
AN APPRAISAL OF CULTURAL ENTREPRENEURSHIP ON THE GROWTH AND DEVELOPMENT OF THE NIGERIAN ECONOMY

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ABSTRACT: *This study looked at the effect of cultural entrepreneurship on Nigerian growth and development. The concept of 'cultural entrepreneurship' has gained recognition during the last decade. Economic development and continual growth had been an economic challenge that every government in administration always made good attempt to promote but none had successfully brought Nigeria to its promised land. The study adopted survey design method with descriptive method of analysis, while regression method of analysis was used to test the hypothesis. The research emphasized strategies that are applicable to improve the growth and development in the country through cultural entrepreneurship. The findings will help policy makers formulate strategies developed, through which economic challenges such as crime rate, poverty, insurgency, unemployment rate in Nigeria could be reduced. If these solutions are well applied appropriately, would reduce some of these challenges in Nigeria.*

Keywords: *Cultural entrepreneurship, Creative entrepreneurship, Nigeria economy.*

INTRODUCTION

Economic development and continual growth had been an economic challenge that every government in administration always make good attempt to promote but none had successfully brought Nigeria to its promised land. The result from the attempt has either been to minimize corruption or worsen situation with their contribution. However, cultural entrepreneurs who are seen as rescuers are cultural change agents and resourceful visionaries who organize cultural, financial, social and human capital, to generate revenue, livelihood and employment from a cultural activity. Their innovative solutions result in economically sustainable cultural enterprises that enhance livelihoods and create cultural value and wealth for both creative producers and consumers of cultural services and products. Culture is an important part of the entrepreneurial environment.

To encourage more entrepreneurs, a country needs a set of beliefs that make entrepreneurship a valid and respected career choice. Therefore, establishing a business is inherently risky, and countries should not penalize entrepreneurs excessively if they fail. Experienced entrepreneurs who have failed before have been shown to have higher rates of success than first-time entrepreneurs. Hence, the promotion of cultural entrepreneurship practices has empirically proved to contribute to the growth and development of Nigeria. To achieve these, the study examined the effect of cultural entrepreneurship on Nigeria economy

REVIEW OF LITERATURE

Concept of Entrepreneurship

A definition of entrepreneurship has been debated among scholars, researchers, practitioners, and even policy makers since the concept was first established in the early 1970s. Steinfioff and Burgers (1993) view entrepreneurship as the ability to develop a new venture or apply a new approach to an old business. According to Gana (2001), entrepreneurship is the ability to seek investment opportunities and persisting to exploit that opportunity. On the other hand, Anayakoha (2006) sees the entrepreneur as one who chooses or assumes risks, identifies business opportunity, gathers resources, initiates actions and establishes an organization or enterprise to meet such demand or market opportunity. Allawadi (2010) describes the carryout of new combinations as “enterprise” and the individual whose function it is to carry them out as “entrepreneur”. He further tied entrepreneurship to the creation of five basics “new combinations” of introduction of a new product, a new method of production, opening a new market, conquest of new source of supply and creating a new organization.

Stevenson (2002) defines entrepreneurship as the pursuit of opportunity through innovative leverage of resources that for the most part are not controlled internally. Though, the idea that entrepreneurs are innovators is largely acceptable, it may be difficult to apply the same theory to less developed countries (LDCs). Allawadi (2010) argued that LDCs rarely produce brand new products; rather they imitate products and production processes that have been invented elsewhere in developed countries. He refers to this practice as “creative imitation”. Frequently, entrepreneurship is thought to apply only to the management of small businesses such as the roadside furniture maker, cobbler, tyre vulcanizer, hair-dresser, but recent giants like Dell computers and Microsoft have shown how a small business that started small can grow into a conglomerate if given an enabling environment. Drucker (1998) proposes that entrepreneurship is a practice. What this means is that entrepreneurship is not a state of being nor is it characterized by making plans that are not acted upon.

