tourism destinations. For instance, traditional crafts are often expensive compared to their value and originality, and festivals and cultural sites are under promoted and mismanaged. The root causes of these constraints are technical skills and knowledge gaps in professional planning and festivals organization, creative skills in crafts production and access to finance to equip cultural sites with the appropriate facilities. If these challenges are addressed, The Gambia's creative industries subsector will flourish.*

## ARTS

### Performing arts

Youth in The Gambia exhibit tremendous talent in the performing arts; recently, this form of art has become a popular medium of cultural and artistic expression.

The Gambia's performing arts sector comprises theatre, opera, dance, festivals, musical theatre, comedy, marching bands and other similar artistic activities. The rise in popularity of drama could be ascribed to the advent of social media, online platforms, TV and FM stations, which can expose these groups to a bigger audience.

The Gambia is endowed with skillful and talented youth engaged in the performing arts, either due to passion or for gainful employment. The potential to build synergies of entertainment and culture with the tourism product can provide global branding and promotion opportunities that can exponentially increase The Gambia's appeal as a culture and tourism destination.

However, sector development is constrained by lack of facilities, operational structure, market access and funding support. In addition, there is no school of performing arts in The Gambia, and there is generally inadequacy of training, practice and performance facilities for artistic expression in



Source : TEDUNGAL

this sector. Only one theatre exists in The Gambia: Eburnjan Theatre. Although it is complemented by the amphitheatre at the Alliance Française, the facilities are seldom used due to the lack of technical skills in product development, technical skills in stage and light set-up and entertainment management.

The Gambia Association of Theatre (GAMAT), under the institutional support of the NCAC, has the largest membership and mandate to promote the growth of the industry. Until recently, the activities of the association have been minimal due to the lack of institutional support, guided policy, subventions and permanent staff.

## Music

Gambian music started flourishing from the early 1960s after gaining national independence. From the 1980s to 2000, the music industry suffered due to the departure of the earlier generation of musicians who aspired for career opportunities abroad. However, since the mid-2000s, there has been a noticeable revival of Gambian music through rap and Afro Manding. Renaissance of the traditional Manding kora music has taken a new dimension with its introduction of live bands.

The Gambian music sector comprises professional entertainers and a wide variety of amateur entertainers and artists. Although the sector remains relatively small, it has been growing rapidly and increasing its local and global appeal. The music sector is divided into three main categories comprising traditional music, contemporary bands and live bands with different genres of music. The traditional musicians category consists of local griots (traditional communicators), while the contemporary genre consists of rappers of Mbalax and Afro Manding, hip hop and RnB, and reggae and dancehall, and most of these groups have recently transformed into the live bands category.<sup>21</sup>

These evolutions are propelled by citizens' demand to patronize local music and reduce influx of foreign artistes' performances in The Gambia. There are a significant number of naturally creative and talented youth rappers with a great interest in creative music.<sup>22, 23, 24</sup>

Sector development is constrained due to several challenges, the most evident of which is in music management. Due to the low number of managers who are familiar with

the modern industry requirements, artists often end up leading on their own management, the capacity of which is limited. Gambian musicians rarely participate in international festivals, as they are not able to manage it by themselves. Moreover, producers in The Gambia face a capacity and skills challenge in engineering sounds to the right level, thus preferring to rely on external sound resources. More institutional support is required to enhance quality of music production and technical skills development, enhance facilities and equipment, and support building of market linkages and internationalization.

## Visual arts

The visual arts sector in The Gambia has largely developed based on individual initiative and entrepreneurship with minimal intervention from the government. The sector comprises venues such as art galleries, museums, private homes, street galleries, craft markets, frame stores and locations where art is viewed along with other craft, with sales made directly by artists or through craft vendors.

Although few artists generate sales revenue individually, wider benefit to sectorial development and socioeconomic impacts on larger society is limited. Players in the market tend to view development of the market from their narrow interests. It is very difficult to plan accordingly when the sector has no recognizable regional representative bodies (although The Gambia has a national body), which can lobby for and articulate views of artists, art buyers or those involved in the commercial distribution network for art.

The tourism sector has fuelled demand for visual arts and the subsector has had to rely on external sources of raw material demand to stimulate its development. This is a controversial issue, with various stakeholders arguing that such tourist preference for art, tourist art or airport art does not assure a sustainable or long-term viable future for the visual art sector in The Gambia.<sup>25</sup>

*Youth comprise the major segment of The Gambian population and are outstanding in having creative skills and interest in visual and performing arts sectors. These two subsectors of the creative industries have a high growth potential considering youth's interest and motivation. However, the performing arts sector is facing several challenges, underlying factors of which appear to be lack of appropriate facilities and weaknesses in the education system that fails to provide necessary skills required to meet market demand. As for the visual arts, the sector development is impeded due to weak sector associations and lack of support to the artists. There is no strong lobby for the sector that would create a well-structured network of actors, develop long-term strategy and protect their interests. If these challenges are addressed, both subsectors can grow significantly, considering the availability of creative, motivated youth and the increased number of tourists who are looking for local art experiences.*

21.– National Centre for Arts and Culture report (NCAC) 2014.

22.– Gambia Tourism Board. Available from <http://www.visitthegambia.gm/music>.

23.– Center for Culture and African Studies (CeCAST) (2015). *Needs-Assessment Report on Facilitating the Development and Growth of the Culture & Arts Sector under the EU-ECOWAS Economic Partnership Agreement*. Kwame Nkrumah University of Science & Technology (KNUST) 2015.

24.– National Centre for Arts and Culture. Available from <http://www.ncac.gm/music.php>.

25.– Arts and Culture Need Assessment, NCAC, Kwame Nkrumah University, CeCast Ghana, the National Association of Nigerian Theatre Arts Practitioners (NANTAP) and the Sierra Leone Film Guild.



Source : ITC

## MEDIA

### Audiovisual

**Film, TV, radio and video production represent the audiovisual subsector in The Gambia.**

The Gambia is not very renowned in the film world, as the country is more of a consumer than a producer of films. A few Gambian films have started to be featured in regional film festivals like Clap Ivoire in Abidjan, Durban International Film Festival in South Africa, AMA Awards in Nigeria and recently in the 4th edition of the Luxor African Film Festival in Egypt. However, the industry is still underdeveloped due to lack of relevant resources and skilled labour. Very few Gambians have training in the art of filmmaking, as there are currently no institutions to provide formal training in film production.

Despite the above, the film industry demonstrates resilience and growth potential given the number of upcoming film directors and videographers. The subsector equally shows potential to form synergies with other industries such as tourism, where The Gambia is proving to be a popular destination for film production among regional film producers. However, non-Gambian producers and directors release most of the films, using largely Gambian casts and already popular actors and actresses from Nigeria. There is no coordinated policy instrument by government or strategic plan focused on developing the film production industry.

Protecting intellectual property rights is a challenge for advancing sector development. A film commission (under the NCAC and supported by the ECOWAS Copyright Observatory) was recently formed to collaborate with the Copyright Office to help sensitize, fight piracy and register artists. However, it lacks resources for effective functioning. The Film Producers Association of The Gambia, set up and registered under NCAC, has been less than effective in supporting its membership due to lack of subvention and resources.

The TV and radio sector experienced sudden and sustainable growth in the country. Until the early 1990s, there were few radio stations and only one TV station (GRTS) in The Gambia. Currently, there are more than 33 radio

stations, four broadcasting and satellite TV stations, and a number of online TVs. Recent growth has positively affected development of other sectors such as advertisement, promotion and multimedia. There is a demand for content production and training institutions that could provide appropriate skills for labour. Assessments identified areas where a skilful workforce is needed; among them are broadcasting, animation, IT, graphic design, technical support and content creation. Future growth in demand for skilled labour is expected, as there is continuous growth in the number of TV and radio stations, enabled by open business and political environment.

Video production is gaining popularity given the rise of Gambian music and steady growth in number of multimedia companies. Development in this sector is stimulated by increased local demand and developments in the ICT sector.

Online media platforms have become a popular trend to reach a wide audience – they are less expensive to run and manage, but highly dependent on access to the internet. The challenge is to enable access to Gambians in rural regions with limited access to internet. In addition, based on the unregulated nature of online media platforms, it has presented an obstacle to keep track of the number of platforms, employment created, economic impacts and the type of content being produced and published online.

Sector growth is constrained due to technical skills gaps starting from content creation to production and editing and poor equipment necessary for video production. Entrepreneurs and private companies purchase and use their own material, which lacks high quality and requires a significant investment.

There is a lot of adequate content within The Gambia given its sociocultural background, nature, diversity and day-to-day life that can attract attention online. With the provision of training, potential bloggers, comedians, chefs, designers and tour guides, etc. can significantly benefit from gaining visibility to monetary values.

### New media

The Gambian ICT sector has undergone a profound mutation and expansion phase. Progression from a very low base was



Source : Yusgeek Studio

enabled through liberalization and privatization policies led by the government, as well as the connection with the Africa Coast to Europe (ACE) submarine cable, speeding up internet access to The Gambian population. In the past years, a small number of companies providing ICT-related services mostly in telecommunications progressed in the newly created market. Compared to the rest of the continent, The Gambia is well positioned in terms of infrastructure, mobile network coverage and mobile penetration. All the conditions for a vibrant ICT ecosystem are, therefore, present. However, the start-up and innovation ecosystem in the country is still rather weak.

The new government has integrated ICT as part of its priority sectors within the new National Development Plan to remedy this situation and to ensure positive spillover effects across the economy. To be able to achieve the next development milestone, The Gambia's ICT sector needs to be managed and nurtured. Proper regulations need to accompany entrepreneurship and innovation, the sector coordination must be improved, higher-level IT skills have to be developed and quality of the services has to be standardized to ensure sustainable growth. This will allow the sector to provide young people with the high-value jobs they require.

## Publishing and printed media

### Literature writing and the publishing industry in The Gambia is gradually growing.

There was not much Gambian literary writing in English due to the poor education during the colonial period, until the 1960s. Emergence of the first regular daily newspaper in

Banjul in 1992, The Daily Observer, generated a generation of writers. This was, however, slowed down with the political challenges during the former President Jammeh era where content produced for publication was severely monitored. During the 19994–2017 Jammeh government, freedom of press was not respected; a number of reporters went into exile or left the country. Recently, freedom of expression and the press has returned to the West African nation and with it came the rise and return of a number of reporters, according to The Gambia Press Union (GPU).<sup>26</sup> Despite the gains in market freedom, there are challenges in capacity development, lack of skills and training courses in creative and academic writing.

Although The Gambia Press Union and its partners have provided numerous trainings, these are not sufficient to support professional growth and specialization of journalists in different areas. There is a consistent low capacity for the sector to benefit from sufficient and well-trained editors, authors and publishers. Publishing companies continue to face challenges in supply; there is cost of production materials and equipment and its maintenance. Furthermore, with the rise of online publication platforms, sustainability of local publication companies is threatened.

Under NCAC, the Writers' Association of The Gambia and the Book and Publishers Association of The Gambia are set up and structured to represent the interests of the sector. The association is, however, ineffective due to the lack of funding to support their activities, hire and maintain staff and support members through advocacy, market linkages and capacity development. At a global scale, compared to other industries such as tourism, manufacturing or IT services, international market access is a challenge, and export activity is very limited for publishing and printed media.

*The media sector in The Gambia is rising due to the recent technological improvements and freedom of press. With the coming of a new government, the print media gained its freedom while media sectors such as TV and radio are increasing in number. Video and music production are equally gaining traction, supporting the audiovisual subsector to create jobs and generate income and support economic development if supported with adequate regulations.*

*One of the critical issues requiring urgent action is protection of intellectual property rights. Many artists are reluctant to invest more in content creation and development, as their work is not protected and, thus, royalties not collected.*

*Another obstacle negatively affecting growth is inadequate skills provision. There are gaps in technical skills in almost all the subsectors of media and a lack of available training programmes in the related subsectors, in addition to the lack of coordination and communication among sector associations, which impacts on growth.*

*If these challenges are to be overcome, relevant policies connected to copyright law enforcement and effective public-private partnerships in the media subsector will provide high returns on investment.*

26.– Deutsche Welle. Muvunyi, F. (2 May 2018). *The Gambia: A new era of press freedom*. Available from <https://www.dw.com/en/the-gambia-a-new-era-of-press-freedom/a-43599573>.

## FUNCTIONAL CREATIONS

### Creative services – Advertising

The marketing and advertisement sector witnessed a boom with the advent of numerous multimedia companies. Business and entrepreneurship growth increased demand on advertising, marketing and promoting creative products and services within different sectors.

Generally, advertisement in The Gambia is most functional using traditional media such as billboards, radio, TV and flyers. Social media and online advertisement has recently gained attention due to the increase in usage of smartphones, access to internet and cost viability. Through local communication companies and The Gambia's high mobile penetration rate supported by affordability, businesses have taken advantage by advertising through SMS messaging, though this is mostly limited to event-specific advertising rather than sales of merchandise. An effective informal promotion medium is the use of public gatherings such as trade fairs, complemented by roadshows, door-to-door sales promotions and raffles. These mediums have created employment opportunities and prompted skilful youth to pursue a more guided career path in professional marketing. For community outreach, usage of radio stations and community radios plays a vital role, with advertisements generally having to cater for three languages (Wolof, Mandinka and Fula) at the very least.

Performance of the sector is affected by the unregulated nature of advertisement mediums. An example is billboards allocation under the National Roads Authority, where distribution and limitations on allocation are minimally controlled, enabling most companies with financial means to secure advertising space, rent or sell. The same unregulated issues affect quality and prices of production and distribution of advertisement materials from flyers to banners and backdrops, etc.

Despite the number of established multimedia companies, the sector lacks a one-stop shop where production and distribution can be sourced instead of the current state of many companies with limited production capacity. In addition, the skills gap within the sector is a challenge,



Source : Lena Nian Photograph, Fashion Weekend Gambia

especially in graphic design, creative content development, video and photography, recordings, event management and targeted marketing. Although there is some level of improvement, multimedia and marketing companies are still affected by cost and access to production materials and investment.

### Design – Fashion

For a long time, The Gambia was seen as a minor player in the fashion world; however, recent developments in the industry look promising, as young population of the country is growing and increasing numbers of people are interested in fashion.<sup>27</sup>

The fashion market's potential is impaired by the lack of traditional fabrics, designs or unique colours that are exclusively Gambian, making the fashion sector highly dependent on imported raw materials from the Republic of Mali and China, and labour from Senegal. Even though there are training institutions in the fashion industry, a substantial number of fashion entrepreneurs in The Gambia do not have the necessary training to fully design and produce fashion garments, which has affected their ability to compete in the regional or international market.

Development of fashion in The Gambia can boost creative industries and tourism if it is marketed as a destination for staging high-profile fashion events. With a large number of readily accessible designers, stylists and models, etc., employment opportunities for beauty service providers, fashion journalists, make-up artists, event planners, stage and lighting professionals, and fashion photographers can be created.

*Fashion is one of the largest subsectors of functional creations in The Gambia. The sector is fast growing all over Africa and, if it is adequately nurtured, it can support creation of additional employment opportunities for youth. Fashion development in The Gambia has a great potential considering possible synergies with other sectors. Organization of the event Fashion Weekend Gambia benefits other industries as well, such as tourism. Current challenges in the sector are similar to other subsectors and are mainly connected to skills development and access to finance. By supporting entrepreneurship and allowing financial resources allocation to the sector, the sector will considerably benefit The Gambian economy.*

27.– National Centre for Arts and Culture. Available from <http://www.ncac.gm/fashionbeauty.php>.

## KEY COMPETITIVENESS CONSTRAINTS

Key competitiveness constraints in the creative industries in The Gambia were identified through extensive desk research, review of development policies, industry stakeholders' consultations and field-based interviews of stakeholders.

The ITC SME Competitiveness Survey model given below is used to assess firms' strengths and weaknesses, the wider business ecosystem and the national environment.

The SME Competitiveness assessment is split into three key pillars:

- Capacity to compete is the static dimension of competitiveness. It assesses whether current production is efficient and meets market requirements.
- Capacity to connect is the connectivity dimension of competitiveness. To be competitive, firms must link to customers, businesses and institutions, and be literate in information and communications technology.
- Capacity to change is the dynamic dimension of competitiveness. It assesses whether firms have the capacity to make human and financial investments to adapt to fast-changing markets.

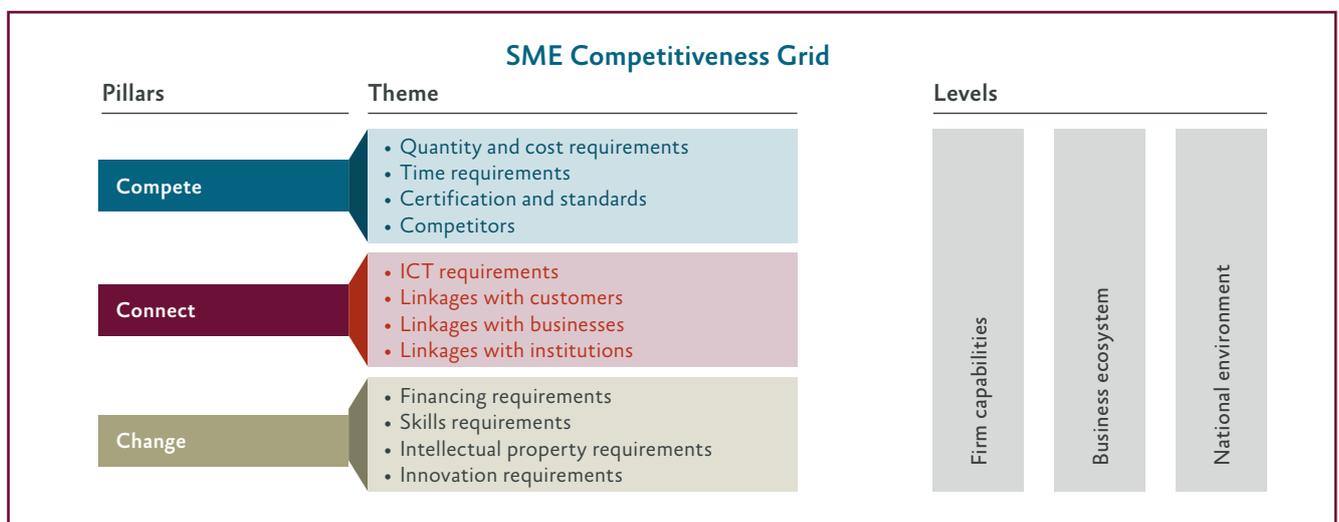


Source: ITC

The pillars are further subdivided into three levels:

- Firm capabilities assesses whether firms can manage resources under their control.
- The business ecosystem is made up of support institutions that supply enterprises with the resources or competencies they need to be competitive.
- The national environment is primarily set by government and refers to the macroeconomic and regulatory environment under which enterprises operate.

