

## **Incorporating Entrepreneurship as a New Paradigm in Art Pedagogy in Nigerian Tertiary Institution Programs**

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### **Abstract**

*Entrepreneurship education is important to students of tertiary institutions because they are expected to acquire knowledge, skills and attitudes that would enable them become self-reliant and adapt to changing needs of the society due to globalization and integration processes. Education is readily accepted as the instrument that aids societal development in all climes of the world. However the success of the objective of education requires that the people saddled with the responsibility of bringing education to the people must be forthright and loyal. The Nigerian education is riddled with all sorts of myriads of problem which has led to the downfall of the quality of education being delivered in the country. To ameliorate this problem entrepreneurship education is being proffered and Art pedagogy will do better to incorporate this advantage into its paradigms. This study sought to find out the best modality to adopt to incorporate entrepreneurship as a paradigm into the teaching and learning of Art Pedagogy. Literature review was done using available online materials and several libraries were consulted. It was found among others that the Nigerian education is suffering from poor funding and thus poor educational*

*infrastructures, inadequate classrooms, teaching aids (projectors, Computers, Laboratories and libraries), paucity of quality teachers and poor / polluted learning environment. The developments of entrepreneurial skills in Art Pedagogy is considered an avenue to increase the supply of future entrepreneurs in Nigeria so as to alleviate poverty, reduce unemployment, establish new enterprises and reduce the possible failure rate of existing businesses. All of these are key instrument for entrepreneurship education to take place adequately. It is recommended that Government need to encourage entrepreneurship education by improving and making available an enabling environment because what is needed in the country today are improving the skills and knowledge of entrepreneurs through various trainings and classroom programs.*

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## **Introduction**

The Nigerian tertiary institution recognizes the need to incorporate entrepreneurship into its existing pedagogy and as a result several efforts have been put in place to introduce the program. However, Art being mostly vocational studies require that special entrepreneurship studies be incorporated into the art pedagogy paradigms. Many students pass through the tertiary institution programmes without being tutored on the way and manner art can be turned into revenue generating endeavour.

The Nigerian education system has three different levels. The first level is the Universal Basic Scheme which covers the first nine years of schooling. This period is characterized by Free Primary Education. Ensuring an uninterrupted access to 9-year formal education by providing, FREE, and COMPULSORY basic education for every child of school-going age. The major aim here is to acquire literacy, numeracy, life skills and values for lifelong education and useful living. This programme is run under the Universal Basic Education (UBE) scheme. The secondary stage which is termed post-basic/senior secondary education is (three years), and tertiary education (four to

six years, depending on the program of study). The tertiary level consists of a University sector and a non-University sector (this is made up of The Polytechnic, and Colleges of Education).

The Nigerian education has recently been criticized for pushing out graduates who are not employable. An average Nigerian graduate is not able to readily fit into the job market due to several reasons. Nwambam, Onoh, and Igwe, (2018) observed that the Nigerian educational system was hitherto designed to produce a pool of graduates who depended on the government for employment. This is in contrast to a system that could equip its beneficiaries with entrepreneurial skills; making them self-reliant, self-confident and employers of labour. As a result of faulty educational system which failed to take cognizance of the dynamics of labour market, the system produced a large army of graduates who are confronted with unemployment.

The development of entrepreneurial skills in education is considered an avenue to increase the supply of future entrepreneurs in any country with the hindsight to alleviate poverty, reduce unemployment, establish new enterprises and reduce the possible failure rate of existing businesses.

The practice of art began long before the advent of the imperialist government in Nigeria. Though, it is referred to as traditional education in the arts. During this time the knowledge of art was passed down from generation to generation through the apprenticeship system of learning. Pedagogy is the science of teaching of particular subject. While Art pedagogy refers to the dissemination of knowledge in the area of art. Art itself has been defined in many ways and not all authors agree on its meaning. Recently art has been defined to include areas that were hitherto not classified under art. This is evidenced in the newer definition of art that has crept into almost every aspect of mans endeavour.

According to Agboke (2017) **the history of Nigerian art** dates back to years before the Nigerian man conceptualised such creations as art. However, the recorded history of Nigerian art can be traced to less than two hundred years of expression. There are numerous traditional artworks and origins.

Though slavery ripped a huge part of Nigerian culture from the history books, records, and artifacts missing, important details of Nigerian artistic heritage survived the tongues of its people who told stories to the next generation and the next. Significant Nigerian art everyone learns about in social studies are Nok Art, Ife Art, and Benin Art, and there is more to traditional Nigerian artwork and their origin.