One argument may be that entrepreneurship may not be self-sustaining, nor earn significant revenue but still yet it does play an important role in the growth of a country economy. Regardless of the outcomes, when an individual creates a new organization, he has entered the entrepreneurship paradigm. Some individuals apply the concept of entrepreneurship to the creation of any new business, while others focus on intentions believing that entrepreneurs merely seek to create wealth. This is different from starting a business as a means of “working for oneself” rather than working for others. Others tend to confuse managing a small business with entrepreneurship. Entrepreneurship can also be seen as a process of owning/running a personal business without government interferences. Also,

according to Wikipedia, Entrepreneurship is said to be the process of designing, launching and running a new business. The people who create these businesses are called entrepreneurs.

Entrepreneurship has also been described as the "capacity and willingness to develop, organize and manage a business venture along with any of its risks in order to make a profit". In the 2000s, the definition of "entrepreneurship" expanded to explain how and why some individuals (or teams) identify opportunities, evaluate them as viable and then decide to exploit them, whereas others do not and, in turn, how entrepreneurs use these opportunities to develop new products or services, launch new firms or even new industries and create wealth. Recently, advances stress the fundamentally uncertain nature of the entrepreneurial process, because although opportunities exist their existence cannot be discovered or identified prior to their actualization into profits. What appears as a real opportunity extant might actually be a non-opportunity or one that cannot be actualized by entrepreneurs lacking the necessary business skills, financial or social capital. But Stevenson and Grousbeck (1999) argued that not all small business managers are entrepreneurs because they don't innovate. On the other hand, Stoner et al. (2000) note that the function that is specific to entrepreneurs is the ability to take the factors of production – land, labour and capital - and use them to produce new goods and services. However, they argued that entrepreneurs perceive opportunities that other business executives do not see or care about. Creativity and entrepreneurship promotes the birth of new firms which is critical to economic development efforts. Therefore, a definition which seems to fully capture the true meaning of entrepreneurship is the one provided by Stevenson and Gumperts (2002) as a process in which individuals pursue opportunities, fulfilling needs and wants through innovation together with the attendant risks. Based on the above definitions, it can be concluded that entrepreneurship is the process of carefully determining and analyzing unmet needs through creatively satisfying those needs by bearing the related risks. By combining the above thoughts, it can be argued that entrepreneurs are risk bearers, coordinators, organizers, gap-fillers, leaders and innovators.

An entrepreneur has been defined as, "a person who starts, organizes and manages any enterprise, especially a business, usually with considerable initiative and risk; running a small business with all the risk and reward of any given business process". Entrepreneurs tend to be good at perceiving new business opportunities and they often exhibit positive biases in their perception (i.e., a bias towards finding new possibilities and seeing unmet market needs) and a pro-risk-taking attitude that makes them more likely to exploit the opportunity.

Concept of Cultural Entrepreneurship

The concept of 'cultural entrepreneurship' has gained recognition during the last decade. 38 Different models have been put forward as a means of providing a systematic understanding of the structural characteristics of the Concept of Cultural Entrepreneurship (CCE) and in so doing trying to form a common definition of cultural and creative entrepreneurship. This is a difficult task as it combines terms that are seemingly divergent and poses the challenge of crossing cultural and economic discourse to define a distinct term by taking components from both worlds and understanding the specific support that this entails. Even though the image of artists creating solely for 'art's sake' is changing, there is still a strong divide between cultural and creative aspects on one side and the entrepreneurial aspects on the other.

The motivations of the cultural and creative entrepreneur will likely differ according to the individual and to the CCE sector in which they are operating. The tension between the creator of a cultural work and the entrepreneur, typical of many CCE enterprises, is often reflected in the desire to prioritize the cultural value of the creation with little motivation for generating economic value (creation oriented), while the entrepreneur will prioritize the economic exploitation over its cultural value (growth oriented).

Nigeria as an Economy

Nigeria as a nation has its strength and weakness in terms of national growth and development. In past years, record shows that Nigeria still needs visionary leaders to help its general growth. However, instead of waiting on the invisible miracles the government is aspiring to perform, creativity from the citizen had been a part of surviving factor for the economy.