Figure 6: ITC SME Competitiveness Grid



Source: ITC – SME Competitiveness Survey.

## FIRM-LEVEL CAPABILITIES AND COMPETITIVENESS ISSUES

Table 5 provides the summary assessment of firm level capabilities that affect companies' capacity to compete, connect and change on the domestic market.

**Table 5: Firm-level capabilities and competitiveness issues**

Firm capabilities in the creative industries		Urgent action needed	Ease of resolution
<b>Compete</b>	<ul style="list-style-type: none"> <li>• Insufficient business management skills and competencies</li> <li>• Technical skills gaps to produce quality goods and services</li> <li>• High costs of inputs and poor equipment</li> </ul>		
<b>Connect</b>	<ul style="list-style-type: none"> <li>• Weak market connection</li> <li>• Insufficient knowledge and market analysis to identify trends and explore market opportunities</li> <li>• Limited use of digital technologies in marketing</li> <li>• Challenge in applying online communication techniques and tools</li> </ul>		
<b>Change</b>	<ul style="list-style-type: none"> <li>• Limited financial management capacity</li> <li>• Limited focus on business development strategies</li> <li>• Lack of innovation and R&amp;D</li> </ul>		

The following paragraphs analyse competitiveness issues and their root causes at the enterprise level.

### CAPACITY TO COMPETE

#### Insufficient business management skills and managerial competencies

Business management and managerial competencies appear to be insufficient in order to run viable profit-oriented companies with clear business objectives and development strategies. As identified during the sector stakeholders' consultations, the issue is most critical in the visual and performing arts subsectors, but it is also evident across all subsectors. Young creative actors have to manage their business activities, which remains quite challenging. There is a lack of business management skills and industry knowledge; consequently, final products do not correspond to the market demand and do not comply with the quality level expected by the buyer. Moreover, as the average company size in the creative industries is usually limited to only one or a few employees, only one person needs to assume all managerial capacities, which weakens overall production performance.

#### Technical skills gaps to produce quality goods and services

Production of creative goods is limited, as there is a lack of technical knowledge. The skills gap is a major factor

affecting MSMEs' capacity to compete. Desk research and industry stakeholders' consultations identified the main areas where basic technical skills are missing. These are particularly problematic in tour guiding, with lack of interpersonal skills, archeology and conservation skills in cultural sites management; content development and creation in technical production and engineering in multimedia; and fashion design.

#### High costs of inputs and poor equipment

Raw materials are often imported in order to produce creative goods, which impedes production capacity of domestic enterprises and significantly raises costs of locally produced goods and services. For instance, in crafts production, raw materials are mainly imported from the neighbouring countries, which creates challenges in production process and causes a final product to be expensive compared to its value and authenticity.

A gap in the media production is caused by the lack of equipment; entrepreneurs and companies purchase and use their own material for video production, which requires a significant investment and makes it difficult to procure high-quality materials in The Gambia. Inadequate facilities and outdated equipment limit capacity to supply services. Availability and quality of the existing facilities do not fully match the sector's increased demand. There are insufficient galleries and exhibition spaces, live performance venues, recording spaces and studios properly equipped for trainings in visual and performing arts, community art and

performance areas are underequipped to fulfil their purposes, and festivals and events sectors also suffer from insufficient equipment such as stage set-up, sounds and lighting, consequently affecting event performance and quality.

## CAPACITY TO CONNECT

### Limited use of digital technologies for promotion and insufficient market connection

It is challenging for creative industries enterprises to apply digital technologies in order to connect to the international markets. Online presence of firms is quite limited and digital technologies for marketing purposes are not adequately used. Digital marketing, for example, which has become an essential tool in modern marketing strategies, is not commonly used, and enterprises still refer to traditional marketing, which is costly and usually has low quality, thus not being successful in terms of attracting target audience internationally.

An additional factor with marketing is strategic planning. Common usage of mass marketing limits market connection with potential buyers, and mass marketing is not as effective as niche marketing, which targets specific group of customers according to their interests and can turn viewers into actual consumers of products and services.

Along with marketing, formalized online communication is also weak. For instance, e-mail usage is limited and information exchange remains on WhatsApp level.

Market connection is also limited due to lack of promotional and specialist marketing agencies for the creative actors. For example, there is not a competitive publishing house to manage and promote Gambian writers.

## CAPACITY TO CHANGE

### Limited financial management capacities

Difficulties in obtaining financial resources constrain small and medium-sized enterprise (SME) progression and expansion. Due to the lack of access to finance, creative entrepreneurs have challenges moving forward, expanding production or improving quality. For example, in events management, there are not enough financial resources available for event producers to afford the necessary equipment and secure high-quality event promotion. Another issue connected with the limitations in finance starts from basic accounting management at firm level to the auditing of accounts. High costs of external audits limit their usage, which is required for investments and access to finance.

### Lack of innovation, research and development

There is a lack of creative mindset in order to innovate and create original products or services. The issue is common for all subsectors, from arts and crafts to audiovisual and fashion design. As there are gaps in information availability and access to basic resources, creative actors do not invest in self-development and research. The focus is on short-term vision and quick wins and developing a long-term, sustainable strategy is quite limited.

## BUSINESS ENVIRONMENT CONSTRAINTS

Table 6 provides the summary assessment of the local business environment, which refers to business support institutions and companies supplying an enterprise with the resources or competencies it needs to be competitive.

Table 6: Business environment constraints

External factors affecting firms' competitiveness in the creative industries		Urgent action needed	Ease of resolution
<b>Compete</b>	• Failure to access basic resources (electricity, internet and postal services)	●	○
	• Lack of administration support measures (challenge of sector formalization)	●	○
	• Insufficient technical and vocational education trainings providers	●	○
	• Lack of business development support	●	○
<b>Connect</b>	• Lack of coordination and communication across and within sector associations	●	○
	• Weak public-private partnerships	●	○
	• Limited market access	◐	○
<b>Change</b>	• Limitations to access to financial services	◐	◐
	• Weak institutional support to innovate	◐	◐

*The paragraphs below analyse the main obstacles and their root causes in the creative industries business ecosystem in The Gambia.*

## CAPACITY TO COMPETE

### Failure to access basic resources

Competitiveness on the market is constrained due to weaknesses to access basic resources and differences between urban and rural areas. In general, both urban and rural areas often suffer from poor and insufficient infrastructure (i.e. venues for cultural events and festivals), a lack of affordable electricity, frequent power cuts and poor internet connection. Postal services and payments systems also do not function on the appropriate level. In addition to the gaps in basic material resources, there are weaknesses in information provision. Creative actors are not usually informed about the latest updates; access to data remains a challenge.

### Lack of administration support measures

Many creative industries professionals and enterprises are not officially registered or formally operating as a business enterprise due to the lack of administration support. Consequently, they are excluded from statistics and do not have access to benefits and support measures offered by the different agencies.

### Insufficient technical and vocational education training providers

Creative-specific training courses are scarcely provided by institutions, which has evidently constrained the industry's capacity to change. There is a lack of training courses in culture and events management and fashion design. For those sectors that are supported by the training, quality of courses is rather low and the high cost of school fees makes them inaccessible. The latter creates significant challenges, considering that there are limited scholarships available to finance studies. In terms of skills development, unemployed people find it challenging to afford training, making it hard for them to re-enter the job market. While certain people can afford to have access to skills training, job placement can certainly be an issue, as training institutions do not provide support to find job positions after the studies.

Additional weaknesses are revealed in the course content and curriculum of a number of institutions. Training quality is not heterogeneous between technical and vocational education and training (TVET) and between courses. Additionally, specific topics like graphic design or multimedia production are in high demand, but with a very limited offering.

Finally, there is no career counselling office, and creative industries occupations are not often seen as favourable fields of studies.

Detailed analysis of the TVET performance is provided in the following section.

## CAPACITY TO CONNECT

### Lack of coordination and communication across sector associations

Creative industries subsectors are not effectively coordinated due to a weak association system. Industry stakeholders report poor communication between sector associations, low activity in attracting new members and challenges in accepting young members in the associations. In addition to the weakness of coordination, there is an issue of communication as well; lack of sharing knowledge and information to fully exploit opportunities does not provide value for members and they are discouraged from committing and contributing for the common benefits. Existing associations' operations are limited due to low capacity and resources in terms of office space, finance, network connections and training provisions from the public sector.

Moreover, there is a lack of cross-industry linkages; digital technologies and new media are not effectively used to create a new way of experiencing culture, heritage and visual and performing arts. An innovation-oriented policy based on public–private partnerships is required to go beyond standard products and promote new forms of partnerships and business models, which will eventually create new creative goods and services that will add value to the tourism industry as well.

## CAPACITY TO CHANGE

### Limitations in access to financial services

Access to financial services is one of the major obstacles in the operations of MSMEs and sector associations, negatively affecting their capacity to change. During the consultations and desk research, it appeared evident that commercial banks are not willing to give up on their traditional lending instruments to accommodate financing needs of low-income groups in the creative industries, particularly for the micro and small-sized enterprises. Even when basic funding is provided, high interest rates of up to 20%, with hidden charges, create a significant challenge for small businesses to cover the loan and operate.

### Weak institutional support to innovate

Mechanisms and facilities to support and encourage innovation in the creative production is weak all over the industries. The system of innovation clusters and accelerators is on the basic level as well. There is no cultural or creative hub at the moment that would make it possible for creative actors to work together, share information and support creative production.

## ASSESSMENT OF NATIONAL ENVIRONMENT AND CREATIVE INDUSTRIES POLICY FRAMEWORK

This level assesses the macroeconomic and regulatory environment set by the government under which enterprises operate.

**Table 7: Assessment of national environment and creative industries policy framework**

Factors on the national level affecting firms' competitiveness in the creative industries		Urgent action needed	Ease of resolution
Compete	• Lack of regulatory framework		
	• Under-representation in strategy development policies		
Connect	• Weak cross-industry synergies (tourism and ICT) through policies		
	• Weak international image		
Change	• Weak financial support system		
	• Inactive IP regulations		

The paragraphs below analyse the government's current regulations aimed at development of the creative industries in The Gambia.

### CAPACITY TO COMPETE

#### Lack of regulatory framework

There is a lack of regulatory framework to support the development of the creative industries in The Gambia, due to the law's recognition of the sector's economic and social value. The National Development Plan, National Export Strategy and Gambia Trade Policy do not directly address creative industries. In addition to the strategic development policies, there is an issue of regulatory framework to support sector formalization. Mapping of the creative activities and professions is unclear, part-time jobs are often not counted and informal jobs are not captured by statistics. Absence of an effective policy framework is the primary underlying factor for many of the sector's challenges connected to access to finance and long-term development strategy.

### CAPACITY TO CONNECT

#### Weak cross-industry linkages through policies

There are synergies with other industries like ICT and tourism with creative industries; however, lack of financial support constrains creative industries' further development. Government's support in monetary terms is not enough to form successful collaboration. Creative industries are only perceived as a service for the tourism market and support provided is not rendered to other subsectors of the creative industries such as local music and new media, etc.

Another challenge is connected to the decision-making process; creative industries actors are not represented when trade negotiations are taking place, which later affects the implementation of agreements in the creative sector.

#### Weak international image

The Gambia is not internationally renowned for its creative industries, in spite of the fact that it has a rich cultural heritage and creative endeavours. The underlying reason for this is the lack of national branding and promotion regionally and internationally; the country's image is more associated with winter sun and beaches rather than a destination offering cultural and creative experiences. There is a lack of branding that would promote The Gambia and focus on natural and cultural heritage, its people and creativity. Communication strategy to communicate the message worldwide is still weak; the sector lacks an effective action plan to form synergies with tourism and modern technologies. Weaknesses in public-private partnerships in the branding process also constrain national promotion, as private view on the branding strategy is not considered and industry-specific promotion policies are missing.

### CAPACITY TO CHANGE

#### Weak financial support system

There is a lack of clear financial instruments to fund creative enterprises, causing the sector to suffer from a shortage of financial resources.

Lack of fiscal incentives for private sector sponsorship and investment in the creative industries significantly limit incentives for the private sector to invest in or support the industry. Deductions from the tax base for sponsorship of creative industries is not available. Public sector financial support is insufficient for the sector associations to be active. For example, the music union is not active, as it has been functioning on a voluntary basis and there is no financial support from the government to support and motivate it.

Furthermore, although The Gambia's financial system has become more liberalized in the last years, policy changes in the legislation and finance still need to target MSMEs and provide suitable services. The National Centre for Arts and Culture (NCAC) provides no financial packages for the creative enterprises. Finally, there is no crowdfunding initiative in the country, which could support access to finance and subsequent growth.

### Inactive IP regulations

Intellectual property rights protection in the creative industries is weak in The Gambia. Enacted laws are not practically implemented. Copyright registry offices sometimes do not have sufficient capacity to deal with the complexities of the creative industries. Traditional arts and genuine domestic IP products are not benefitting from adequate IP protection. In addition, artists and society lack awareness of protecting intellectual rights, and the importance of royalties and their regular collection. There is the Copyright Office in The Gambia that is responsible for IP, but, due to the shortage of financial resources, it cannot operate successfully. Regulations are signed to collect royalties under the collecting society; however, there is no implementation framework and structure to enforce them.

**More information about intellectual property issues are given in the section “Copyright and intellectual property rights in The Gambia”.**

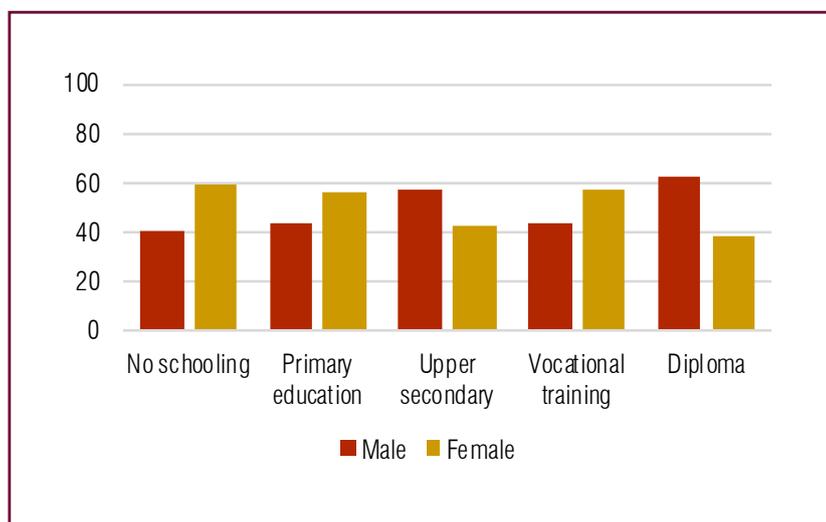
## SKILLS DEVELOPMENT ISSUES AND TVET MAPPING IN THE CREATIVE INDUSTRIES

### LEVEL OF EDUCATION AND UNEMPLOYMENT

The Gambia Labour Force Survey (2018) report demonstrates that, at the national level, the percentage of youth who are not employed and are not involved in education or any

training activities is quite high and constitutes 56.8%; 44.7% for males and 56.3% for females. The report also shows that youth in the urban areas participate more in the workforce than those in the rural areas. There is a threat for those youth who are without employment and not attending schools or training programmes to be economically dependent and socially excluded, especially in the rural areas.

Figure 7: Unemployment rate for youth by level of education (2018)



Source: The Gambia Labour Force Survey (2018).

As illustrated in Figure 7, males with a diploma (62.3%) and upper secondary (57.5%) education have the highest proportions of unemployed youth. For females, those with early childhood education (60%) and higher-level education (55%) have the highest proportions of youth who are unemployed. One of the main reasons for the high unemployment rate lies in the lack of capacity and skills of the labour force to meet labour market demands.

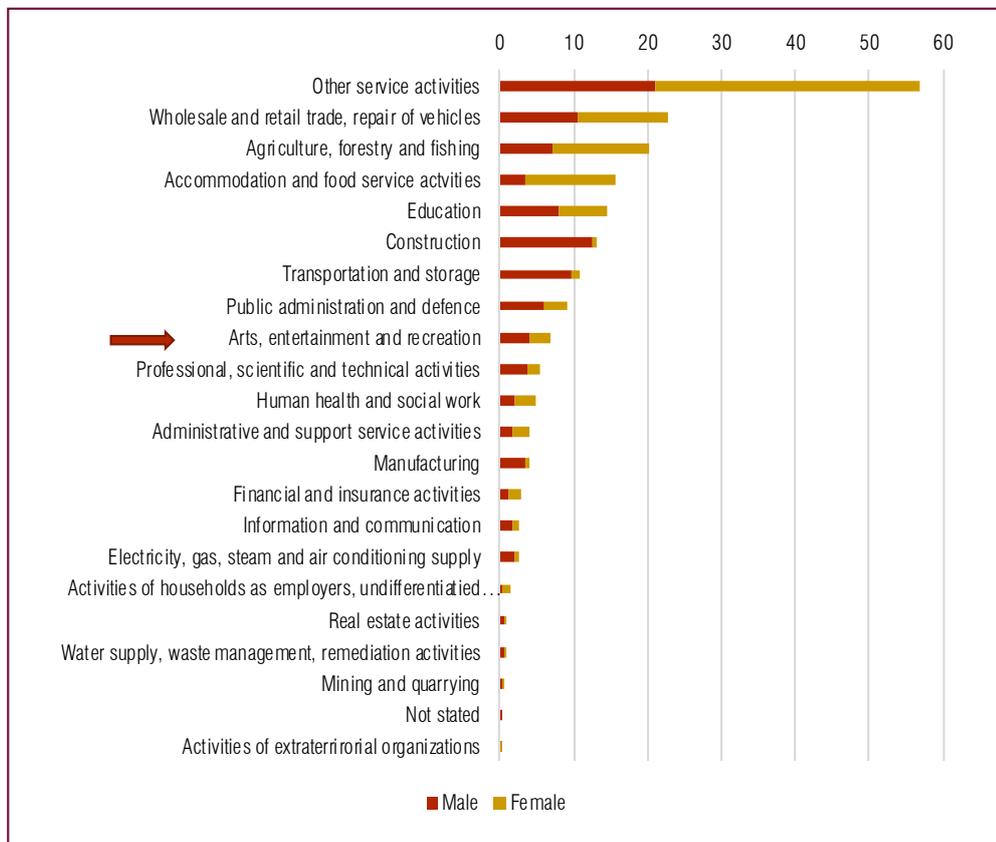
## Employed youth by industry and gender

The Labour Force Survey (2018) also provides the number of youth employed by industry and by gender. As shown in Figure 8, the category “Arts, entertainment and recreation” represents 6.7% of employed youth in The Gambia. Most of the youth are employed in the category “Other services activities” (as defined by the International Standard Industrial Classification of All Economic Activities, ISIC), which bundles together various activities: repair of computers and household goods, washing of textiles, hairdressing and other beauty treatments, etc. Another large segment of youth is employed in the wholesale and retail trade, and repair of motor vehicles and motorcycles.

