

**AN ASSESSMENT OF THE FINE AND APPLIED ARTS
ENTREPRENEURSHIP PROGRAMMES IN COLLEGES OF EDUCATION IN
KANO AND KADUNA STATES, NIGERIA**

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PROGRAMMES IN COLLEGES OF EDUCATION IN KANO AND KADUNA
STATES, NIGERIA

BY

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JULY, 2018

DECLARATION

I declare that this **Thesis** entitled “**An Assessment of the Fine and Applied Arts Entrepreneurship Programmes in Colleges of Education in Kano and Kaduna States, Nigeria**” was written by me in the Department of Fine Art. The information derived from literature has been duly acknowledged in the text and a list of references provided. No part of this thesis was previously presented for another degree or diploma in any University.

MSHELIZA Ladi David	_____	_____
Name of Student	Signature	Date

CERTIFICATION

This **Thesis** entitled, “**An Assessment of the Fine and Applied Arts Entrepreneurship Programmes in Colleges of Education in Kano and Kaduna States, Nigeria**” by Msheliza, Ladi David, meets the regulations governing the award of the degree of Doctor of Philosophy in (Art Education) of Ahmadu Bello University, Zaria, and is approved for its contribution to knowledge and literary presentation.

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DEDICATION

I dedicate this work to God Almighty; to my late husband, Mr. David M. Msheliza, who made me what I am today; to my children Juliana Yaro, Rosemary Ahmed Kwajaffa, Hyelni Seth, Adamu David and Yusuf David who saw me through this journey. I am most grateful to them all.

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Abstract

This study investigated Fine and Applied Arts entrepreneurship programmes in Colleges of Education in Kano and Kaduna states, Nigeria. The study examined Fine and Applied Arts entrepreneurship programmes in selected Colleges of Education in the two states. The objectives of the study were to: examine the awareness of the concept of entrepreneurship among art lecturers and students; investigate methods of teaching entrepreneurship in the Department of Fine and Applied Arts; examine if the course content of Fine and Applied Arts relates to entrepreneurship education or not; determine the proficiency of lecturers teaching entrepreneurship course and assess facilities available in the Department of Fine and Applied Arts for entrepreneurship training. The five research questions that guided the study were: To what extent are art lecturers and students aware of the concept of entrepreneurship? What are the methods of teaching entrepreneurship in the Department of Fine and Applied Arts? What are the course contents of Fine and Applied Arts that relate to entrepreneurship education? How proficient are the lecturers teaching art entrepreneurship courses? What are the facilities available in the Department of Fine and Applied Arts for entrepreneurship training? The research design for the study was quantitative. Descriptive survey research method was used in carrying out this study. Simple random sampling technique was used to sample three hundred and thirty-two (332) respondents consisting of 281 NCE 11 and 111 students and 51 art lecturers. The instrument for data collection was questionnaire administered to lecturers and students' which was duly validated using Alpha Cronbach reliability Coefficient. A likert scale was used to ascertain the reliability of the research instrument. Observational guide with a checklist was used to check the facilities available in the Department of Fine and Applied Arts for entrepreneurship training. The data collected were analysed, using descriptive statistics of mean and standard deviation, to answer the research questions. The figure 0.846 was obtained for lecturers' questionnaires while, 0.942 was the outcome for students' questionnaires. These results confirmed that the instruments were reliable for data collection. The findings of the study revealed that group projects, conventional lecture, field trips or excursions were some of the methods used by art lecturers in teaching students to acquire entrepreneurship skills. The findings also revealed that adequate teaching of entrepreneurship in Fine and Applied Arts can guarantee the quality of graduates which is an assurance that they can be independent after the school programme. Based on the foregoing, the study recommends that the course contents of Fine and Applied Arts that relate to entrepreneurship should be developed and properly implemented in the curriculum for the purpose of training students to become self-employed. It also recommends that curriculum developers should ensure that course contents are innovative, competency-based as well as guarantee that the objectives of entrepreneurship in Fine and Applied Arts are attained.