Following an April 2014 statistical "rebasings" exercise, Nigeria has emerged as Africa's largest economy, with 2015 GDP estimated at \$1.1 trillion (CBN, 2018). Oil has been a dominant source of income and government revenues since the 1970s. Following the 2008-9 global financial crises, the banking sector was effectively recapitalized and regulation enhanced. Nigeria's economic growth over the last five years has been driven by growth in agriculture, telecommunications, and services. Economic diversification and strong growth have not translated into a significant decline in poverty levels, however - over 62% of Nigeria's 170 million people still live in extreme poverty. Despite its strong fundamentals, oil-rich Nigeria has been hobbled by inadequate power supply, lack of infrastructure, delays in the passage of legislative reforms, an inefficient property registration system, restrictive trade policies, an inconsistent regulatory environment, a slow and ineffective judicial system, unreliable dispute resolution mechanisms, insecurity, unemployment and pervasive corruption.

Regulatory constraints and security risks have limited new investment in oil and natural gas, and Nigeria's oil production has contracted every year since 2012. Because of lower oil prices, GDP growth in 2015 fell to around 3%, and government revenues declined, while the nonoil sector also contracted due to economic policy uncertainty (CIA, 2017). President BUHARI, elected in March 2015, has established a cabinet of economic ministers that includes several technocrats, and he has announced plans to increase transparency, diversify the economy away from oil, and improve fiscal management. The government is working to develop stronger public-private partnerships for roads, agriculture, and power. The medium-term outlook for Nigeria is positive, assuming oil output stabilizes and oil prices recover (Ezeani, et. al. 2012).

Cultural and Creative Entrepreneurship

Cultural and creative entrepreneurs have specific characteristics: they operate in difficult market conditions; produce local goods that dispute culture; work with people that are often more content driven than commercially oriented; and usually create very small enterprises that exist on the basis of more permanent networks. Arising from the arts management arena, the examination of cultural entrepreneurship as a distinct approach for deriving economic and societal value has some considerable merit. Cultural entrepreneurship can be defined as: *"the process of integrating two freedoms: artistic freedom as immaterial*

content oriented value, and entrepreneurial freedom as material value, supportive to immaterial (cultural) values” (Xavier, Kelley, Kew, Hwrrington, Vorderwulbecke 2012).

With this foundation in mind, and according to the general societal responsibility of entrepreneurs, cultural entrepreneurship can be described as the concept of running a cultural or creative organization; driven by an explicit strategic cultural mission; taking risks in balancing creative and management values; and contributing to a vital infrastructure in its direct environment.

Most respondents felt that such a distinction was needed to provide specific supportive schemes adapted for the CCI sector, though not everyone agreed: *“Creative entrepreneurship’ is a redundant dimensioning. In the term of Schumpeter, entrepreneurship is always creative. In the CCIs, when we talk about creativity, we speak about the content”*.

Adding the Cultural to Entrepreneurship and its Economy Effect

Having filled in the character of the entrepreneur, we need to consider the consequence of adding culture to its being. Side stepping culture in its anthropological meaning, we take culture to refer to the arts. Whether we need to distinguish high from low art needs to be seen. To make sense of the cultural entrepreneur and to warrant its inclusion as a separate character, we will have to take the peculiarities and particularities of the art worlds into account. They make the cultural entrepreneur a special character, which stands for more than van der Ploeg’s marketer with special sensitivity to artistic products and processes. One problem with van der Ploeg’s characterization is its single-minded focus on the economic transaction. Here you have art, there you have the market so that leaves the cultural entrepreneur with the challenge of going from here to there. The picture does not do justice to the complexities of artistic processes. The art world is not just a matter of demand and supply meeting, or products for sale, and of inputs that produce an output. In the cultural economic perspective that I have expounded elsewhere (Klamer 2002, 2003, 2004), and that relates to the perspective to be found in Throsby & David (2001) and Frey (2009), the following elements are stressed:

- a) The economy is about the realization of values. Economic values stand for the income and other revenues that allow people to realize the important social and cultural values. In case of social values think of relationships, social status, an identity and the like, and cultural values refer to spiritual, esthetic and other values that convey a sense of meaningfulness to life.
- b) Art tends to be realized as a common good, that is, as a good that is shared by a group of people. Realizing the value of art, therefore, requires the inclusion in one conversation or another in which the commonness can come about.
- c) The realization of values takes place in different spheres. Economists tend to focus on the spheres of the market and the government and perceive the realization of values mainly in those domains. Businesses, governments and markets account for the gross national product. Yet, there are two other spheres for the realization of other values, such as social and cultural values.