Based on the statistical information, only 6.7% of employed youth work in arts, entertainment and recreation. However, it is important to note that more youth are employed in the creative industries than what is provided by official statistics of the Labour Force Survey report. The definition of creative industries following the UNCTAD classification model applied in this roadmap covers a broad range of industries such as new media, TV and radio and advertising. Indeed, subsectors of the creative industries are scattered across many other sectors. For examples, manufacturing includes fashion design goods, which is also part of the creative industries; the same applies to architecture, which falls under construction, or new media and software design, which are part of information and communication technologies (ICT), but could also be integrated within the scope of creative industries. Considerable numbers of youth are employed in these sectors in The Gambia and they are not included in the 6.7% indicated above.

Additionally, a substantive proportion of youth is involved in the informal creative business activities. Since they are not officially registered, informal employment cannot be captured in the official statistics. Therefore, the number of youth involved in the other subsectors of the creative industries is considered to be significant, but it is challenging to estimate the exact figure.

Figure 8: Employed youth by industry and gender (2018) (percentage)



Source: Gambia Labour Force Survey, 2018.

*According to the official statistical data in The Gambia Labour Force Survey 2018, the sector comprising arts, entertainment and recreation represents only 6.7% of employed youth. Detailed information with the exact number of youth employed in the creative industries is unfortunately not available. Presumably, higher number of youth are employed in the creative industries; however, it is not estimated due to several limitations. A high level of informality and the cross-sectoral nature of the sector does not allow creative industries to be properly captured in the estimates. In order to address current employment gaps in the industry, there is a need to measure the number of youth employed in the creative industries, identify labour market demand and define relevance of TVET courses to the market requirements.*



Source: Yusgeek studio

## SKILLS GAP ANALYSIS

MSMEs in the creative industries in The Gambia face a challenge in skills gaps in the labour market that affects the production process. Human resources competencies in the creative industries vary according to the different subsectors and occupations; however, there are some similar gaps across all sectors as identified through desk research and industry stakeholders' consultations.

The most crucial challenge identified is the lack of creativity and innovation across all segments of the industry. There is a limited number of artisans who innovate and create original productions. Willing to earn income quickly, artisans lack a creative mindset and, instead of innovating and being creative, they reproduce already existing crafts with imported materials; ultimately, production lacks appropriate quality and originality, becoming a constraint to be competitive in the market.

The limited managerial and business development skills is another issue that is common to all subsectors. There is a lack of managerial competencies to run profit-oriented companies with clear business objectives, equipped with industry knowledge and capacities to recruit adequate candidates. Private companies tend to have short-term visions only oriented on the quick wins. Managers lack planning and business strategy skills. Furthermore, creative actors try to manage their business activities themselves and face challenges selling their creations, since they do not possess relevant marketing competencies.

Similarly, there are also skill deficits in the management of the production process and critical skills gaps in specific technical skills, such as:

- In media, starting from content creation to video production and editing;
- In cultural heritage, event management skills are required in addition to stage set-up, sound and engineering;
- For the music industry, skills to produce quality content is lacking;
- Other segments in design, creative services (design, advertisement and architecture) and digital media face a serious problem with the absence of skills in advanced design and creative thinking;
- Fashion also faces difficulties to comply with quality requirements to meet international standards due to the gap in technical knowledge and quality management skills.

Up-to-date equipment and recent technological development are not applied in the production process due the absence of relevant production planning and light engineering skills. In cultural heritage, for example, there is a challenge to integrate and diversify from traditional to digital marketing and use social media as a marketing and branding tool. Moreover, traditional promotional marketing is only practised by large companies and most entrepreneurs do not use niche marketing to efficiently target their consumers in order to generate more traffic to their shops.

## MOST-NEEDED OCCUPATIONS

Stakeholders' consultations and research has identified the most-needed occupations in the creative industries.

**Table 8: Most-needed occupations in creative industries**

Creative industries	Category	Most-needed occupations	Degree of opportunities
Heritage	Event management	<ul style="list-style-type: none"> <li>Event managers and event planners</li> </ul>	Highly needed, with significant job opportunities
	Cultural site management and technical support	<ul style="list-style-type: none"> <li>Conservators</li> <li>Curators</li> </ul>	Needed, but limited number of job opportunities
	Cultural heritage	<ul style="list-style-type: none"> <li>Cultural site managers</li> <li>Archaeologists</li> <li>Community based tour guide and naturalist guide</li> </ul>	Needed, but limited number of job opportunities
Arts	Performing arts	<ul style="list-style-type: none"> <li>Coordinator in performing arts</li> <li>Teaching artist and artist educators</li> <li>Production designers</li> <li>Set decorators</li> </ul>	Highly needed, with significant job opportunities
	Visual arts		
Media	Publishing	<ul style="list-style-type: none"> <li>Content creators</li> <li>Professional writers</li> <li>Editors</li> </ul>	Needed, but limited number of job opportunities
	Multimedia and broadcasting	<ul style="list-style-type: none"> <li>Presenters</li> <li>Reporters</li> <li>Social media influencers</li> <li>Video and audio technicians</li> </ul>	Highly needed, with significant job opportunities
Functional creations	Design	<ul style="list-style-type: none"> <li>Graphic designers</li> <li>Architects</li> </ul>	Highly needed, with significant job opportunities
	Advertising	<ul style="list-style-type: none"> <li>Advertising marketers</li> </ul>	Needed, but limited number of job opportunities
	Digital technology	<ul style="list-style-type: none"> <li>Digital designers</li> <li>Digital creative content producer</li> <li>Software developers</li> </ul>	Highly needed, with significant job opportunities
	Fashion	<ul style="list-style-type: none"> <li>Fashion designers for boutiques</li> <li>Fashion agents</li> <li>Fashion journalists</li> <li>Models</li> <li>Hairstylists</li> </ul>	Needed, but limited number of job opportunities

## TVET MAPPING AND PERFORMANCE

The skills deficit in the creative industries is among the main barriers for SMEs to become sustainable businesses and for youth to access qualified employment or create their own enterprises. Training programmes that align the skills taught by education institutions with the skills needs of SMEs and economic opportunities in creative industries can help young people find jobs. Thus, it is important to assess the capacities of the local training institutions, which should be in a position to adequately fulfil these knowledge and technical gaps.

The first observation is that the degree delivered by the institutions is mostly at the certificate level. Only a few TVETs operating in the creative industries offer courses that are at

the diploma level or above. This also explains the insufficient technical knowledge in creative industries in general and the absence of opportunities for students to achieve a higher-level diploma, leading to a lack of interest and motivation of the youth to engage in the sector.

Secondly, there is an unequal distribution of courses within the different creative industries' subsectors. Table 9 lists the accredited TVET institutions providing courses in the creative industries and the type of courses offered. The majority of TVETs (46%; 13 out of 28 listed) focus on tailoring and hairdressing, which provide opportunities to move into creative sectors such as fashion or stylist in performance arts. However, the main objectives of these training centres is to develop basic technical skills and only one school focuses on fashion.

Thirdly, it is important to highlight the absence of one national cultural training centre given the economic importance of the craft and performance arts in The Gambian creative industry. Only two private training institutions provide courses: The Gambia Home Economics Skills Centre and The Gambia Academy of Music and Culture. Mastercraft persons play an important role in developing the skills of their young

apprentices and compensate for the absence of training institutions in crafts. However, the apprenticeships are not carried out under a formal educational framework with an accredited training centre to monitor, evaluate and train the apprentices on soft skills such as business management, accounting, production or product design.

**Table 9: List of TVET institutions in the creative industries**

Creative industries categories	Subsectors	TVET Institution	Location	Courses
HERITAGE	Traditional cultural expressions	Gambia Home Economics Skills Centre	Kanifing	Craft making
		Taku Legaye Skills Centre	Kanifing	Tourism; IT user skills
		Institute of Travel and Tourism of The Gambia	Kanifing	Travel & Tourism
ARTS	Visual arts	Fajara Skills Development Centre	Kanifing	Fine art; cookery; hairdressing; fashion design
		President International Award Scheme	Bakau	Home economics; garments
	Performing arts	* <sup>28</sup> The Gambia Academy of Music and Culture	Kanifing	Music; dance; multimedia
		Fly Fusion Dance Academy	Kanifing	Dance
MEDIA	Journalism and printed media	*University of The Gambia	Kanifing	Journalism and digital media
		Media Academy for Journalism and Communication	Kanifing	Journalism; communication
		Insight Training	Westfield	Journalism; business; communication; IT; electronics
	ICT and new media	Gambia Telecommunications and Multimedia Institute (GTMI)	Kanifing	IT user skills
		African Information Technology Holdings Ltd	Brikama	ICT; business management
		Presentation Girls' Vocational School	Banjul	New media
		The Technology and Information Professional Institute	Kanifing	ICT; operating system; network
FUNCTIONAL CREATIONS	Fashion	*Ida's Ideas Tailoring and Hair Dressing Salon	Banjul	Fashion design
	Tailoring	*Bakoteh Skills Centre	Kanifing	Weaving; tailoring
		Club Foire Skills Training Centre	Kanifing	Tailoring
		John Pickering Skills Training Centre	Brikama	Tailoring
		Malick Mendy Tailoring Skills Centre	Kanifing	Tailoring
		Matrix Training Institute	Kanifing	Tailoring
		Gaye Njorro Hair Plus	Brikama	Skills; hair; design; arts; make-up
	Hairdressing and beauty service provision	Future in Salikenni Computer Training Centre	Kerewan	IT training; hairdressing; fashion design
		Glory Computer & Hair Design Training Institute	Brikama	Hairdressing
		SASS Cosmetology and Skills Academy	Kanifing	Hairdressing; make-up
		Vicky's Training and Skills Center	Kanifing	Hairdressing
		YMCA Vocational Training Centre	Kanifing	Computer literacy; catering; hairdressing (practical)
		Zainab Salon and Skills Training	Kanifing	Hairdressing; cosmetology

28.– \* Source: National Accreditation and Quality Assurance Authority (NAQAA) list of training institutions.

As noted in the previous chapter, media is one of the sub-sectors in The Gambia showing the strongest growth in job opportunities for the youth. Unfortunately, there are only two places to obtain training: Media Academy for Journalism and Communication (MAJaC) and the University of The Gambia. MAJaC, established in 2013, focuses solely on media. It is a non-profit institution currently providing subvented tuition courses. There are four accredited courses that provide foundation, certificate, diploma and advance diploma after completion of the studies and that last for a period of 4, 6, 9 and 12 months respectively. All students under the certificate and advance diploma level go for three months' internship; however, the number of the students is not high, as the institution can only accommodate 120 students due to lack of space. Even though there are fully equipped radio and TV news studios, a computer lab and cameras, there is a need for more equipment such as still cameras, video cameras, sound recorders and radio transmitters, which are essential for the learning process. Assessment of MAJaC's curricula illustrates that there is a limited coverage of the media sub-sector under creative industries in the offered courses. Publishing and printed media are scarcely covered while digital media, which is getting increased importance on the market demand, is not included at all.

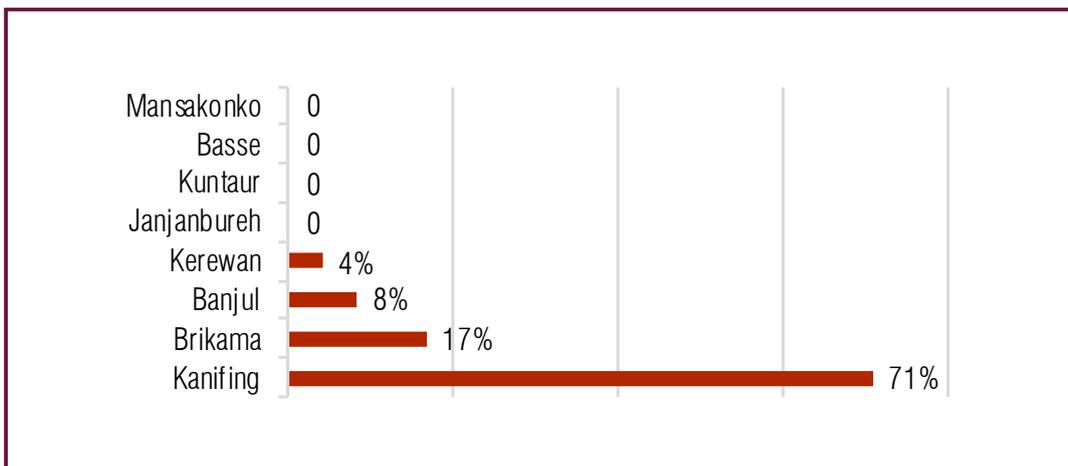
There is a wide offering in ICT-related subject matter within Gambian TVET institutions compared to the size of the sector. Given the appeal among youth, especially in rural areas, where computer literacy is extremely low, TVET offerings in ICT-related courses, especially for basic ICT skills or well advanced, have experienced substantial growth in recent years. Only a few accredited TVETs provide advanced training in programming or database management. Specific topics like graphic design or multimedia production are in high demand, but with a very limited offering.

## TVET performance

The following section presents the major findings of the TVET survey conducted by ITC.<sup>29</sup> The assessment below only covers institutions that offer courses in the creative industries.

Firstly, TVET institutions are predominantly concentrated in Kanifing and Brikama, with an absence of training providers in rural areas. Figure 9 illustrates the distribution and youth access to TVET institutions. There are almost no courses offered in districts upriver preventing rural youth to consider the creative industries as a possible profession unless they move to the West Coast.

**Figure 9: Geographical distribution of TVET in creative industries**



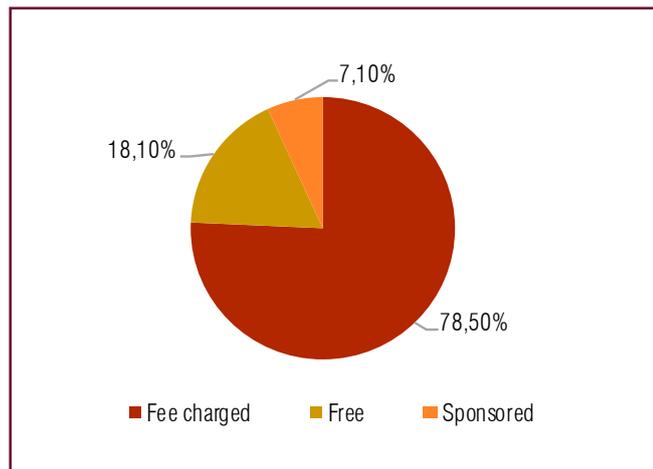
Source: ITC TVET mapping 2017–2019.

The majority of training institutions are privately owned and finance their activities through tuition fees paid by students. Maximum average yearly fees charged by the institutions is 15,000 Gambian dalasi (D15,000) and the minimum is 1,000 dalasi (D1,000). Figure 10 illustrates that 78.50% of the TVETs charge tuitions fees, which is also a potential financial barrier for youth to access formal education in the creative industries.

29.– Two successive surveys conducted by ITC in 2017 and 2019 identified and assessed 65 TVET institutions in The Gambia. The analysis illustrates the survey results of TVET institutions offering specific courses in the creative industries subsectors (International Trade Centre, 2017 and 2019 TVET surveys).

Another challenge identified by the survey is connected to the geographical distribution of TVET institutions. A large number of them are located in the regions of Kanifing and Brikama, which creates a barrier for rural youth in upriver regions to access formal education in the creative industries.

Figure 10: TVET admission fees in the creative industries

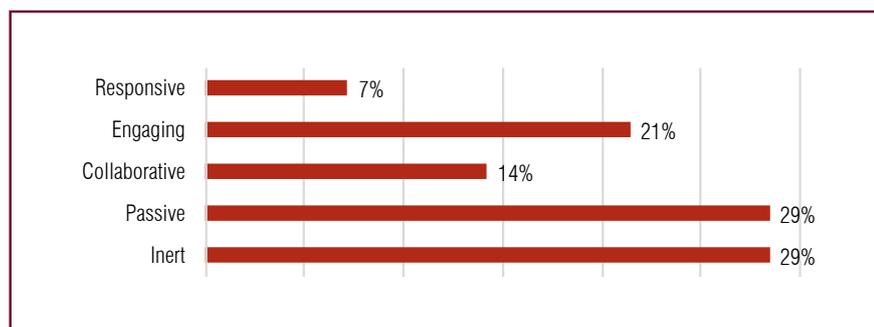


Source: ITC TVET mapping 2017–2019.

Another important finding of the survey is that TVET management is too passive and lacks necessary contemporary management skills caused by insufficient staff capacity building, which leads to low-quality education programmes. Indeed, 58% of TVET institutions (Figure 11) assess their own governance as “inert” or “passive” – to manage contemporary TVET. This means that the top management lacks the required skills and knowledge to swiftly adapt their training programmes so the skills taught are aligned with the skills needed by the SMEs in the sector.