TABLE OF CONTENTS

Content	Page
Title Page.....	i
Declaration.....	ii
Certification.....	iii
Dedication.....	iv
Acknowledgement.....	v
Abstract.....	vii
Table of Contents.....	viii
List of Tables.....	xiii
List of Appendices.....	xv
List of Abbreviations	xvi
Operational Definition of Terms.....	xviii

CHAPTER ONE

INTRODUCTION

1.1	Background of the Study.....	1
1.2	Statement of the Problem.....	8
1.3	Aim and Objectives of the Study.....	9

1.4	Research Questions.....	9
1.5	Basic Assumptions.....	10
1.6	Justification of the Study	10
1.7	Significance of the Study	11
1.8	Scope of the Study.....	12
1.9	Theoretical Frame Work.....	12

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0	Introduction	15
2.1	Concept of Entrepreneurship	15
2.2	Knowledge of Entrepreneurship by Lecturers and Students	26
2.3	Influences of Assessment in Fine and Applied Arts.....	28
2.4	Art Education as a Motivation for Entrepreneurship	31
2.5	Methods of Teaching Entrepreneurship Pedagogy in Fine and Applied Arts.	38
2.6	Course contents of Fine and Applied Arts that relates to Entrepreneurship Education	46
2.7	National Policy on Entrepreneurship Education	60
2.8	Proficiency Teachers	65
2.9	Facilities for Fine and Applied Arts Programme	66
2.10	Existing Art Entrepreneurship Education	69
2.11	Empirical Studies on Entrepreneurship Education	75
2.12	Summary and Uniqueness of the study	81

CHAPTER THREE

RESEARCH METHODOLOGY

3.0	Introduction	88
3.1	Research Design.....	88
3.2	Population.....	89
3.3	Sampling Technique.....	89
3.4	Research Instruments.....	90
3.5	Pilot Study	91
3.6	Validation of Instruments.....	91
3.7	Procedure for Data Collection	92
3.8	Treatment for Data	92

CHAPTER FOUR

RESULTS AND DISCUSSION

4.0	Introduction.....	94
4.1	Results and Discussions.....	94
4.2	Demographic Information of Respondents.....	94
4.3	Research Questions.....	96
4.3.1	Lecturers Questionnaire.....	96

4.3.1a Research Question One: To what extent do art lecturers have knowledge of Entrepreneurship education?	96
4.3.1b Research Question Two: What are the methods of teaching entrepreneurship pedagogy in the Department of Fine and Applied Arts?.....	98
4.3.1c Research Question Three: What are the course contents of Fine and Applied Arts that relates to entrepreneurship education?.....	100
4.3.1d Research Question Four: How proficient are the lecturers teaching entrepreneurship course?	102
4.3.2 Students Questionnaires.....	103
4.3.2a Research Questions One: To what extent are students aware of the Concept of entrepreneurship education?	105
4.3.2b Research Question Two: What are the methods of teaching entrepreneurship pedagogy in the Department of Fine and Applied Arts?	106
4.3.2c Research Question Three: How is the course contents of Fine and Applied Arts related to entrepreneurship courses?.....	108
4.3.2d Research Question Four: How proficient are the lecturers teaching art entrepreneurship education?	109
4.3.2e Research Question Five: What are the facilities available in the Fine and Applied Arts Departments for entrepreneurship training?	111
4.4 Findings of the Study	117
4.5 Discussion.....	119

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.0	Introduction.....	122
5.1	Summary of the Study.....	122
5.2	Conclusion.....	124
5.3	Recommendations.....	125
5.4	Contribution to Knowledge.....	126
5.5	Suggestion for Further Study	126
	REFERENCES.....	128
	APPENDICES	142

LIST OF TABLES

Table 1	Gender of the Respondents (Lecturers).....	94
Table 2	Years of Working Experience	95
Table 3	Academic Qualification	95
Table 4	Institutions.....	96
Table 5	Lecturers Awareness of the Concept of Entrepreneurship Education.....	97
Table 6	Methods of Teaching Entrepreneurship Pedagogy in the Department of Fine and Applied Arts.....	99
Table 7	Course Contents of Fine and Applied Arts that relates to entrepreneurship Education.....	100
Table 8	Proficiency of Lecturers Teaching Entrepreneurship Courses	102
Table 9	Gender of the Respondents (Students).....	103
Table 10	Educational Levels.....	103
Table 11	Institutions.....	104
Table 12	Students' Awareness of the Concept of Entrepreneurship Education.....	105
Table 13	Methods used by Lecturers to Teach Entrepreneurship Pedagogy in the Department of Fine and Applied Arts.....	107