When I view cultural entrepreneurs from this cultural perspective, I see people who are geared towards the realization of cultural values. Cultural entrepreneurs are cultural because they are about the culture.. Being focused on the (cultural) content, being about the art itself and the creative process is a moral attribute of the cultural entrepreneur. The economics has to be an instrument for them in order to realize cultural values.

Entering into the market, as van der Ploeg advocates artists, art producers and programmers do, involve a risk. It can compromise the cultural entrepreneur when the values of the market crowd out those of the cultural field. To be clear, we are working on a moral picture here and try to figure out what makes a good cultural entrepreneur.

Someone who sees in cultural trade a way of adding profit becomes suspect as culture is his instrument and not his mission. He is rather a businessman. That does not make him a bad character but he is miscast as a cultural entrepreneur. The market will be an instrument for the cultural entrepreneur, but not much more than that. After all, the real challenge for the cultural entrepreneur will be to contribute to the common good that art is. A cultural good or an artistic process has cultural value because it is common property in some sense. A cultural good needs to function in the art conversation in order to qualify as art. People can compose music in their private dwellings, but if nobody else hears it, when nobody else bothers to pay attention to it, the music does not circulate as such. Because of the commonness of art, cultural entrepreneurship has to involve more than marketing skills and sensitivity to the artistic process; it also involves the persuasive power to induce a candidate for art into the appropriate conversation and to realize it as a common good. Filling a theatre with people may do the trick, but if they are not the people involved in the right conversation, the whole exercise is fruitless except for the money it may have generated.

Selling a painting to anyone who is willing at the price is bad entrepreneurship if the objective is to realize the artistic value of that painting. Donating it to a major museum, and persuading the museum director to accept it, may be the best strategy. All these qualities endowed with cultural entrepreneurship have greatly imparted the nation. Is it the music industry, the art, the traditional cloth weaving, cultural innovations, self-creativity and potentials etc. However, cultural entrepreneurs have an objective to get into and contribute to the conversation the growth and development of the country through creativity and creation of job opportunities. In the global market, Nigeria cultural entrepreneurship practices and speaks for itself. More so, the market makes them speak of products, returns on investment, efficiency, and being consumer oriented. The market makes them value the customer, money making, prudence and temperance. This on the positive side has contributed greatly to the development of the economy.

Market values may crowd out cultural values (Xavier et al., 2012). An alternative source is the government. Cultural entrepreneurs may be enterprising in approaching government agencies but more likely they will have to adopt the character of the public administrator to be effective. They also can operate in the third sphere and generate support, organize communities, build partnerships in order to gain the support but also to extend the conversation for their art. The ability to acquire the right finances in a proper way is one of the attributes of a good cultural entrepreneur.

The Characteristics of a Good Cultural Entrepreneur

Accordingly, good cultural entrepreneurs have the following characteristics:

- 1) They are alert to opportunities
- 2) They are creative in terms of the artistic content but also of the way in organizing the conversation and arranging the finances

- 3) Their artistic content is their passion and commitment; everything else, including the economics, is subsidiary
- 4) They are persuasive in the sense that, they are able to convince good artists to work with them, bring about interest in the art, get people involved (e.g. volunteers), and are able to generate the necessary funds, including donations and the like.
- 5) They have vision, courage; hope and faith whether people qualify as cultural entrepreneurs always depend on the circumstances in which they operate (Allawadi, 2009).

Entrepreneurship is a process by which individuals pursue opportunities, fulfilling needs and wants through creativity and innovation, without regard to the resources they currently have. The concepts of risk-taking, innovation and creation of wealth constitute the web around which entrepreneurship have be woven.

The decision to start a venture consists of several steps including the decision to leave a present career or life style, the conviction that the venture is desirable and worthwhile, and the belief that both external and internal factors can make the venture creation possible.