In most cases, capacity building is not provided to staff so they can improve their managerial and teaching skills. In addition, modern and relevant equipment for courses is also missing. Consequently, education programmes do not cater for the needs of the private sector and do not provide quality education services. Approximately 64% of TVET in the creative industries have a quality assurance system in place; however, as assessed by NAQAA, the majority of them have only satisfactory results.

Figure 11: Assessment of management’s skills and knowledge to manage contemporary TVET



**Note:**

- **Inert:** Management have not received training on contemporary TVET institutional management skills.
- **Passive:** Management have received some training on managing a TVET institution from the government authority.
- **Emerging:** Management have received some training on managing a TVET institution from the government authority plus further training on board management.
- **Collaborative:** Management (principal and board) have received training in managing a TVET institution, and managing stakeholders and partnerships.
- **Responsive:** Management have received training in managing a contemporary TVET institution.

Source: ITC TVET mapping 2017–2019.

TVET institutions in the creative industries have also expressed their recommendations on the type of support they require. The most reported needs are connected to staff capacity building, equipment and financial support, including providing scholarships for students who cannot afford to enrol. Training institutions also acknowledged NAQAA's role in ensuring quality standards and see it as a body that is able to strengthen institutional performance.



Source: Yusgeek Studio

*The training programme offering in the creative industries is very limited and does not cover the needs of new emerging subsectors, especially in multimedia and design. The existing training programmes mostly focus on tailoring and hairdressing. It is important to highlight the absence of a specific training centre focusing on arts and heritage given the economic importance of the sector and the number of jobs linked to the tourism sector. Only one training institution currently covers the multimedia sector despite the tremendous growth of the media industry and a few institutions provide training on new media, software design, content creation, digitalized creative content development and digital marketing.*

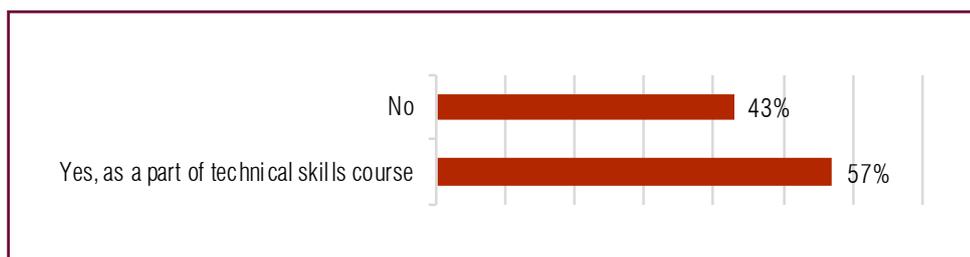
*Additionally, the quality of the training provided does not satisfy the needs of the public or private sector in creative industries and remains a critical challenge for the sector's future development and competitiveness. The TVET mapping has pointed out the need to develop new curricula and build up the technical capacities of the teaching staff to deliver updated and quality courses for students. This issue has also been confirmed by NAQAA.*

## ENTREPRENEURSHIP TRAINING COURSES AND APPRENTICESHIP

It is important to understand the type and quality of entrepreneurship skills programmes provided by the training institutions as young people turn to self-employment after their studies owing to the limits of the job market in the creative industries. The results of the TVET survey demonstrate that only 57% of training institutions provide entrepreneurship training. However, the majority of the training programmes do

not provide enough practical understanding on how to become an entrepreneur. The training is embedded within the rest of the technical programme or is limited to sensitization with specific themes on generating business ideas, market research, developing a business plan or accessing finance. The low quality of entrepreneurship training courses leads to limited capacities of young creators and artists to create and develop their own small viable businesses.

Figure 12: Entrepreneurship skills training courses



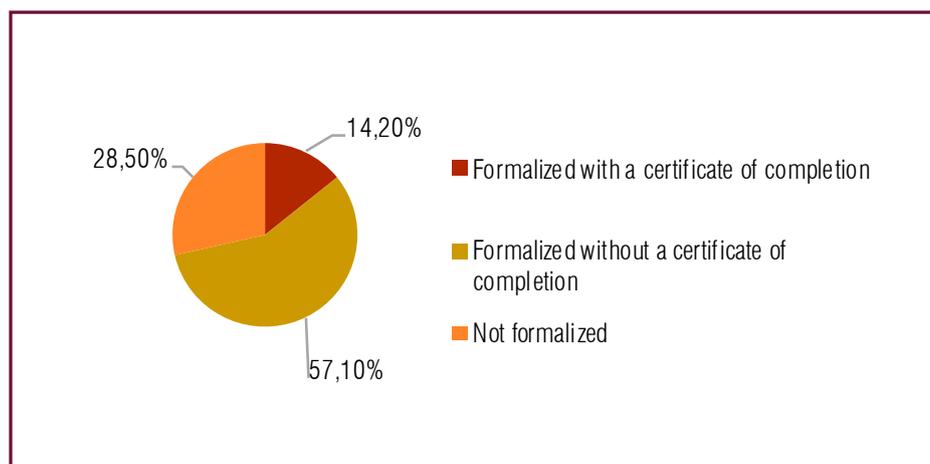
Source: ITC TVET mapping 2017–2019.

## Apprenticeship and internship placement programmes

Training placement constitutes the second half of the technical and vocational skills development model. For this, training institutions need to put in place formalized mechanisms with the private sector so students can easily access an apprentice or internship position. Training institutions in creative industries do offer such schemes; however, the majority

of programmes are not formalized (57%; see Figure 13) and do not deliver a certificate after completion of the apprenticeship or the internship. A high level of informality in the arrangements, with no formal contracts concluded (between the training institutions, the apprentice and master trainer), leads to insufficient quality control and unstructured technical training content. Moreover, private companies can be reluctant to accept and train interns given the economic difficulties of the country related business uncertainties.

Figure 13: Level of formalization of apprenticeships and internships



Source: Data from 2019 ITC survey.

Formalized mechanisms for collaboration between private enterprises and education institutions will help ensure that training leads to employment. Informational and operational linkages between TVET institutions and industry will also facilitate private sector input into the design of market-relevant training for young people.<sup>30</sup> The sectoral,

skills and technological focuses of training programmes can thereby equip graduates with the skills businesses are looking for in their hiring processes.<sup>31</sup> Linking training programmes with on-the-job placement through apprenticeships and internships will also ultimately help to reduce skills mismatches.

*Entrepreneurship training courses among TVET institutions operating in the creative industries need to be reinforced and extended to all training institutions. Creative industries need to equip young artists and creators with entrepreneurial and managerial skills to develop their small viable business ventures. Additionally, TVET assessment has shown that the majority of apprenticeship and internship schemes are not formalized, leading to insufficient quality control and unstructured technical training content.*

*In order to address the skills mismatch in the creative industries, apprenticeship and internship programmes need to be promoted and formalized mechanisms between private enterprises and education institutions need to be established so the graduates are equipped with the skills businesses are looking for in their hiring processes.*

30.– Aid for Trade at a Glance 2019. Chapter 8.

31.– Empowering youth for sustainable trade.

## MAJOR CONSTRAINTS TO SECTOR DEVELOPMENT

Creative industries' growth in The Gambia is affected by numerous factors, most evident of which include:

- i. Weaknesses in the policy environment. Coverage of creative industries by its managing technical agency, NCAC, is still limited, as its main focus is on the fine, performing and literary arts, while other subsectors of the industry such as new media are not supported.

In addition, strategic development policies mainly focus on the creative industries' subsectors that are linked to tourism, such as cultural heritage and festivals, while other subsectors lack financial and institutional support. It is also noteworthy to highlight the main issues related to the lack of intellectual property rights protection and law enforcement.

- ii. Similar to the public sector, there is a lack of cooperation between creative industries institutions and sector associations are rather weak.
- iii. Finally, supply side is constrained by the lack of training and entrepreneurial skills in order to produce adequate creative goods and services in line with the international quality standards. The lack of specialized training institutions in the sector has worsened skills development and led to low standards and quality of products, services and support systems. As a result, exporting creative goods and services to the international markets is limited due to their inability to compete.

Table 6 presents the SWOT analysis of the creative industries in The Gambia. It lists major internal and external factors that affect development of the industries in the country. The table also outlines major strengths and opportunities where creative industries have potential to excel.

Table 10: SWOT analysis

STRENGTHS	WEAKNESSES
<ul style="list-style-type: none"> <li>• Outstanding and unique cultural heritage and traditions</li> <li>• Willingness for change amongst youth and stakeholders</li> <li>• Local specialties and traditions</li> <li>• Developing tourism and ICT sectors</li> <li>• Government support</li> </ul>	<ul style="list-style-type: none"> <li>• Limited quality of creative goods negatively impacting on market access and competitiveness</li> <li>• Limited innovation</li> <li>• Insufficient technical and business development skills</li> <li>• Limited capacities of formal training institutions</li> <li>• Lack of technological support</li> <li>• Unmonitored economic value of creative industries</li> <li>• Lack of investment and appropriate infrastructure</li> </ul>
OPPORTUNITIES	THREATS
<ul style="list-style-type: none"> <li>• Improved access to internet</li> <li>• Culture-based tourism as a government priority</li> <li>• Interest in creative industries among youth</li> <li>• Strong support from the international community</li> </ul>	<ul style="list-style-type: none"> <li>• Intellectual property infringement</li> <li>• Youth migration</li> </ul>



Source: TEDUNGAL



# THE WAY FORWARD

Creative industries in The Gambia have significant potential to support socioeconomic development and create youth employment opportunities. In order to exploit this potential, competitiveness constraints identified in this roadmap need to be addressed and identified job creation opportunities for the youth will be leveraged.

The following is a delineation of the proposed vision and strategic approach in this direction.

## The vision

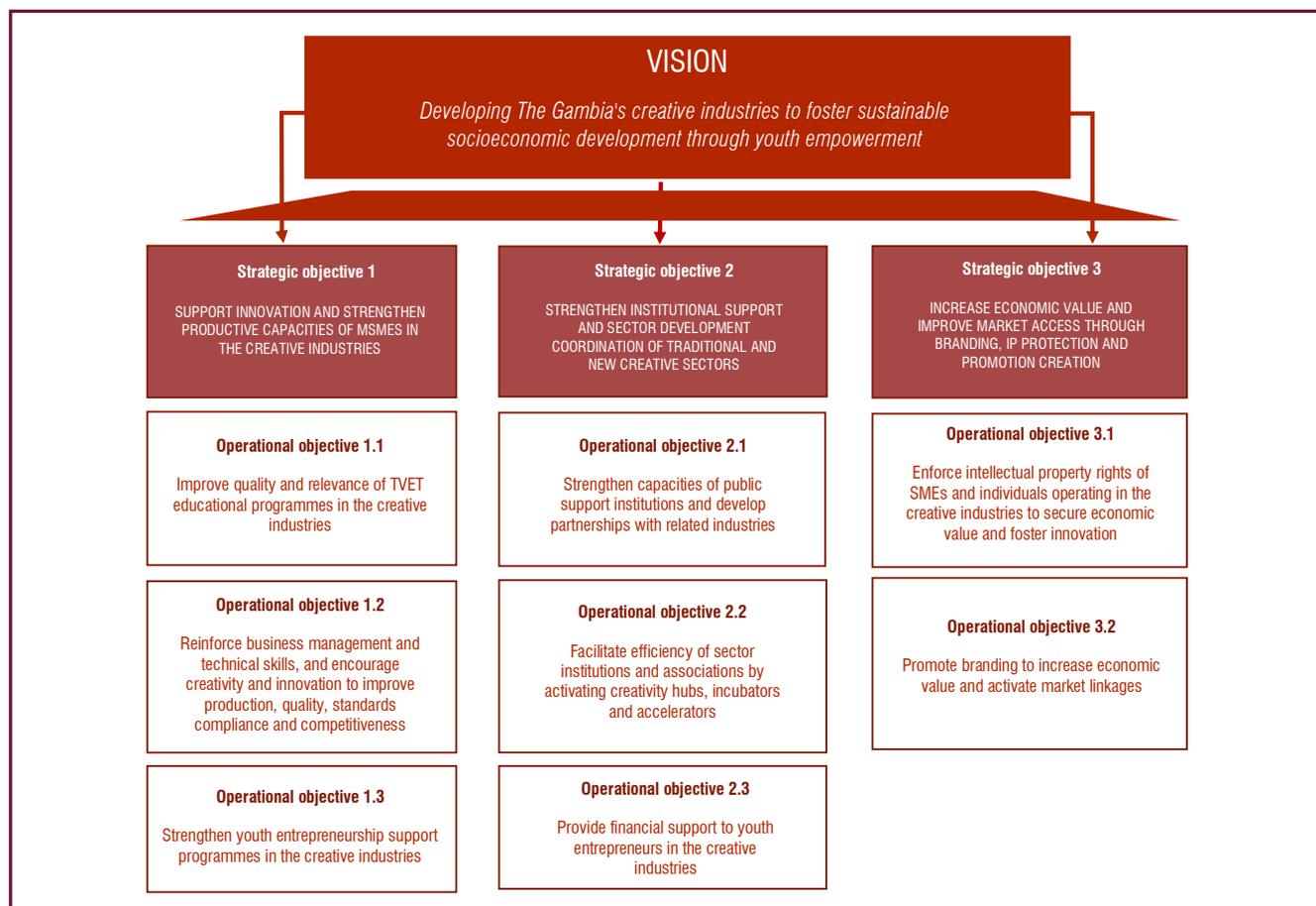
Stakeholders engaged throughout the roadmap design process have agreed on the following vision statement:

“ **Developing The Gambia’s creative industries to foster sustainable socioeconomic development through youth empowerment.** ”

## STRATEGIC OBJECTIVES FOR YOUTH EMPOWERMENT IN CREATIVE INDUSTRIES

This roadmap’s vision is delineated on three strategic objectives built around the key areas where action is required during the next five years. The plan of action (PoA) detailed

on page 57 will respond to this vision by addressing the sector’s constraints while leveraging economic opportunities for the youth in a comprehensive manner.



## KEY SUCCESS FACTORS

The rich cultural heritage of the country and youth creativity provide a good basis to further develop the creative industries in The Gambia. Greater emphasis needs to be put on creativity, collaboration and public institutional support. The sector also requires organizational support in skills development and creation of market linkages. Government needs to enforce the regulation of IP protection so artists can generate revenues from their creations, which is a key factor to stimulate an enabling environment and improve collaboration between artists and business owners in the sector.

Key success factors have been identified and need to be taken into account in the implementation of the roadmap in order to reach its objectives and maximize the positive impact.

- **Political support and leadership:** The government needs to define a set of actions necessary to measure sector economic performance and support formalization of creative activities.
- **Regulatory intellectual property enforcement:** It is important to ensure that there is a suitable regulatory environment for developing creative industries in the country. This means raising awareness about and enforcing copyright laws to encourage creative activities and protect their value.

- **Education and technical skills:** This refers to providing education programmes and training to build capacities and upgrade skills of creative industries professionals. Capacity building is necessary in both technical and creative skills.
- **Financial support:** To ensure that there is sufficient financial support and financing mechanisms to support innovation and entrepreneurship in the creative industries subsectors.
- **Infrastructure for creativity:** In order to improve the creative industries' productive capacities, related infrastructure needs to be improved, such as cultural centres and performance facilities. Moreover, incubators, accelerators and clusters in creativity and innovation need to be developed.
- **Digital technologies:** The government needs to ensure that creative actors and enterprises are provided with access to recent technological improvements. In addition, collaboration between media companies and creative service providers needs to be enhanced.

The following section details creative industries market trends and identifies market opportunities for sector growth in The Gambia to support the sector's development.



Source: GTB

## MARKET TRENDS AND OPPORTUNITIES IN THE CREATIVE INDUSTRIES

This roadmap proposes ways to address the identified constraints and better cover the subsectors of the creative industries that have potential to generate youth employment opportunities. In order to identify employment opportunities, it is important to assess the key market trends and market potential in each subsector of the creative industries around creative tourism, art crafts, digital technologies and online marketing platforms.



Source: ITC

### Cultural tourism to creative tourism

Tourism is an experience industry requiring constant innovation and creativity to meet customer needs and generate new value within a competitive framework. The synergies between tourism and the creative industries offer considerable potential to develop new products, increase attractiveness of the destination, grow demand and improve experience of visitors. In The Gambia, creative industries is highly dependent on traditional tourism to generate revenue and create employment.

Given the positioning of Gambian tourism in the sun and sand destinations within the African region, there is immense need to use its heritage, cultural diversity and adventure trails to shift from standard models of tourism to new forms of recreational and contemporary tourism based on cultural discoveries, nature and creative experiences. This is where creative industries have a significant role to play and add value to tourism through product diversification.



Source: ITC

For instance, it is important to further develop and attract tourists to discover other parts in The Gambia and thus expand the geographical coverage of tourism activities so a larger group of the population can benefit from tourism development. For example strengthening festivals focusing on local traditions, culture and heritage can help movement of tourist groups up-country.

Another trend linked to new ways to promote tourism is connected to the development of new communication technologies through virtual reality and immersive technologies. This offers a wide range of new possibilities to actively engage people remotely in creative cultural experiences. As technology matures, foreign visitors will move from being passive observers of another culture to being able to interact with and virtually experience a new environment and a different culture.

### Increased demand of art crafts

Art crafts is one of the most significant sectors of the creative industries where developing countries have a large share in world exports. Handicraft development creates employment opportunities and thereby contributes to poverty alleviation along with helping in the conservation of national heritage and culture.

Based on its rich cultural heritage, there is potential to develop the crafts segment in The Gambia in connection with tourism. A good example is The Gambia's Good Market, which seeks to create a sustainable tourism product featuring locally made products by young Gambian entrepreneurs in arts and craft, fashion, accessories, health and beauty and agroprocessed food. There is an opportunity to diversify products in the supply side, which currently has limited features, dominated by woodcarvings and tie-dye textiles. Diversification can be reached by adding distinctive features to crafts and creating new products according to their functionality. When it comes to the features, crafts can have traditional value, express cultural heritage and be religiously and socially symbolic. Moreover, these values can be expressed through different forms and patterns.