### **Statement of the Problem**

The problem of this study is to incorporate Entrepreneurship as a new Paradigm in Art Pedagogy in Nigerian Tertiary institution programs. The current situation is that in which art students go to other department to receive lectures in entrepreneurship studies. These programmes are more related to courses being offered in the host department. For instance art students go to faculty of Science to take courses in soap making under entrepreneurship studies.

If entrepreneurship courses that are relevant to art are taken within the confines of art, it will enlighten and at the same time expose art students to possible money making ventures that abounds in the field of art. Several untapped areas of art are available waiting to be explored in the tertiary institutions in Nigeria. All that it requires is to embark on rigorous studies and compilation of probable area of development in the entrepreneurship sector as it relates to art. Many art students graduate and they walk around seeking paid employment when they are already equipped by training to be self-reliant and ultimately become employers of labour themselves.

This paper documents the importance of incorporating entrepreneurship into the art curriculum and elucidation the procedure necessary to aid this transformation. The

### **Art Pedagogy**

The teaching and the aiding of knowledge development of art is captured under Art Pedagogy. According to UNESCO (2006) Humans all have creative potential. The arts provide an environment and practice where the learner is actively engaged in creative experiences, processes, and development. Research<sup>1</sup> indicates that introducing learners to artistic processes, while incorporating elements of their own culture into education, cultivates in each individual a sense of creativity and initiative, a fertile imagination, emotional intelligence and a moral “compass”, a capacity for critical reflection, a sense of autonomy, and freedom of thought and action. Education in and through the arts also stimulates cognitive development and can make how and what learners learn more relevant to the needs of the modern societies in which they live.

UNESCO’s International Institute for Educational Planning observed that effective and Appropriate Pedagogical Approaches can lead to academic achievement, social and emotional development, acquisition of technical skills, and a general ability to contribute to society. Academic achievement is the

easiest to measure, but the others are also important to consider when trying to reform and monitor ongoing changes to pedagogical practice. Pedagogical effectiveness often depends on ensuring that the approach is appropriate for specific school and national contexts. For example, certain learner-centred techniques that are effective in classrooms with fewer students may be difficult to accomplish in crowded or under-resourced classrooms. Yet, some strategies have been shown to be more effective than others in a broadly-applicable way. These include the following:

- 1) strong grasp of pedagogical approaches specific to the subject matter and age of the learners (also called pedagogical content knowledge);
- 2) appropriate use of whole-class, small group, and pair work;
- 3) meaningful incorporation of teaching and learning materials in addition to the textbook;
- 4) frequent opportunities for students to answer and expand upon responses to questions;
- 5) helpful use of local terms and languages;
- 6) varied lesson activities; and
- 7) a positive attitude towards students and belief in their capacity to learn.

21st Century societies are increasingly demanding workforces that are creative, flexible, adaptable and innovative and education systems need to evolve with these shifting conditions. Arts Education equips learners with these skills, enabling them to express themselves, critically evaluate the world around them, and actively engage in the various aspects of human existence. Arts Education is also a means of enabling nations to develop the human resources necessary to tap their valuable cultural capital. Drawing on these resources and capital is essential if countries wish to develop strong and sustainable cultural (creative) industries and enterprises. Such industries have the potential to play a key role in enhancing socio-economic development in many less-developed countries.

Art as a subject has many branches which have recently been enlarged to cover many newer sectors that have hitherto been floating without proper identity. Areas such as digital art and web design are areas that are very extensive and they are fully embedded in the arts. Arts has been given several definitions however none of its definition is completely and totally encompassing. The general consensus is that art is synonymous to creativity. Creativity is a cognitive skill central to our development as a species; however, to understand

it only in neurological terms would be reductive and not helpful when discussing its impact on personal and collective wellbeing. If we understand that the goal of creativity is to achieve creative insight and to generate ideas that can be acted upon, its link with innovation is at the same time transparent and mysterious. Although our society values innovation and acknowledges it as a vital component for growth, how innovation is fostered is often still not fully understood; and the central role creativity and its expression plays in the fostering of innovation is mostly ignored.

### **Entrepreneurship Development in Art Pedagogy**

According to Don, Garvey & Sadeghpour, in [Essig, Hong-Jo and Bridgstock](#), (2011) the traditional pedagogies in the arts in higher education focuses mainly on the studio experience in which a novice artist studies under one or more master teachers. In more recent times, however, a shift in higher education curriculum and pedagogy in the arts has expanded this traditional conservatory model of training to include, amongst other components, career self-management and enterprise creation -- in a word, entrepreneurship. Entrepreneurship studies encourage the development of knowledge, skills, and the habits of mind necessary for artistic venture creation, sustainability, and success.

Entrepreneurship development is the process of improving the skills and knowledge of entrepreneurs through various training and classroom programs. The whole point of entrepreneurship development is to increase the number of entrepreneurs. Entrepreneurial vision is the ability to create entrepreneurial opportunities through the invention, development and exploitation of entirely new ideas, products and services, and/or the creation of new industries, infrastructures, and ways of doing business.