Allawadi (2009) has suggested that there are both “pushing” and “pulling” influences active in the decision to leave a present career: the “push” resulting from dissatisfaction or even layoff, and the “pull” towards entrepreneurship of seeing an unfulfilled need in the market. Any of these factors can function as a source of encouragement for entrepreneurship together with support from government, relations, family or role models. The study of cultural entrepreneurship helps entrepreneurs to better fulfill their personal needs as well as the economic contribution they make. Beyond increasing the national income through job creation, cultural entrepreneurship acts as a positive force in economic growth by serving as a bridge between innovation and the market place. Although cultural entrepreneurs frequently lack both technical and business skills, they nonetheless serve as the major link in the process of innovation, development and economic growth. The literature suggests that success in highly competitive business environment depends on entrepreneurship.

METHODOLOGY

This section describes the focus on research designs, population of study, source of data, measurement of variables, limitation of research design and method of data analysis. Thus, survey method was used and the study has been designed to look at the effect of cultural entrepreneurship on Nigeria growth and development. The approach adopted in the execution of the study was a survey design. The researcher chose survey design as it is one method where a group of people is studied by collecting information from them. More so, this type of design specified how the researcher’s data were collected and analyzed. So, the design was specified to use questionnaire and oral interview. This survey was used by the researcher to source for his primary data.

The universe of this study comprises of all individuals that have idea on cultural entrepreneurship and its traditional heritage in Ebiraland. The study would cover respondents who are aware of the entrepreneurship drive in Ebiraland, which is related to culture, Okene is the local government sampled.

The total population is 500 however, sampled population of the study is 300 male and female entrepreneurs (cultural entrepreneurs) who would be derived by covering Okene in Ebiraland and by distributing questionnaires randomly and also conducting interviews on

relevant agencies who help in training youths on entrepreneurship and skills acquisition for the purpose of improving their economic potentials during the period covered by this study.

SAMPLED POPULATION DISTRIBUTION

S/N	CLASS	NUMBERS OF RESPONDENTS
1	Manufacturers	50
2	Skilled	100
3	Traders/marketers	65
4	Consumers	85

The method of analysis used for this study is the descriptive method of analysis and the regression method of analysis to test the hypothesis. The reason for using descriptive method of analysis is because, the basic feature of the data in the study were easily captured. Hence, quantitative result is given and the purpose for the study is achieved.

DATA ANALYSIS

Table 1: Demographic

TITLE		FREQUENCY	PERCENTAGE (%)
Gender:	Male	198	55
	Female	162	45
Age:	25-29	84	23.6
	30-35	38	10.6
	36-39	143	39.7
	40-45	58	16.1
	46 & above	37	10.3
Educational qualification:	Secondary	27	7.5
	Diploma&A	92	25.6
	Masters	153	42.5
	Others	51	14.1
Year of experience	Up to 1 year	191	53.1
	2-5 years	95	26.4
	6-10 years	51	14.2
	11-20 years	23	6.4

Source: Field Survey (2020)

The table displays the demography information of the respondents that participated in the study. The gathered information includes, gender (male 55%, female 45%), age (25-29years 23.6%, 30-35years 10.6%, 36-39years 39.7%, 40-45years 16.1%, 46years and above 10.3%), educational qualification (secondary 7.5%, diploma 25.6%, masters 42.5%, others 14.1), experience as a cultural entrepreneur (up to 1 year 53.1%, 2-5years 26.4%, 6-10years 14.2%, 11-20years 6.4%). The total number of the respondents that participated in the study was 360. From the report above, both genders of different age and different educational level with

different years of experience which is very importance to retrieving information for this study actively partook in the study. The demography explains this better.