Value can be added to hand-made textile crafts in The Gambia, as weaving and dyeing are traditional activities, especially in rural areas; product diversification here and application of traditional elements in design can be a point of interest to visitors. Decorative crafts is another segment of products that Gambian crafts have the potential to develop in basketry, toy making and functional creations for home decoration; this will be value addition. Finally, another large segment is fashion crafts, which has shown a growing interest for foreign visitors, but also for Gambian consumers themselves. Jewellery, hats, belts, handbags and other accessories locally designed and produced have become highly competitive on the tourism market.

### Box 1: Woodland workshops

Woodlands workshops are initiated by Guy Mallinson and his team of local woodworkers, basket and cabinet makers and design specialists; the workshops are focused on carving and green woodworking skills and offer fun and creative experiences to the visitors. In addition to the interesting activities guests enjoy locally produced food and natural beauty.

Workshops are well marketed through the internet and attract niche market of visitors who are looking for the creative rural experiences in addition to acquiring new skills. Local businesses such as hotels and restaurants greatly benefit from the increased number of visitors as well.\*

*For more information, please visit <https://woodlandskillscentre.uk/>.*

\*Crafts Council. Brown, J. Making It Local: what does this mean in the context of contemporary craft?  
Available from [https://www.craftscouncil.org.uk/content/files/Crafts\\_Council\\_Local\\_Report\\_Web\\_SinglePages.pdf](https://www.craftscouncil.org.uk/content/files/Crafts_Council_Local_Report_Web_SinglePages.pdf).

## Digital technologies for increasing value of creativity

Recently, the creative industries are being shaped and much influenced by digital technologies. There is a strong connection between different artistic and economically distinct activities within the industries that enables growth and value addition through modern technologies. Digitalization of creative goods production and consumption has a significant potential in The Gambia with the recent improvements in new media.

With the increased availability of internet access and growth in TV, radio and multimedia companies, there is an opportunity for innovation and development of the creative industries priority subsectors, such as functional creations. Technology is a producer of some of the creative services and it leads to innovation through the emergence of many new formats of production and its delivery to the final consumption. Examples are audiovisual files and their production and distribution online. Using computer software to innovate in fashion design, advertising and architecture and

developing new creative experiences in culture and heritage presents high potential for The Gambia. Moreover, technologies can provide new platforms for artists to collaborate in revenue-generating businesses, in addition to distributing and copyrighting creative production such as musical files or visual artworks.

In particular, music and music video production are booming, with the arrivals of new young talents in The Gambia's urban music and modern pop also pushed by the emergence of private radio broadcasters and access to online music platforms.

Another emerging trend is digital marketing, which can bring many benefits. First, it can create opportunities for social media influencers and managers to contribute to promotion of creative industries. At the same time, new media and multimedia as a separate subsector of the creative industries can develop, and empower its actors by providing revenue from advertisements and subscriptions. Increasing global reach of the industry, digital marketing has the potential to strengthen the reputation and image of The Gambia's creative industries abroad.



Source: Yusgeek Studio



Source: ITC

## Digital marketing platform

Digital marketing platforms have the potential to provide multiple opportunities for generating value for creative enterprises in The Gambia.

The platforms can be used as:

- i. A marketplace for creative actors to attract, match and link with those who are interested in the industry products and services;
- ii. An enabler for creative professionals to communicate across sectors, keep evaluating and refining their offer, learn, get feedback and gather evidence that they need to grow;
- iii. A medium between the creative, cultural and tech sectors, as well as stakeholders, policymakers and government. A digital marketing platform can serve as an important communication strategy that will generate more employment opportunities and simultaneously contribute to building market linkages.

### Box 2: Rwandan online music platform

Music online platform Inyarwanda was created in 2008 by local diaspora led by Joseph Masengesho. Initial works took a few years and it was in 2010 when Inyarwanda sold its first advertisement to local telecom MTN Rwanda.

The online platform functions as an intermediary between musicians and global music stores such as iTunes, Spotify and YouTube. The enterprise facilitates the distribution and modernization of Rwandan

music in addition to offering different online services, which includes music/video streaming and publishing.

The platform idea was born within a small team of youth and now the enterprise has more than 15 employees, aiming to explore more business opportunities in the Rwanda audiovisual content promotion.\*

*For more information, please visit <http://music.inyarwanda.com/>.*

\* International Trade Centre. Creative Industries in Rwanda: Digital Paths to Global Markets. 2019.

## LEVERAGING YOUTH EMPLOYMENT OPPORTUNITIES IN THE CREATIVE INDUSTRIES

Creative industries in The Gambia represent an important potential employment market for youth if the appropriate modifications are done to address the current challenges and optimize opportunities.

There are three possibilities for youth to enter the sector workforce:

### Employment with the creative industries' main service providers

Film-and music-producing firms, textile and clothing, publishing institutions, crafts producers and souvenir shops are examples of the creative industry's SMEs where youth can be employed in a wide variety of professional occupations. Employment opportunities for trained and skilled youth as well as unskilled workers can provide interesting as a good entry point for youth to find occupations in the creative sectors.

### Becoming an entrepreneur

Since the creative industries promote innovation and creativity, there is a great opportunity for youth to become entrepreneurs and start a small business, or even without establishing start-ups get involved as self-employed in creative occupations like visual arts, including painting and photography. Design, which is subdivided into different subsectors such as textile and graphic, fashion and jewellery, creative writing and much more, offers various opportunities. There are a lot of sectors and occupations that can provide employment opportunities for youth based on their interests and aspirations.



Source: TEDUNGAL



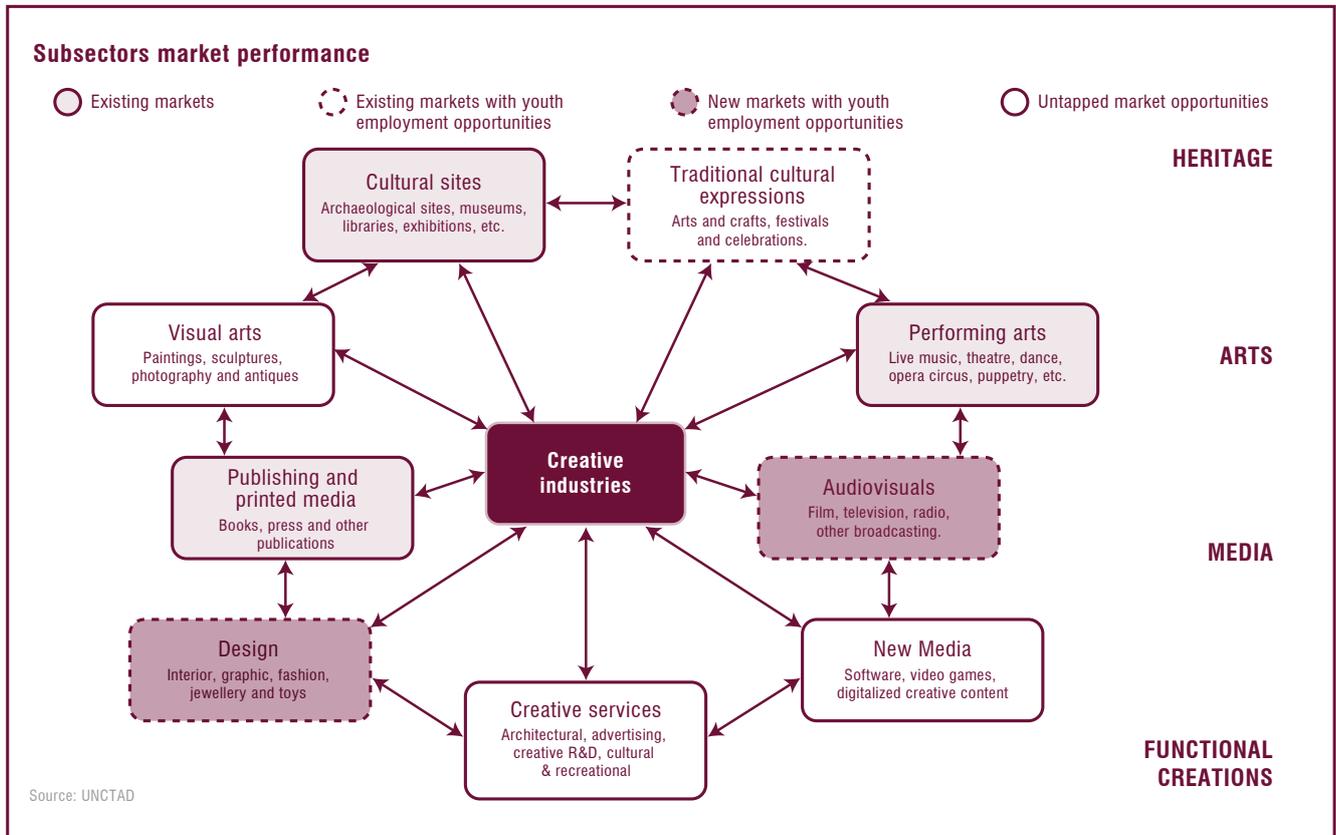
Source: Yusgeek Studio

### Employment with the creative industries' related sectors

Another advantage of the creative industries is that it is closely connected to other income-generating sectors, which also offer a wide range of employment opportunities. The major sectors are connected to tourism and new technologies; both of them add value to the creative industries and create backward and forward linkages. Examples of the occupations can vary from developing a small business in the tourism sector to providing ICT services to the different creative and tourism enterprises.

Figure 14 represents creative industries subsectors in The Gambia and their respective maturity level in terms of market development. A few subsectors closely linked to the tourism industry are already developed and provide the largest share of jobs. This includes cultural sites and traditional cultural expressions. A large range of subsectors are presenting interesting market development opportunities. Creative services and new media hold untapped market opportunities, as confirmed during the assessment carried out during the development of this roadmap. Among those subsectors with market potential, the stakeholders have identified the design and audiovisual subsectors to present high potential for growth and youth employment opportunities. The subsector for traditional cultural expressions also provides high youth employment opportunities in specific segments: innovative crafts linked to home décor and quality entertainment with new festivals.

Figure 14: Youth employment opportunities in the creative industries



Source: ITC assessment using UNCTAD Creative Industries Classification Model.

The following paragraphs summarize youth employment opportunities in the creative industries' priority subsectors, followed by the list of occupations that are needed to further develop the market potential of the subsectors.

The **audiovisual and new media** subsectors in The Gambia are in a position to create youth employment opportunities, as the number of multimedia companies is growing and music video production is gaining popularity. In recent years, Gambian multimedia companies have developed and are now able to script, direct and produce music, commercial and documentary videos. Sector development improvements are a consequence of greater local demand stimulated by ICT. A large number of skilled music content creators, editors, technicians and sound professionals are required to fill the gaps in employment.

The **crafts sector** in The Gambia can be a significant source of income, especially for young females. From a worldwide perspective, this is the only sector of the creative industries where developing countries have a strong participation in world markets. There is a potential for the sector to grow in The Gambia too. Indigenous communities in the country have the potential to produce authentic craft products applying their creative and innovative skills. In order to exploit the

sector's potential, government should identify the sector's needs and support it. Locations and cultural hubs should be created to display and market traditional craft products. These kinds of shops and stands will support sector formalization and create more opportunities for employment directly and indirectly, as, in addition to the shops, small firms can sell traditional food and beverages.

**Festivals** offer significant potential to support economic growth and create employment opportunities for youth. Festivals in The Gambia can generate cultural capital and a strong territorial coverage. As potential significant employers, events hire mainly local, well-trained and educated staff from the younger generation. These jobs can never be outsourced to distant countries: this makes festivals' role even more important as an employment generator at local level. Furthermore, in The Gambia, festivals are able to support growth of tourism through product diversification, destination branding and cultural industry development. If adequately promoted, high media visibility improves national branding and stimulates inbound tourism. Finally, the festival industry in The Gambia can create a significant number of youth employment opportunities by having a multiplier effect on the wider economy in sectors like the media and advertising industries, auto rentals, restaurants and accommodation service providers.

### Box 3: Slam, dance and murals: The Dakar graffiti festival, Festigraff

The Dakar graffiti festival established art culture by using spray paint to create new art murals and graffiti works in the streets of the city. In addition to training young artists and arranging conferences, round tables and community concerts, the festival creates professional networks of artists and connects them to the communities.

'Graffiti in Africa is an engaged art; it raises people's awareness of issues related to health, politics and ecology,' explains the founder of the event, "Docta", a pioneering graffiti artist. The festival, which attracts graffiti artists from all over the world, hosts concerts of rap and slam, film screenings, conferences, expositions and dance performances.

Ati Diallo, born and raised in Dakar, who co-managed this year's festival from seeking sponsorship opportunities to inviting and securing international artists' participation, links the graffiti scene

to youth and development. 'Why Festigraff? Because graffiti plays a role in developing Senegal,' Ati says.

This event, which proves to be most ubiquitous urban art expression, has three main objectives: the sanitation of the city in general and disadvantaged neighbourhoods in particular by cleaning and beautification of usually dirty places, the highlighting of the Senegalese and urban culture, and, most importantly, the messages that promote respect, unity, solidarity and citizen participation.

The event is also beneficial for several economic sectors such as tourism, international transportation, local transport, the hospitality industry and other service industries. In brief, Festigraff is an illustration of the positive impact of international cultural manifestations for socioeconomic development.\*

\* Smart Cities Dive. Okoye, V. "In Dakar, a Graffiti Festival Connects Artists, Cultures, and Ideas". Available from <https://www.smartcitiesdive.com/ex/sustainablecitiescollective/dakar-graffiti-festival-connects-artists-cultures-and-ideas/243591/>.

Irawo Talents. Befoune, A. 25 April 2017. "Graffiti in Senegal, a social and committed art". Available from <https://irawotalents.com/en/graffiti-senegal-art-social-engage/>.

Au Senegal. *Festigraff 2018*. 20–29 April 2018. Available from <https://www.au-senegal.com/festigraff-2018,15334.html?lang=fr>.

Africa Radio. *Senegal: opening of the Festigraff Festival of Urban Cultures*. 12 April 2019. Available from <https://www.africaradio.com/news/senegal-ouverture-du-festigraff-festival-des-cultures-urbaines-148768>.



Source: ITC

**Fashion design** centres in The Gambia can generate employment opportunities for youth. The sector is growing, with an increase in the number of entrepreneurial ventures in the fashion sector, beauty service providers and relevant training institutions. Considering recent growth in the sector, large numbers of youth with talent to innovate and interest to explore market potentials in the fashion industry

can significantly support sector development. In addition to its direct impact of creating jobs, it can also bring some indirect benefits, among which positive spillover impact to tourism industry is noteworthy. If fashion is well promoted, it could be additional value to tourism, increasing visibility for high-profile fashion events, with a large number of readily accessible designers, stylists and models, etc. in the country. Accordingly, enterprises operating in the industry will be supported to grow. Job positions such as beauty services providers, fashion journalists, make-up artists, event planners, stage and lighting professionals and fashion photographers can be opened to employ a considerable number of youth.

*As identified during the stakeholders' consultations, creative actors in The Gambia have to assume the managerial role of their business and handle the technical tasks part of the creative process. There is a lack of business development strategies and technical specialized expertise in the different creative fields; to address this issue and improve quality of creative goods and services, new occupations have to be created and filled by a qualified workforce. The following sections identify different job positions in the creative industries' priority subsectors.*

## Box 4: Nigerian fashion in the spotlight

Historically, fashion has been regarded as minor within the African context and, currently, the continent is considered “fashion’s new frontier”. More and more designers and fashion labels operate successfully in the international market, and within Africa itself locally produced fashion is also rising. Lagos in Nigeria is one of the most prominent fashion centres.

Several years ago, fashion was considered as a sector for the less talented and worthless individuals who needed a trade to earn a living; due to colonialism, there was a mindset among people that what was made in Nigeria was not good. In order to overcome this challenge, a lot of efforts were made by the public and private sectors to bring people to appreciate their cultural heritage and integrate indigenous fabrics and design into fashion collections.

Nigerian women contribute the most to the fashion industry; they redesigned original local fabrics and turned them into contemporary fabrics and clothing rich with colour and style. One of the most important outcomes of the industry in Nigeria is supporting female entrepreneurship and improving their inclusion in the country’s economic development.

Evolution of the Nigerian fashion industry was ongoing until it reached the state when it became interesting to foreign investors,

creating new employment opportunities in the sectors of fashion modelling, clothing styling, fashion photography, make-up artistry, hairstyling, cosmetology and fashion journalism.

The Fashion Designers Association of Nigeria (FADAN) is the recognized body for the fashion design profession and was duly incorporated in 1989 by the then Federal Ministry of Trade and Corporate Affairs. The formidable association of fashion designers now has state chapters all over the country and initiates different activities for empowering women and supporting fashion.

The Nigerian fashion industry has grown from non-existent to one of the most promising economic development sectors in the country while locals have learned how to promote Nigerian products.

The country’s premier fashion event is Lagos Fashion and Design Week, founded in 2011 by Omoyemi Akerele, the director of a fashion business development agency, Style House Files; the event has gained wide international exposure through social media platforms. As a leading fashion event on the African fashion calendar, Lagos Fashion and Design Week supports, strengthens and develops the fashion industry, and provides a physical platform that is gradually repositioning fashion as a useful tool for commerce and creativity in Nigeria.\*

\* Fashion & Styles in African Cities. Case Studies from Douala and Lagos. Available from [https://www.kunstgeschichte.uni-muenchen.de/forschung/fashion-\\_styles/index.html](https://www.kunstgeschichte.uni-muenchen.de/forschung/fashion-_styles/index.html).

The growth of African fashion industry (Lagos fashion and design week as a case study). March 2018. Available from <https://myspice.tv/utibe-ayithe-growth-of-african-fashion-industrylagos-fashion-and-design-week-as-a-case-study/>.

Fashion Designer Association of Nigeria. Available from <https://www.facebook.com/fadannigeria/>.

The booming fashion scene in Nigeria you should know about. Available from <https://www.explore-africa.com/nigeria/nigeria-lagos-fashion-week/>.