**Nwambam**, Nnennaya, and Nwankpu, (2018) stated Entrepreneurship education and studies are very important measures for meeting the national development goals and achieving Sustainable Development Goals (SDGs) programme of the federal government of Nigeria. This is rooted on the expectation that university education should make optimum contribution to national development by...making entrepreneurial skills acquisition a requirement for all Nigerian universities (Federal Republic of Nigeria FRN, 2013:55). Therefore, tertiary education curricular development should be geared towards producing people that will align with the world of work, create

trades and mercantilism, create labour and employment, build skills and boost innovative drives with inherent intent in production of goods and services for the nation's economic diversification (Onyene, 2014).

### **Some Essential Skills Required to Succeed as An Entrepreneur**

- Ambition. It is easy to give up when the going gets tough, but the most successful entrepreneurs persist because of their ambitious nature. ...
- Willingness to Learn. ...
- Ability to Listen. ...
- Creativity. ...
- Assertiveness and Confidence. ...
- Perseverance. ...
- Courage and Risk Taking.

Entrepreneurship is one of the most important input in the economic development of a country. The entrepreneur acts as a trigger head to give spark to economic activities by his entrepreneurial decisions. An entrepreneur supplies risk capital as a risk taker, and monitors and controls the business activities.

According to Cuevas and Linan (2005) Entrepreneurial activity is now considered to be one of the most important elements to promote competitiveness and development in economies throughout the world. Over the past few decades, there has been an emerging focus on entrepreneurship education as the primary tool to encourage this activity. However, Art Pedagogy being focused on harnessing the teaching of enhancing creative development is yet to incorporate entrepreneurial studies into its core paradigm.

**Nwambam**, Nnennaya, and Nwankpu, (2018) opined that Nigerians are known to be among the most enterprising people, entrepreneurial activities have been mainly in the hands of the private and large informal sector operators. The government's initiative known as the Entrepreneurship Education Programme (EEP) aims is to inculcate in trainees the ability to:

- Identify and solve problems using critical and creative thinking.
- Work effectively with others as a proactive team member and cultivate the ability to resolve conflict.
- Organize and manage one-self and one's activities.

- Collect, analyse, organize and critically evaluate information (to make decisions) that must be carried through.
- Communicate and negotiate effectively.
- Reflect on experiences and explore various strategies for effective learning...learning to learn at all times.

### **Harnessing the Curriculum for Entrepreneurship in Art Pedagogy**

In deciding on the best path for incorporating entrepreneurship into Art Pedagogy certain decisions will have to be reached:

#### **Entrepreneurship Curriculum**

Given the present focus on entrepreneurship at the national level, the question becomes whether a continued implementation of traditional approaches to learning is going to be helpful for students to develop entrepreneurial awareness, mindsets, skills and competences.

In entrepreneurship education research, most would agree that there are three types of courses: about, for and through (Gibb, 1987; Pittaway and Edwards, 2012). ‘About’ courses typically teach theories about entrepreneurship. ‘For’ involve providing tools for coping with concrete tasks of entrepreneurship. ‘Through’ courses move the students through a process of enterprising behaviour and make the students do some of the actions of an entrepreneur by starting a business (fictive or real). Of these only the ‘about’ matches with the traditional educational practice. According to Pittaway and Edwards (2012), it is also still the most prevalent. In their analysis of the three types of courses, they find that it is the ‘through’ type that has the most potential to produce entrepreneurs, because they get students to mimic and simulate what entrepreneurs do. Therefore higher education institutions should provide more ‘through’ courses.

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How educators conceptualize the entrepreneur and entrepreneurship also influences how they design courses and educate students. Therefore, the mental prototypes of what construe ‘effective/appropriate pedagogy’ also matter deeply (Krueger et al, 2011) and as Pittaway and Cope (2007) point out, we need to begin to evaluate our own pedagogies. According to Pittaway and Edwards (2007) given the present focus on entrepreneurship at the national level, the question becomes whether a continued implementation of traditional approaches to learning is going to be helpful for students to develop entrepreneurial awareness, mindsets, skills and competences. In entrepreneurship education research, most would agree that there are three types of courses: about, for and through (Gibb, 1987; Pittaway and Edwards, 2012). ‘About’ courses typically teach theories about entrepreneurship. ‘For’ involve providing tools for coping with concrete tasks of entrepreneurship. ‘Through’ courses move the students through a process of enterprising behaviour and make the students do some of the actions of an entrepreneur by starting a business (fictive or real). Of these only the ‘about’ matches with the traditional educational practice. According to Pittaway and Edwards (2012), it is also still the most prevalent. In their analysis of the three types of courses, they find that it is the ‘through’ type that has the most potential to produce entrepreneurs, because they get students to mimic and simulate what entrepreneurs do. Therefore, higher education institutions should provide more ‘through’ courses. The perception by teachers of entrepreneurial studies affect how they design and educate their students. The preconceived so called effective methodology adopted by concerned teachers need to be overhauled and redesigned to fit today's world of social development. Therefore, the mental prototypes of what construe effective and appropriate pedagogy, also matter deeply (Krueger et al, 2011). Entrepreneurship research has borrowed extensively from psychology when trying to understand how intentions are formed and to measure outcomes of enterprise education (Krueger, 2007). However, very often educators/researchers develop new curricula intuitively without explicitly addressing the psychological or pedagogical foundation