Table 2: Business demography

TITLE		FREQUENCY	PERCENTAGE (%)
Years the business has been in existence	Up to 10 years	241	66.9
	11-50 years	119	33.1
Mode of entry	Family business	97	26.9
	Learnt the skill	263	73.1
How many employees do we have	Less than 100	330	91.7
	101 to 500	27	7.5
	501 to 1000	3	0.8
Size of investment ('000')	Less than 100	98	27.2
	101 to 200	76	21.1
	201 to 500	123	34.2
	501 and above	63	17.5
Monthly income ('000')	1 - 50	53	14.7
	51 - 100	84	23.3
	101 – 250	66	18.3
	251 - 500	84	23.3
	500 and above	73	20.3
Describe the success of your business in the past year	Considerable profit	212	58.9
	Some profit	43	11.9
	Break even	94	26.1
	Made loss	11	3.1

Source: Field Survey (2020)

The table (2) clearly explains the business demography of the study. Items explained are; the existence of the business, the mode of entry, employees' strength, investment size, monthly income and the success of the business during the past year. The existence of the business up to 10 years is 66.9%, 11-50 years is 33.1%. Numbers of employees ranges as follows; less than 100 is 91.7%, 101 to 500 is 7.5%, 501 to 1000 is 0.8%. The size of investment ('000') is retrieved as follows: less than 100 are 27.2%, 101 to 200 are 21.1, 201 to 500 are 34.2 and 501 and above are 17.5%. The monthly incomes ('000') recorded from the respondents are as follows: 1-50 is 14.7%, 51 – 100 is 23.3%, 101 -250 is 18.3%, 251 – 500 is 23.3% while 500 and above is 20.3%. The beautiful report that dispute that cultural entrepreneurship will make impact if well promoted is the description of the respondents' success. 58.9% recorded a considerable profit, 11.9% recorded some profit, 26.1% break even while just 3.1% of the respondents made loss. This shows that 3.1% made loss and we have a success of 96.9%. it's a business worth promoting.

Table 3: Regression

Model summary							
Model	R	R Square	Adjusted R square	Std. Error of the	Change statistic		
					R Square	F Change	DF1

				Estimate	change		
1	.868 ^a	.727	.754	.876.557	.785	58.65	2

The table above displays the regression model summary, which includes the R, R Square, and adjusted R Square, Std. Error of the Estimate, Changed statistics. The R value represents the simple correction and is 0.868 (the **R** column). This indicates a very high degree of correlation. The R² value (the **R** square column) indicates how much the total variation in the dependent variable. In this case, the result is 0.727 which is a 72.7%. This is highly superb and its rear to have this. The R Square change been 78.5% and F change 58.65% with a difference of 2 shows that cultural entrepreneurship has a positive impact on the economy having a high degree of correlation at a superb average result on test.

Table 4: ANOVA

Model		Sum of Square	Df	Mean Square	F	Sig
1.	Regression	441826.43	1	5543343.45	57.737	.000^b
	Residual	183452.24	16	674843.24		
	Total	654567.32	16			

Dependent variable: benefits

Predictors: Cultural Entrepreneur

This table indicates that the regression model predicts the dependent variable significantly well. This is well shown in the regression row and the "Sig" column. In the ANOVA table, the output resulted to having a regression of 42.967 with a residual of .000. This indicates the significance of the regression model that was run. Here $p < 0.05$ which means there is high significant relationship between cultural entrepreneurship and Nigeria economy. This benefit recorded good effect in the life of the youth as its solve the major problem of unemployment.

CONCLUSION

Nobody in the Federal Republic of Nigeria should stand aloof and expect the major pressing issue in the country such as the economic challenges, to go overnight. Discussed were the strategies that are applicable to improve the growth and development in the country through cultural entrepreneur. It is important to know that Nigeria cannot just be perfect overnight but rather will take gradual process to develop and reduce it poverty rate and economic challenges (Hann, 2017). In the introduction of this article, a little overview was made on entrepreneur and cultural entrepreneur. The major contributions of cultural entrepreneur in the country were emphasized in the article. In conclusion, it is believed that there is a correlation between cultural entrepreneurship and the growth of an economy.

The analysis also explains statistically how cultural entrepreneurship will positively affect the youth and the economy as a whole. More also, in this essay, many strategies are developed through which economic challenges such as crime rate, poverty, insurgence, unemployment rate in Nigeria will be reduced. These solutions, when applied appropriately, will go further to reduce some challenges in Nigeria.

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