African Heritage. Nigerian Fashion: Through the Years. Available from <https://africanheritage.wordpress.com/2007/01/12/nigerian-fashion-through-the-years/>.

Nigeria: How Fashion Has Evolved in Nigeria Since 70’s. Available from <https://allafrica.com/stories/201308260818.html>.

Open Skies magazine. The evolution of Nigerian fashion. Available from <https://openskiemagazine.com/the-evolution-of-nigerian-fashion/>.

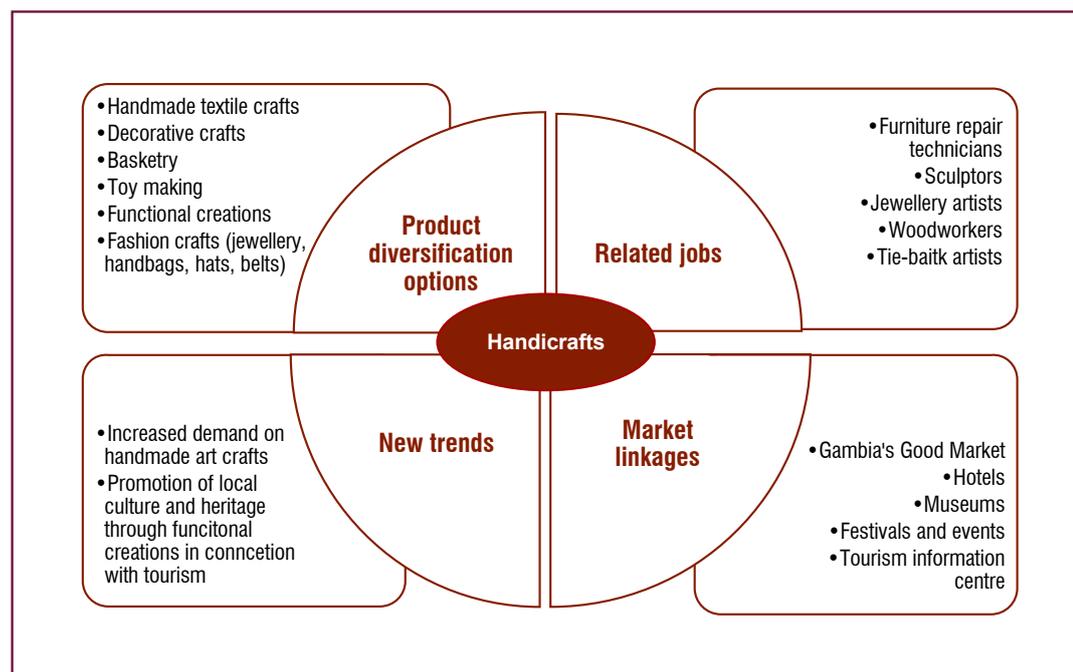
## Handicraft

Handicraft is quite a large segment under the category of heritage and culture that has potential to create occupations in ceramic artistry, tie-batik and furniture repair, etc. Handicraft workers with technical skills in design can produce different items applying both traditional and contemporary methods. Technical expertise is required to create different kinds of crafts made of ceramics, wood or other materials. While some part of craft making remains heavily centred on manual skills and resources, skills related to new technologies (for instance, 3D printing or modelling) are also required to facilitate the design and production of innovative craft articles. In general, work nature of craft production has flexibility, being beneficial for youth and women to be engaged

on a part-time basis. Jobs created are sustainable with the growth of tourism, and the demand on handicrafts is also expected to grow.

Increased demand for handicrafts worldwide proves the high potential of the sector in terms of income generation. Adequately managed handicraft products can be diversified; decorative and fashion handmade crafts and accessories are popular trends on the global markets, especially in connection with tourism. As previously mentioned, share of developing countries in crafts trade is quite high. Considering availability of workforce and the rich cultural heritage that can be applied in crafts production, Gambian-made crafts have a high potential to meet the demand of the regional market and generate income for the communities.

Figure 15: Handicraft employment opportunities



## Festival industry

The festival industry offers a wide variety of job opportunities with a wide set of technical and soft skills. Workers with different skills sets are needed; most youth can start at the bottom in this industry and develop their skills on the job to climb the ladder. Since event planning is a long process, different technical, operational and management profiles are required to organize a professional event, starting from defining the concept to arranging the venue and decorations and closing the event. Event managers are required for the organization and coordination throughout the whole event. Promoters are needed to make sure the event attracts a considerable number of visitors and is well promoted in the media. A technical team is highly valuable due its support in the operation. In addition to the diversity of work nature and the need for a skilful workforce, the festival industry offers incentives to the staff; there is always an opportunity for career development and promotion.

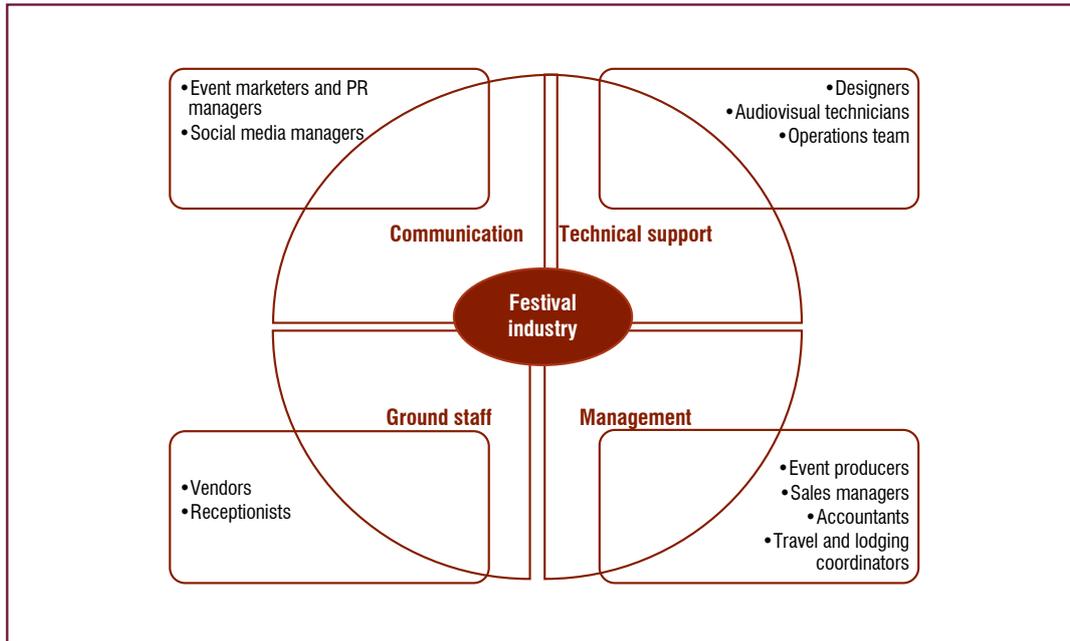
The Gambia festival industry generates a considerable number of jobs if well supported and managed. Expanding the organization of festivals outside the tourist season and developing new festivals for the local communities up-river will provide a more sustainable source of income. Furthermore, there is room to engage local performing artists, musicians, costume designers and make-up artists in the festivals, which creates additional employment opportunities.

Figure 16 lists possible occupations in the festival industry.



Source: ITC, Kankurang Festival

Figure 16: Youth employment opportunities in festival industry



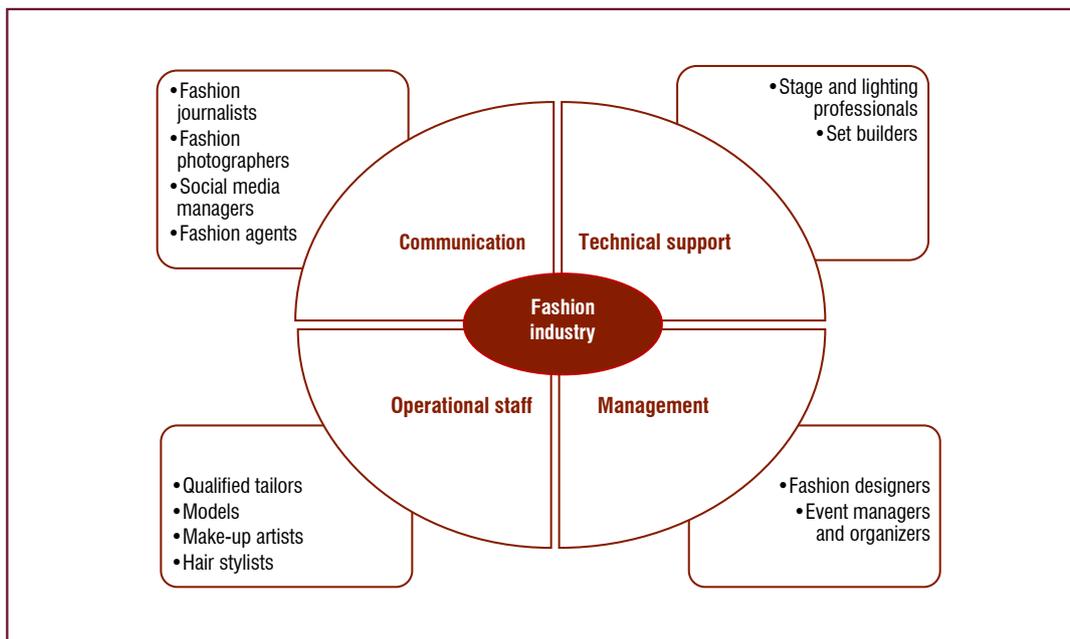
## Fashion industry

Fashion industry provides high potential to create jobs within its own industry in addition to building synergies with other industries and creating more employment opportunities. Design work, creation, tailoring, marketing and promotion – this is just a short list of occupations that can be created through the industry; additionally small scale business operations will be needed to commercialize ready to wear production. Figure 17 lists some of the jobs that can be created under

different categories. Linkages with performing arts, media and film production are important to build as they enlarge scope of fashion industry operations, consume locally produced goods and employ more people.

In The Gambia synergies are evident especially in fashion and festival industries; Fashion Weekend Gambia for example is an event specifically dedicated to fashion promotion; if further supported the event coverage can be expanded, creating need to employ more workforce.

Figure 17: Youth employment opportunities in the fashion industry



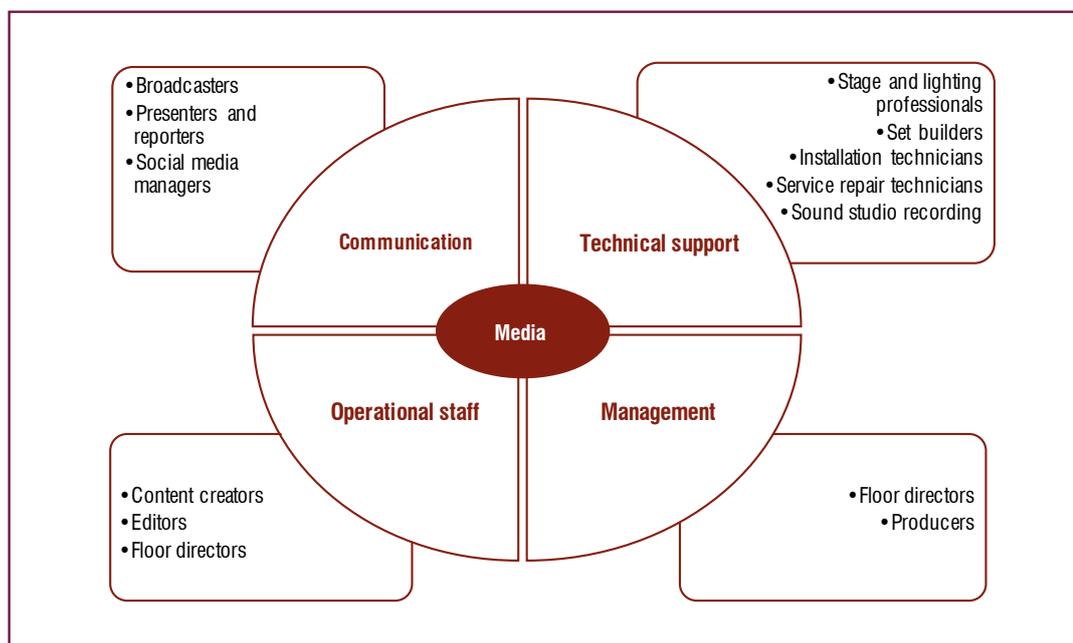
## Media

From television to printed media, including internet and new media, audiovisuals are everywhere, creating employment opportunities for youth empowerment. Job occupations vary and can be adaptable for a wide range of people with different technical and personal skills.

Increased availability of information technologies and internet has led to greater demand for digital content and a workforce able to produce high quality audiovisual product.

With the recent advancements in The Gambia's media sector, there is a potential to create employment opportunities for those who have an interest in creative writing or technical work. There is room to employ producers, researchers, editors and writers in addition to technical staff as lighting professionals, camera operators or broadcasting managers. Marketing specialists and social media influencers are also needed to promote the production and manage public relations. Figure 18 illustrates occupations that can be created and supported under multimedia.

Figure 18: Youth employment opportunities in multimedia



*The creative industries have potential for entrepreneurship promotion, job creation and youth empowerment. However, in order to fully exploit sector potential, human resources with relevant skills are needed to meet the labour market demand.*

## STRENGTHENING TVET

Education and professional training providers within the creative industries in The Gambia are dominated by on-the-job learning that has limited educational support and structure. Although a number of media companies and mastercraft persons are interested in delivering skills training, there is a lack of equipment and formalized courses as well as specialized training institutions, which affect their training performance. Consequently, young apprentices lack the technical skills and innovative mindsets that are demanded by the job market.

Given the above background, the roadmap proposes to strengthen the TVET ecosystem by delivering different types of training involving creative industries professionals and formalizing internship and apprenticeships schemes.

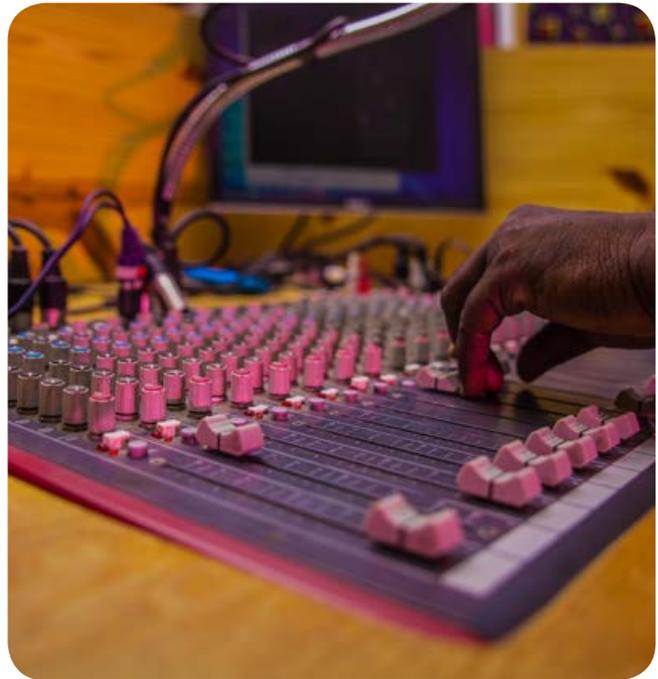
As identified during the stakeholders' consultations and field research, priority technical training areas based on youth aspiration and the potential, both in terms of employment opportunities and market potential, are:

- Event planning and management
- Film and photography
- Graphic design
- Multimedia content creation
- Entrepreneurship in creative industries
- Branding and marketing

The roadmap put forward the following framework for strengthening TVET:

- i. Update curriculum and renew training manual and equipment of training institutions, focusing on creative industries to deliver quality and innovative training programmes;
- ii. Use the expertise of creative professionals and mastercraft persons to organize technical and entrepreneurship workshops, provide on-the-job training and actively participate in the development of new curricula, training content manuals and a structured apprenticeship and job placement model;
- iii. Raise awareness of the public and private sectors in the creative industries about the importance of establishing structured internship and apprenticeship schemes and recognition of prior learning.

Table 11 lists the major activities that need to be implemented to strengthen the TVET ecosystem and Table 12 contains examples of course topics to be developed for creative industries practitioners.



Source: Yusgeek Studio

**Table 11: Activities to strengthen TVET institutions**

Objectives	Activities	Leading institutions	Institutions involved
<b>Curriculum development</b>	<ul style="list-style-type: none"> <li>• Organize workshops for curricula and content development.</li> <li>• Develop technical skills programmes in the selected areas:               <ul style="list-style-type: none"> <li>» Film and photography</li> <li>» Event planning and management</li> <li>» Graphic design</li> <li>» Multimedia</li> </ul> </li> </ul>	TVET institutions in creative industries	NAQAA MoTC and NCAC CI companies Mastercraft persons
<b>Entrepreneurship courses development</b>	<ul style="list-style-type: none"> <li>• Develop specialized courses in entrepreneurship, design thinking and innovation, branding and marketing adapted to creative industries.</li> </ul>	TVET institutions in creative industries	CI companies and Mastercraft persons
<b>Internship, apprenticeship and job placement schemes development</b>	<ul style="list-style-type: none"> <li>• Raising awareness of internships' and apprenticeships' role among public and private creative industries companies.</li> <li>• Deliver hands-on training and subsequently absorb trainees into the job market.</li> <li>• Support formalization and recognition of internships and apprenticeships.</li> </ul>	TVET institutions in creative industries with CI Companies and Mastercraft persons	NAQAA

Source: Authors.

**Table 12: Examples of courses required for creative industries practitioners**

Film	Graphic design	Photography	Sound production
<ul style="list-style-type: none"> <li>• Film terminology</li> <li>• DSLR Cinematography</li> <li>• Film editing</li> <li>• Audio for film and sound production</li> <li>• Production design</li> <li>• Pre-production and visualization</li> <li>• Film production</li> <li>• Screen writing and scriptwriting</li> <li>• Acting for screen</li> </ul>	<ul style="list-style-type: none"> <li>• Adobe Photoshop</li> <li>• Adobe Illustrator</li> <li>• Adobe InDesign</li> <li>• Elements and principles of design</li> <li>• Colour theory</li> <li>• Typography</li> <li>• Illustrated type</li> <li>• Identity design</li> <li>• Layout design</li> </ul>	<ul style="list-style-type: none"> <li>• Camera foundation</li> <li>• Photoshop post-production</li> <li>• Creative lighting</li> <li>• On-location lighting</li> <li>• Studio photography</li> <li>• Architectural photography</li> </ul>	<ul style="list-style-type: none"> <li>• Sound recording basics</li> <li>• Music business</li> <li>• Production software</li> <li>• Music theory</li> <li>• Digital audio technology</li> <li>• Basic keyboard skill</li> </ul>

Source: Training provided by the South African Creative Industries Incubator.