## **Best Practices in the Teaching of Entrepreneurship Education in Art Pedagogy**

Deciding on the Right Methods to be Adopted for Teaching Entrepreneurship Education may not come so easy for the art specialist teacher. However, the way to teach entrepreneurship education should include: Interactive learning, case studies, experiential learning, mentoring and coaching, use of visuals such as CDs, video clips, use of entrepreneurs, game theory, and drama, simulation and animation, competition on business plan and other important topics

According to Neergaard and Krueger, (2012) the teacher of entrepreneurship includes, administrators, entrepreneurs, mentors/advisors, professors, students, leaders who have proven testimonies on entrepreneurial success in different entrepreneurial ventures. Mastery experiences involve participating in activities that bring about a more competitive, risk-taking, self-reliant and/or ambitious attitude and therefore they have a definite positive influence on - efficacy and other entrepreneurial characteristics.

Using models that have worked in other climes may go a long way in subsisting what is currently available and it can also help to captivate and maintain the interest of the students in the course. One aspect, which Bandura (1997) stresses, in relation to the educational system, is thus the need to take the students' belief in their own abilities into account when solving concrete tasks. Whilst behaviourism focused on reinforcement, according to Bandura (1997), the most important aspect is that individuals experience some kind of mastery of specific practices and not least that this mastery matters to other people. In relation to the role of educators, the educator cannot be solely a knowledge transmitter, but must stand out as a personal example.

One best practice is the current call for a paradigm shift from Teacher centered approach to the Student-centered approach. This model of learning theory has under gone many transformations, to the point where it can easily be translated into appropriate teaching and learning in entrepreneurial studies. It is best to consider and choose the most sensible line of action to adopt in delivery of entrepreneurship education in the university. There is need to organize programmes such as entrepreneurial week and awards in other to carry the students along in the entrepreneurship programmes. Also allowing students to practice business on campus, being involved in the teaching and designing of

entrepreneurship curriculum could help in captivating their interest in the course.

The methods of teaching entrepreneurship should include: Interactive learning, case studies, experiential learning, mentoring and coaching, use of visuals such as CDs, video clips, use of entrepreneurs, game theory, and drama, simulation and animation, competition on business plan and other important topics. To captivate the interest of students and for effective delivery of entrepreneurship education, the contents of the curriculum over the years must be consistent, properly coordinated and in constant review.

### **Conclusion**

This study has considered incorporating Entrepreneurship as a new Paradigm in Art Pedagogy in Nigerian Tertiary Institution Programs. Though entrepreneurship study is currently available on the curriculum of most institutions it is being learnt centrally and this is not affording the Art students opportunity to learn it based on their specific courses. It was found that among the persons enumerated for teaching entrepreneurship, students' entrepreneurs must be given opportunity for expression of their knowledge, skills and belief as regards entrepreneurship education among their contemporary within the higher institution context. This will help for easy transference of the experience required for the practice of entrepreneurship to students. This will help to proffer solution to the challenges Nigerian graduates are already facing in the labour market. Entrepreneurship education has been proved to be one of the courses that can help students to be career ready and focused.

### **Recommendations**

Entrepreneurship programmes and modules for higher institutions must be designed towards developing students' entrepreneurial ability to identify and exploit opportunities in their environment. As such Nigerian Government through the Nigerian University Commission and the Ministry of Education, should be up and be ready to carry out constant entrepreneurship education evaluation programmes to measure the effects of entrepreneurship education on students' learning, attitudes and behaviors. It will be a welcome effort if the Departments of Fine Art and associated departments will formulate theories that will incorporate special modules for entrepreneurial studies into the pedagogy of art. Universities authorities should sanction and give approval to the teaching

of entrepreneurial studies. The occidental countries who have recognized the need for entrepreneurial studies before us should be consulted when and where necessary. Funding should be made available so as to achieve set out parameters. Stakeholders in the communities should be involved in the planning and execution of the values.

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