## SUPPORTING SMALL BUSINESS GROWTH AND ENTREPRENEURSHIP

Cultural and creative entrepreneurship in The Gambia needs to be supported by adequate policy framework and cultural centres, hubs and innovation accelerators. A framework must be established to improve the investment climate through appropriate market mechanisms, as well as public–private partnerships. This implies a wider development strategy where the central focus is on supporting the creation and development of local enterprises operating in creative and cultural sectors. In this regard, the roadmap sets a new support programme providing the appropriate type of support according to the maturity level of the business. This entrepreneurship growth model has been tested successfully in The Gambia for the ICT sector in the framework of the Youth Empowerment Project.

### ENTREPRENEURSHIP GROWTH MODEL

An entrepreneurship growth model is proposed to enhance and support the development of MSMEs in the creative industries based on a system of maturity of beneficiary companies. Support under the entrepreneurship framework is based on company maturity level where each category receives different support starting from capacity building to assistance in export facilitation.

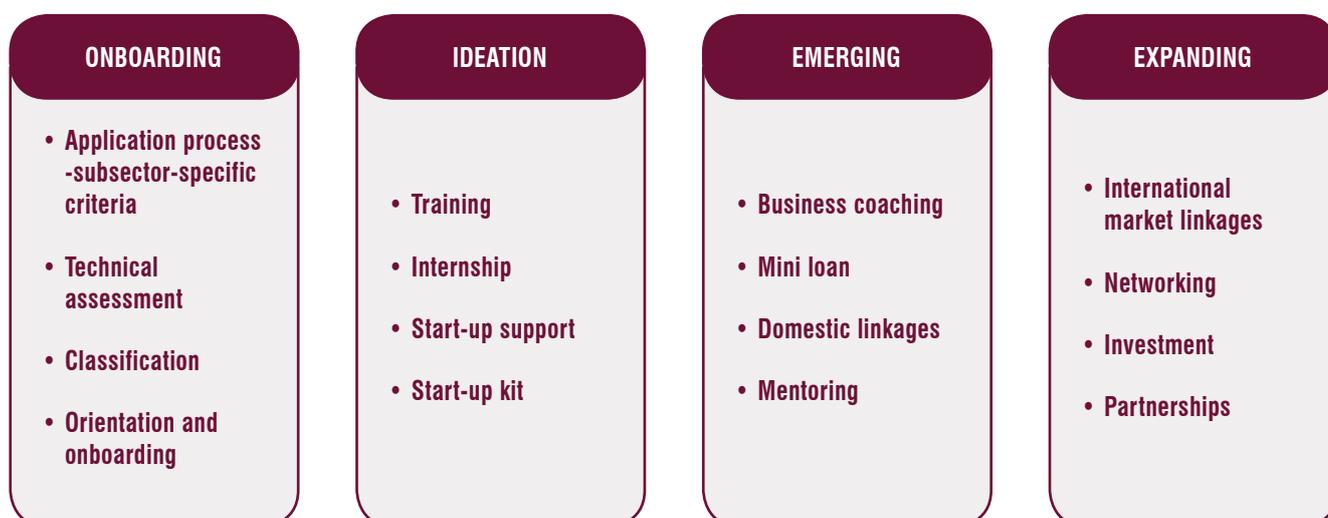
In the framework of the growth model, entrepreneurs are classified under three categories depending on the level of maturity of their business.

**IDEATION:** The focus is on start-up companies in the early stage of conceptualization. Support interventions focus on an entrepreneurship and business skills development programme that encompasses an assessment and selection process, market sensitization workshop, core business skills training and specific skills training. An advanced level of support for potential entrepreneurs in this category includes a start-up kit incorporating an internship programme, business set-up support, seed money and business advice.

**EMERGING:** The targeted beneficiaries under this category are early stage set-up businesses that are making little or no revenue and require business development support to grow domestically. Support focuses on business coaching, mentoring, related training or product development and access to finance.

**EXPANDING:** This category targets small businesses and supports them to expand through the provision of advisory services (business, sector-specific and export-related), and by facilitating partnerships (including investment) and market linkages.

Figure 19: Concept diagram on entrepreneurship growth model



## CREATIVE INDUSTRIES INCUBATOR

Facilities to support innovation and entrepreneurship in creative production are non-existent in The Gambia and impedes young creators to develop their business. The roadmap is geared at establishing a cultural or creative hub to provide a physical space where creative actors can develop their work, collaborate, share information and support creative

production as illustrated in the Nairobi GoDown Arts Centre (see Box 5) or the South African Creative Industries Incubator. The main focus of the incubator is to provide production facilities to support arts incubation and business development. The incubator should be located within an existing training centre where students and entrepreneurs could benefit from affordable access to equipment and facilities.

### Box 5: Nairobi GoDown Arts Centre – from former warehouse to creativity hub

In the late 1990s in Kenya, there were scarce places and exhibition venues for creative production; local artists did not have any creative hub to get together and exchange ideas or share artistic values with the community. Even though there were many attempts to establish an art centre, it was not until 2003 that an art centre finally opened in the former car repair warehouse. The search for space lasted nearly three years, as potential spaces were identified, reviewed and pursued without closure. With the efforts of artists, administration issues were solved and a former warehouse has turned into a modest art centre with limited basic equipment in the beginning, but currently full with all the appropriate facilities for performances, studios, rehearsals and exhibitions.

‘The vision is for the new GoDown Arts Centre to be a vibrant space for culture, and living room for Nairobian, Kenyans and their guests,’ says Ulrika Stenkula, project architect.

The centre provides the first Kenyan multidisciplinary space for arts and hosts organizations representing a variety of art forms and also residence programmes. The GoDown Art Centre brings artists

and audiences together in ways that refresh, challenge and inspire creativity. It is fast becoming a focal point in East Africa for innovation, creativity and performance. Since the GoDown’s inception, it has initiated and hosted many exciting art residencies, workshops, performances, exhibitions and discussion forums.

The centre serves as a place where creative ideas can be generated, mixed and cross-referenced. It also promotes professional development through training workshops that are held throughout the year, while creating an environment for innovation and collaboration between artists. The GoDown also has an exhibition gallery where exhibitions can be shown, and meetings or performances held.

The strength of the GoDown as Kenya’s leading platform for cultural exchange lies in its programming diversity. Core activities of music, dance and arts run alongside major international conferences like the East African Art Summit to local events such as Dunda Mtaani youth festival and Nai Ni Who, and Creative Entrepreneurship and Harvard Copyright education courses. The GoDown is a place for everyone.<sup>1,2</sup>

1.– The GoDown Arts Centre. Available from <https://www.thegodownartscentre.com/>.

2.– The GoDown Arts Centre. Available from <https://whitearkitekter.com/project/godown-arts-centre/>.

## STRENGTHEN SECTOR COORDINATION FOR ACTIVE SUPPORT AND YOUTH REPRESENTATION

The roadmap sets strategic objectives and aims to create youth employment opportunities in the creative industries, supporting the country’s economic development. It is in line with The Gambia’s National Development Plan and strategies with a bearing on youth economic empowerment, including the National Youth Policy, the National Entrepreneurship Policy, and the Youth and Trade Roadmap.

The roadmap is not any specific institution’s responsibility. Various interventions and activities are required in order to complete the objectives. Success will depend on stakeholders’ collaboration and the coordination of support activities between public agencies, training institutions and the private sector.

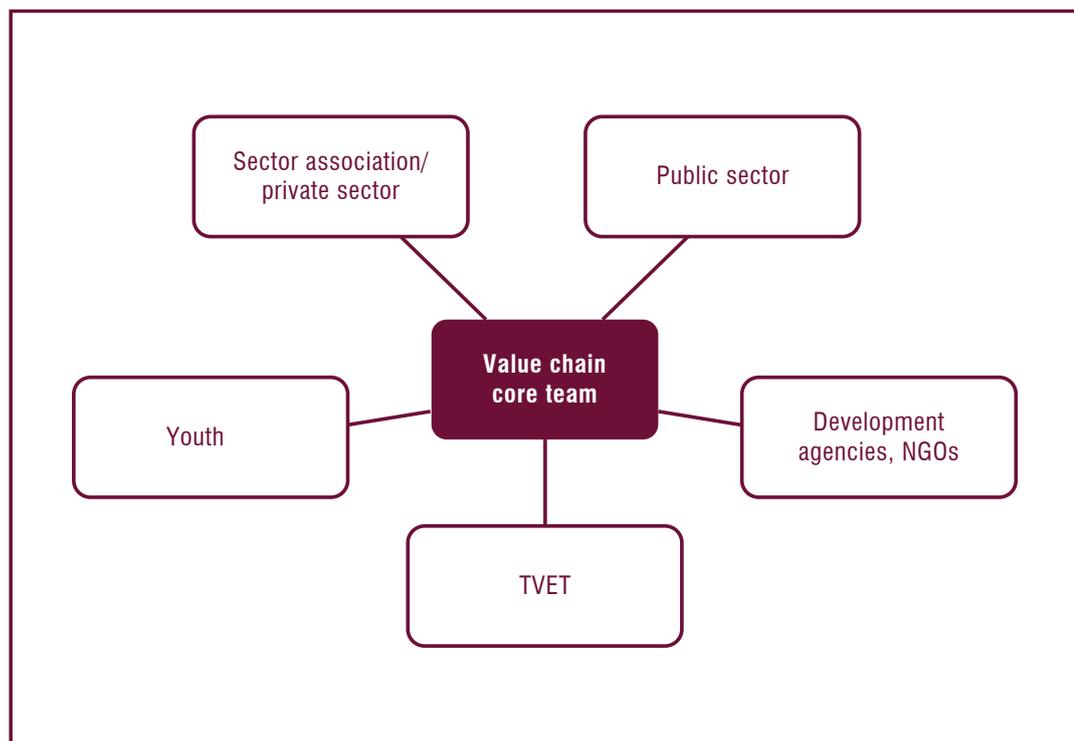
It is recommended that the Ministry of Tourism and Culture establishes an independent sector core team for public–private deliberations that acts in an advisory capacity to the government and the private sector, specifically regarding issues impacting creative industries and the implementation of the plan of action defined in this roadmap.

This sector core team's objectives are:

- To ensure that the interests of sector stakeholders, especially the youth, are represented in the policy alignment, planning and roadmap implementation;
- To act as a consultative and technical advisory body to the Youth and Trade Roadmap steering committee, Ministry of Tourism and Culture, Ministry of Trade, Industry, Regional Integration and Employment, Ministry of Youth and Sports, and other national stakeholders;
- To convey the aspiration and ideas of the youth in the implementation of the roadmap, both in the public and private sectors.

The core team is composed of representatives of the country's youth, public sector, private sector, sector associations, TVET, development agencies, civil society and locally based non-governmental organizations, as described in Figure 20. Public–private partnerships (PPP) have crucial significance in further development of the creative industries. The government needs to ensure that the private sector is represented during sector policy formulation and implementation. Private sector associations can monitor progress, debate policy and provide innovative business development opportunities, which can be completed through the support of government. These forms of partnerships can provide higher return on investment than projects with traditional, all-private or all-government ownership, as the costs and risks are shared and both of the parties do their best for the completion of common objectives. PPPs are an important tool for developing infrastructure, thereby fostering economic development. They can be used to promote creative entrepreneurship in the country and develop and support cultural centres and creative hubs, involving investment, operation and maintenance. PPPs can also add value to human resources development, skills upgrade and provision of practical experience to youth interested in creative and cultural industries. Such partnerships are the way forward to a better future – not only because they yield additional financial resources, but also because work is done directly with the private sector in structuring and developing markets for creative and cultural goods and services.

Figure 20: Creative industries sector core team



# STRATEGIC OBJECTIVES SUMMARY OF THE YOUTH AND TRADE ROADMAP FOR THE CREATIVE INDUSTRIES

## STRATEGIC OBJECTIVE 1: SUPPORT INNOVATION AND STRENGTHEN PRODUCTIVE CAPACITIES OF MSMEs IN THE CREATIVE INDUSTRIES

**Operational objective 1.1:** Improve quality and relevance of TVET educational programmes in the creative industries

**Operational objective 1.2:** Reinforce business management and technical skills, and encourage creativity and innovation to improve production, quality, standards compliance and competitiveness

**Operational objective 1.3:** Strengthen youth entrepreneurship support programmes in the creative industries

## STRATEGIC OBJECTIVE 2: STRENGTHEN INSTITUTIONAL SUPPORT AND SECTOR DEVELOPMENT COORDINATION OF TRADITIONAL AND NEW CREATIVE SECTORS

**Operational objective 2.1:** Strengthen capacities of public support institutions and develop partnerships with related industries

**Operational objective 2.2:** Facilitate efficiency of sector institutions and associations by activating creativity hubs, incubators and accelerators

**Operational objective 2.3:** Provide financial support to youth entrepreneurs in the creative industries

## STRATEGIC OBJECTIVE 3: INCREASE ECONOMIC VALUE AND IMPROVE MARKET ACCESS THROUGH BRANDING, IP PROTECTION AND PROMOTION CREATION

**Operational objective 3.1:** Enforce intellectual property rights of SMEs and individuals operating in the creative industries to secure economic value and foster innovation

**Operational objective 3.2:** Promote branding to increase economic value and activate market linkages



Source: Lena Nian Photography, Fashion Weekend Gambia



Source: TEDUNGAL



# PLAN OF ACTION

Activities	Priority 1 = high 2 = med 3 = low	Starting period					Beneficiaries	Leading institutions	Implementing partners
		2020	2021	2022	2023	2024			
<b>Strategic objective 1. SUPPORT INNOVATION AND STRENGTHEN PRODUCTIVE CAPACITIES OF MSMEs IN THE CREATIVE INDUSTRIES</b>									
Operational objective 1.1 Improve quality and relevance of TVET educational programmes in the creative industries									
1.1.1 Reinforce staff technical and pedagogical skills in specialized training institutions									
<ul style="list-style-type: none"> <li>Conduct staff need assessment within TVET institutions and provide relevant capacity building training to trainers, teachers and coaches.</li> <li>Support capacity development for TVET institutions through partnerships with foreign TVET institutions, specific course support, and professor and exchange visits.</li> </ul>	1	X				MAJaC Institute of Travel and Tourism of The Gambia (ITTOG)	NAQAA; Ministry of Higher Education, Research, Science and Technology (MOHERST)	Foreign partners YEP	
1.1.2 Improve quality and capacities of leading TVET institutions providing training on creative industries									
<ul style="list-style-type: none"> <li>Develop course curriculum in specific areas of film and photography, events planning and management, graphic design, content creation and entrepreneurship.</li> <li>Develop course content manual for each training area of film and photography, events planning and management, graphic design, content creation and entrepreneurship.</li> <li>Develop and equip online TVET libraries with recent publications and access to specialized online resources.</li> <li>Provide the set-up and refurbishment of studios and creative spaces for workshops.</li> <li>Provide equipment to carry out practical courses in creative production.</li> </ul>	1	X	X			MAJaC Institute of Travel and Tourism of The Gambia (ITTOG)	MOHERST NAQAA MoTC	Foreign partners TVET Institutions	
1.1.3 Deliver short-term training programmes to support skills and capacity development for youth, women and MSMEs									
<ul style="list-style-type: none"> <li>Develop short-term training programmes to support skills and capacity development for entrepreneurs, youth and mastercraft persons, SMEs and groups in the selected areas of culture and creativity, creative writing, event planning and management, event technician and engineering (sound, stage and lighting), photography, content creation, design thinking and innovation, branding and marketing, and entrepreneurship.</li> <li>Provide training access and deliver short-term training programmes in up-country regions targeting the following groups: women, entrepreneurs, youth and mastercraft people, and MSMEs to support capacity development, business growth and employment creation.</li> <li>Infuse mastercraft persons and industry professionals in the skills and academic delivery of training to ensure prolific skills and capacity development.</li> <li>Support and implement a formal certification programme for mastercraft persons in creative industries to enable them to become national certified trainers.</li> </ul>	1	X	X	X	X	Youth creative actors SMEs in the creative industries	TVET institutions MOHERST NAQAA	Foreign partners MoTC Mastercraft persons YEP	
1.1.4 Strengthen partnerships between TVET and public and private sectors									
<ul style="list-style-type: none"> <li>Create partnerships and support systems with a cohort of institutions in the public and private sectors to accommodate more students for internship, apprenticeship and job placement to support skills development.</li> <li>Formalize internship and apprenticeship schemes with public and private companies (one of the main targets: multimedia).</li> <li>Recognize students' technical skills acquisition through an assessment and grading system during internships and apprenticeships.</li> </ul>	2	X	X	X	X	Students	TVET institutions MOHERST NAQAA	Private enterprises in creative industries	
<b>Operational objective 1.2 Reinforce business management and technical skills, and encourage creativity and innovation to improve production, quality, standards compliance and competitiveness</b>									
1.2.1 Develop the mindset of youth artists in creativity, collaborative production and design thinking									
<ul style="list-style-type: none"> <li>Develop sensitization programmes and training workshops to encourage creativity, design thinking, trends analysis and innovation.</li> <li>Define target audience and customize programmes and workshops according to the different target groups such as youth artists, creative actors and SMEs in the creative industries.</li> <li>Support study tours and exchange programmes in other countries to support creativity, innovation and business linkages.</li> </ul>	1	X	X	X	X	Youth artists Creative actors SMEs in the creative industries	TVET institutions	Foreign partners NCAC MOHERST	

Activities	Priority 1 = high 2 = med 3 = low	Starting period				Beneficiaries	Leading institutions	Implementing partners
		2020	2021	2022	2023			
<p><b>1.2.2 Strengthen skills in business management, marketing and branding</b></p> <ul style="list-style-type: none"> <li>Develop short-term training programmes and workshops to upgrade business management, marketing and branding skills.</li> <li>Support MSMEs' visibility, market access, market linkages and business development through customized training in branding, digital marketing and design thinking.</li> </ul>	2	X	X	X	X	Creative industries entrepreneurs, producers and associations	TVET institutions	Foreign partners NCAC MOHERST
<p><b>1.2.3 Enhance quality management and production planning skills</b></p> <ul style="list-style-type: none"> <li>Conduct sensitization workshop on quality management and client satisfaction.</li> <li>Carry out training programmes on concept making, production planning and value engineering.</li> </ul>	2	X	X	X	X	Creative industries entrepreneurs	Foreign partners	Foreign partners NCAC MOHERST
<p><b>1.2.4 Develop technical skills in design, audiovisual production, digital technologies, crafts production, tour guiding and performing arts</b></p> <ul style="list-style-type: none"> <li>Develop training programmes to upgrade technical skills in design (fashion and graphic), digital technologies, media production, craft making and tour guiding.</li> <li>Implement arts and craft training programmes along tourism development areas up-country to support employment creation, skills development and market linkages.</li> <li>Implement short-term courses in music management and media production.</li> <li>Deliver courses and hands-on training on journalism and broadcasting (radio and TV) and social media.</li> <li>Implement training in tour guiding for groups, tour operators, youth, museums and guides.</li> <li>Support skills development and employment creation in performing arts (especially dance and culture).</li> </ul>	1	X	X	X	X	Creative industries actors Entrepreneurs	TVET institutions	Foreign partners NCAC MOHERST
<b>Operational objective 1.3 Strengthen youth entrepreneurship support programmes in the creative industries</b>								
<p><b>1.3.1. Support entrepreneurship in the creative industries in urban and rural areas using the Entrepreneurship Growth Model</b></p> <p>Implement Entrepreneurship Growth Model to enhance and support development of MSMEs in the creative industries based on their level of business maturity.</p> <ul style="list-style-type: none"> <li>Develop application, assessment and selection of beneficiaries.</li> <li>Classify beneficiaries according to their level of maturity and onboarding.</li> <li>Provide customized training and coaching support.</li> </ul> <p><i>*Read more: "Entrepreneurship growth model" on page 52</i></p>	1	X	X	X	X	Youth SMEs in creative industries	NCAC MoTC	NCAC MoTC YEP
<p><b>1.3.2 Strengthen national competition for young Gambian creative talent award</b></p> <ul style="list-style-type: none"> <li>Establish a national competition with different categories for young artists in partnership with public and private institutions. Focusing on promotion and visibility, a creative contest acknowledges and rewards artists' creations. The idea is to establish an annual creative contest in The Gambia, covering different categories starting from graphic art to fashion design and photography, including digital art. The contest will act as a forum for creative and cultural education and exchange, aiming to stimulate creativity and reward the best and most innovative creations of the year.</li> </ul>	2	X	X	X	X	Youth SMEs in creative industries	NCAC MoTC GCCl	NCAC GCCl Tekki Fii
<b>STRATEGIC OBJECTIVE 2. STRENGTHEN INSTITUTIONAL SUPPORT AND SECTOR DEVELOPMENT COORDINATION OF TRADITIONAL AND NEW CREATIVE SECTORS</b>								
<b>Operational objective 2.1 Strengthen capacities of public support institutions and develop partnerships with related industries</b>								
<p><b>2.1.1 Enhance support of the creative industries at the institutional level</b></p> <ul style="list-style-type: none"> <li>Organize sensitization seminars for policymakers and public agencies to promote innovative subsectors of the creative industries (especially multimedia) in order to include them in the national strategic development plans.</li> <li>Organize regular public-private meetings for policymakers to have a better understanding of sectoral gaps, performance, potentials and development needs.</li> <li>Assess creative industries' economic contribution to The Gambia's economy and publish a public report.</li> <li>Strengthen cooperation with GIEPA and chambers of commerce to attract investment into the creative industries and better demonstrate investment opportunities in the sector.</li> <li>Include creative industries in trade negotiations in order to consider industries' specific points such as delivery of creative goods and services abroad.</li> </ul>	1	X	X	X	X	Creative actors SMEs in creative industries	MoTC NCAC MOICI	MoTC NCAC SMEs in creative industries

Activities	Priority 1 = high 2 = med 3 = low	Starting period					Beneficiaries	Leading institutions	Implementing partners				
		2020	2021	2022	2023	2024							
		<p><b>2.1.2 Enhance cross-sectoral value chain development between the creative industries, tourism and new technologies</b></p> <ul style="list-style-type: none"> <li>Support partnerships with hospitality and gastronomy service providers and encourage them to use local creative goods and services.</li> <li>Facilitate and foster active participation of local creative actors in the tourism value chain.</li> <li>Support cooperation between ICT service providers and creative actors.</li> <li>Develop a report on creative industries' economic contribution to tourism and culture, with statistical data such as number of visitor arrivals and their spending for key cultural events.</li> <li>Organize cross-sectoral workshop on synergies and potentials of creatives industries support to tourism development.</li> </ul> <p><b>Operational objective 2.2 Facilitate efficiency of sector institutions and associations by activating creativity hubs, incubators and accelerators</b></p>								X	X	X	X
<p><b>2.2.1 Improve support capacities of sector associations and support collaboration</b></p> <ul style="list-style-type: none"> <li>Build capacities of sector associations in management, mobilization and coaching of creative actors.</li> <li>Increase memberships of sector associations through improved support services and clear benefits.</li> </ul> <p><b>2.2.2. Create national cultural centre for skills development, production facilities and distribution of creative content</b></p> <ul style="list-style-type: none"> <li>Support associations' collaboration with national public agencies and international counterparts.</li> <li>Build synergies to facilitate access to finance with financial institutions.</li> <li>Organize workshops to encourage collaboration among sector associations and to support operational capacity development.</li> <li>Encourage joint marketing and communication efforts to form and strengthen market linkages.</li> </ul> <p><b>2.2.3 Establish creativity hubs to support entrepreneurs in the creative industries in urban and rural areas</b></p> <ul style="list-style-type: none"> <li>Activate and support creativity hubs, incubators and accelerators to support business growth, skills development, market linkages and internationalization.</li> <li>Set up multipurpose creativity hubs:</li> <li>For artists and creators to share practices, expose their work and make sales;</li> <li>To provide training facilities and workshop facilities.</li> </ul> <p><b>Operational objective 2.3 Provide financial support to youth entrepreneurs in the creative industries</b></p>					X	X	X	X	X	Creative industries' associations Creative industries' associations SMEs in creative industries Youth entrepreneurs	NCAC MoTC NCAC MoTC NCAC MoTC	NCAC MoTC	
<p><b>2.3.1 Develop funding strategies for youth entrepreneurs in the creative industries</b></p> <ul style="list-style-type: none"> <li>Map and identify existing financing programmes for creative actors.</li> <li>Raise awareness of the economic value of creative industries among banks, other financing institutions and investors.</li> <li>Provide mini grants, mini loans, equity funding and investment forums to assist youth entrepreneurs under the entrepreneurship programme.</li> <li>Review and adjust regulations for fiscal incentives, and reduce and simplify requirements.</li> </ul> <p><b>STRATEGIC OBJECTIVE 3. INCREASE ECONOMIC VALUE AND IMPROVE MARKET ACCESS THROUGH BRANDING, IP PROTECTION AND PROMOTION CREATION</b></p> <p><b>Operational objective 3.1 Enforce intellectual property rights of SMEs and individuals operating in the creative industries to secure economic value and foster innovation</b></p>					X	X	X	X	X	Young entrepreneurs	NCAC MoTC GIEPA MOFEA Private financial institutions	NCAC MoTC GIEPA MOFEA Private financial institutions	NCAC Gambia Collecting Society Copyright Office International IP bodies
<p><b>3.1.1 Raise awareness of intellectual property rights</b></p> <ul style="list-style-type: none"> <li>Organize regular awareness-building trainings on IP rights, its protection and sanctions of violations.</li> <li>Launch communication campaign on TV, radio and social media.</li> </ul>					X	X	X	X	X	Creative actors General public	NCAC Gambia Collecting Society Copyright Office	NCAC Gambia Collecting Society Copyright Office	NCAC Gambia Collecting Society Copyright Office International IP bodies

Activities	Priority 1 = high 2 = med 3 = low	Starting period				Beneficiaries	Leading institutions	Implementing partners
		2020	2021	2022	2023			
<b>3.1.2 Simplify procedures for copyright registration</b> <ul style="list-style-type: none"> <li>Amend the current Copyright Act to enable creative actors to register their work individually and simplify copyright registration procedures for creative actors.</li> <li>Include visual arts, fashion and graphic designers in the copyrights.</li> </ul>	1	X				Creative actors	NCAC Gambia Collecting Society Copyright Office International IP bodies	NCAC Gambia Collecting Society Copyright Office International IP bodies
<b>3.1.3 Strengthen institutional capacities to enforce copyright law</b> <ul style="list-style-type: none"> <li>Strengthen staff capacity of NCAC with specific capacity building activities on intellectual property rights, copyright policies and regulation, and implementation framework.</li> <li>Sensitization and training for enforcement agencies (Customs, Immigration and police) on copyright laws, violations, and techniques such as recognizing originals from copies.</li> <li>Enable Gambia Collecting Society to collect and distribute royalties.</li> <li>Support Gambia Collecting Society and Copyright Office to monitor, track and control IP rights infringement.</li> <li>Enhance regulatory cooperation with international counterparts related to IP protection.</li> </ul>	1	X	X	X		NCAC Gambia Collecting Society Copyright Office	NCAC MoTC	International IP bodies
<b>Operational objective 3.2 Promote branding to increase economic value and activate market linkages</b>								
<b>3.2.1 Create national branding strategy for creative products focusing on quality</b> <ul style="list-style-type: none"> <li>Establish quality standards and guidelines to certify and label creative goods production.</li> <li>Support the development of a national brand: "Gambian Creation".</li> <li>Support the creation of brand identity of The Gambia based on culture, heritage, and creation of content and products.</li> </ul>	1	X	X	X	X	MSMEs Creative actors	MoTC NCAC	MoTC NCAC Subsector associations
<b>3.2.2. Provide capacity development support for MSMEs on online promotion and branding</b> <ul style="list-style-type: none"> <li>Encourage creative industries actors to formalize their business operations.</li> <li>Support creative actors to build and optimize online presence on social media and specialized commerce platform.</li> <li>Provide access to basic resources (internet, electricity and office space, etc.) to creative actors and encourage usage of digital marketing to increase visibility.</li> </ul>	1	X	X	X	X	MSMEs Creative actors	NCAC MoTC	MoTC NCAC Subsector associations
<b>3.2.3 Strengthen market linkages through online marketing and promotional activities in festivals and trade fairs</b> <ul style="list-style-type: none"> <li>Create marketing platform for local creative industries actors to promote their products online.</li> <li>Develop marketing strategy for regional and international markets.</li> <li>Digitalize marketing materials used for national branding.</li> <li>Integrate cultural and creativity elements in local festivals and support their geographical expansion to up-country.</li> <li>Participate in creative and cultural trade fairs and competitions worldwide, such as London International Creative Competition (LICC), China Beijing International Cultural &amp; Creative Industry Expo (ICCE) and others.</li> </ul>	2	X	X	X		MSMEs Creative actors	NCAC MoTC	MoTC NCAC Subsector associations



Source: TEDUNGAL

# ANNEX

## List of participants – creative industries stakeholders' consultations

INSTITUTION	NAME	DESIGNATION
	Amadou Vypa Secka	Artist (recording)
	Barhama Cham	Artist/musician
Africell	Mbye Bittaye	Marketing supplier
Artistik Studio	Neneh Chow	Coordinator
Association of Handicraft producers	Jali Mori Sillah	Self-employed
Association of Handicraft producers	Lamin Suso	President
Association of Small Scale Enterprises in Responsible Tourism (ASSERT)	Ebrima Ceesay	Admin
Association of Small Scale Enterprises in Responsible Tourism (ASSERT)	Momdou Secka	General manager
Better Future Foundation (BFP)	Saihou Njie	Media
Better Future Production (BFP)	Lamin Keita	Media
Black Lynx	Waagan Faye	Representative
Brand Plus	Sally Njie	CEO
Copyright Office	Sanna Jawara	Officer
Directorate of Planning and Programmes, Ministry of Youth and Sports (DOPP)	Jim Lowe	Youth coordinator
Eye Africa TV	Lamin Kanteh	CEO; FRUNDEK
Fajara Skills Development Centre	Jean Able Thomas	CEO
Fashion Weekend Gambia (FWG)	Soma Njie	Fashion; events; tourism
Fashion Weekend Gambia (FWG)	Adi Conteh	Organizer
Fashion Weekend Gambia (FWG)	Lena Grey Johnson	Founder; organizer; photographer
Film producers Association of The Gambia (FPAG)	Franklin Adim	Assistant secretary
Film producers Association of The Gambia (FPAR)	Mam Lisa Camara	Programme manager
Flex Fusion Entertainment	Ndey Fatou Jabang	Representative
Foroyaa	Ndey Sowe	Representative
Gambia Radio & Television Service (GRTS)	Alieu B. Bojang	Journalist
Gambia Radio & Television Service (GRTS)	Aminata E. Sanyang	Journalist
Gambia Radio & Television Service (GRTS)	Ebrima N. Sanneh	Producer
Gambia Radio & Television Service (GRTS)	Fatou E. Muloshi	Anchor; reporter
Gambia Radio & Television Service (GRTS)	Isatou Baldeh	Journalist
Gambia Radio & Television Service (GRTS)	Marry Anne Ndiaye	Senior producer
Gambia Radio & Television Service (GRTS)	Modou Lamin Sanneh	Reporter
Gambia Radio & Television Service (GRTS)	Omar P. Jallow	Reporter
Gambia Union of Theatres (GAMUT)	Dodou Kanyi	Chairman
Gambia Union of Theatres (GAMUT)	Mam Demba	Representative
Gambia Union of Theatres (GAMUT)	Medlou Braima	Secretary
Gambia Women's Chamber of Commerce (GWCC)	Prisalla H.D. Dunn	Member
Gambia Women's Chamber of Commerce (GWCC)	Terrance Williams	Manager
Gambia Wrestling Association (GWA)	Ebrima Suwareh	Treasurer
Gambia Youth Chamber of Commerce (GYCC)	Baboucar Kebbeh	CEO

INSTITUTION	NAME	DESIGNATION
Gambia Youth Chamber of Commerce (GYCC)	Madina Ndow	Admin; finance
Gambia Chamber of Commerce and Industry (GCCl)	Bubacarr Saho	Project manager
Gambia Chamber of Commerce and Industry (GCCl)	Modou Njie	Business development
Gambian Entertainment TV (GETV)	Kumba Jallow	Videographer
Gambian Entertainment TV (GETV)	Muhammed Mbowe	Manager
Gaye Njoro	Fatou Saine Gaye	Executive director
Golden Hands Foundation	Eva Wagner	Senior adviser
Golden Hands Foundation	Kebba Dem	CEO
Institute of Travel and Tourism of The Gambia (ITTOG)	Aminata Bah	Senior tutor
Lena Nian Photography	Lena Nian	Photography; graphics and events
Lingerie enterprise (Kunta Kinteh Cloth)	Beatrice Mboge	CEO
Mbolo Association	Malang Sambou	Chairman
Media Academy for Journalism and Communication (MAJaC)	Demba Kanyi	Director and training
Media Academy for Journalism and Communication (MAJaC)	Sang Mendy	Managing director
Ministry of Communication and Information Infrastructure (MOICI)	Omar Manjang	CEO
Ministry of Trade, Industry, Regional Integration & Employment (MOTIE)	Omar Trawally	Economist
Musicians Union of The Gambia	Gibril Babu Gaye	Artist
Musicians Union of the Gambia	Momodou M. Sarr	Executive manager
Musicians Union of The Gambia	Sheriffo Kanuteh	Musician
National Centre for Arts and Culture (NCAC)	Aboubacarr Dem	Representative
National Centre for Arts and Culture (NCAC)	Aulda Sanyang	Copyright
Paradise FM	Alimatou S. Bajinka	Reporter
Paradise FM	Isatou Lowe	Reporter
Paradise TV Gambia (PTV)	Binta Jallow	Reporter
Paradise TV Gambia (PTV)	Nelson Kajona	Cameraman
STS Pictures	Sheikh Tijan Secka	Proprietor
Tedungal Multimedia	Omar Leigh	Representative
The National Centre for Arts and Culture (NCAC)	Fatima Camara	Copyright
The National Centre for Arts and Culture (NCAC)	Hassoum Ceesay	Director General
The National Centre for Arts and Culture (NCAC)	Jainaba Jah	Representative
The National Centre for Arts and Culture (NCAC)	Matty Jobe	Arts officer
The National Centre for Arts and Culture (NCAC)	Omar Jah	Handicraft
The National Centre for Arts and Culture (NCAC)	Sainey M. Ceesay	Marketing manager
The National Centre for Arts and Culture (NCAC)	Sheikh Omar Jallow	Director
The Point	Fatou B. Cham	Reporter
The Point	Njie Baldeh	Reporter
The Standard	Olimatou Coker	Reporter
The Gambia Ministry of Tourism & Culture (MoTC)	Kawsun Fadera	Representative
Visual Art Association of the Gambia (VAAG)	Momodou Manneh	Representative
Visual Arts Association of the Gambia (VAAG)	Ebrima Sanyang	Painter
Visual Arts Association of the Gambia (VAAG)	Michael Manga	Secretary general
Voice	Yunus S Salieu	Reporter
Writers' Association of The Gambia (WAG)	Dr Chernu O. Barry	President
Writers' Association of The Gambia (WAG)	Modou Lamin Sowe	Representative
Yaws Creations	Awa Conateh	Creative director
Yusgeek studio	Yusupha Sama	CEO



Source: Lena Nian Photography, *Fashion Weekend Gambia*



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