Table 14.	Course Contents of Fine and Applied Arts that relates to Entrepreneurship Education.....	108
Table 15	Proficiency of Lecturers Teaching Art Entrepreneurship Courses...	109
Table 16	Facilities and Materials Available in Federal College of Education, Zaria.....	111
Table 17	Facilities and Materials Available in Federal College of Education (T), Bichi.....	113
Table 18	Facilities and Materials Available in Sa’adatu Rimi College of Education, Kano.....	114
Table 19	Facilities and Materials Available in College of Education Gidan-Waya, Kafanchan.....	116

LIST OF APPENDICES

Appendix A: Introductory Letter for Field Work.....	142
Appendix B: Reliability test for lecturers' and Students' Questionnaire.....	143
Appendix C: Results of Pilot Study.....	144
Appendix D: Lecturers' Questionnaires.....	146
Appendix E: Students Questionnaires.....	152
Appendix F: Researchers Observation Checklist.....	157

LIST OF ABBREVIATIONS

1. B.A-----Bachelor of Arts
2. BOI---- ----- Bank of Industries
3. CELC -----Center for an Entrepreneurship Learning Curriculum
4. FAA----- Fine and Applied Arts
5. FGN-----Federal Government of Nigeria
6. EC-----Economic Commission
7. EE-----Entrepreneurship Education
8. EFCC-----Economic and Financial Crimes Commission
9. ENCIMA ---- Enugu Chambers of Commerce, Industry, Mines and
Agriculture
10. IT ----- Industrial Training
11. HND-----Higher National Diploma
12. LPEEGSQ ----Lecturers' Perception of Entrepreneurship Education for Self-
employment Questionnaire
13. NCCEMS----- National Commission for Colleges of Education
Minimum Standard
14. NCE-----Nigeria Certificate in Education
15. NUC-----National University Commission
16. 16.OND -----Ordinary National Diploma
17. Ph.D ----- Doctor of Philosophy

- 18. SPSS -----Statistical Package of Social Science
- 19. SIWES -----Students Industrial Work Experience Scheme
- 20. VTE-----Vocational Technical Education

Operational Definition of Terms

- **Art education:** An education designed to develop occupational skills, a planned programme of course and learning experiences that begins with exploration, supports enquiry, acquisition of skills, as well as achievement of academic standards.
- **Fine Art:** The study and creation of things in forms, textures, lines and colours which gives pleasure to the mind and satisfies one's sense of beauty as exhibited in painting, sculpture, architecture, graphics, textiles, ceramics, metal work, art history and art education.
- **Applied Art:** The conception, design, and production of art objects using variety of resources and techniques for beautification and utilitarian purposes. It includes ceramics, textile design, photography, architecture, computer art, industrial design, graphic design, fashion design, interior design, as well as all decorative arts for the purpose of self-reliance.
- **Fine and Applied Art Programme:** An educational training, which has been designed systematically to enable an individual acquire the basic knowledge, skills, abilities and understanding needed for one's efficient performance in his or her chosen carrier for self-reliance. It is both a theoretical and practical-oriented subject that prepares students for opportunities in art entrepreneurial ventures.
- **Entrepreneurship:** A business venture which goes beyond teaching and extends to how to operate a business in arts; it encourages creative thinking and it is a dynamic and social process where individuals identify economic opportunities and exploit them by establishing and developing new enterprise.

- **Entrepreneurship Education:** A specialized form of training given to students of Vocational and Technical Education (VTE) through which they acquire skills, competency, managerial abilities and bring together creative and innovative ideas for self-employment.
- **Entrepreneurial:** Efforts or attempts to make money through one's initiative by taking risks in a business venture.
- **Assessment:** The process of gathering information, making judgment and reporting it through various methods. It acts as a feedback on the experiences of learners.
- **Motivation:** The process of transforming an ordinary individual into a powerful businessman or woman who can create opportunities and help in maximizing wealth and economic development.

CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

In Nigeria today, many graduates do not possess entrepreneurial skills that can make them become self-reliant. Overdependence on paid jobs by many graduates has even led to avoidable loss of lives during government-organised recruitment exercises in some cases. This is partly as a result of the incidence of too many people chasing few jobs. For instance, the 2014 “Nigerian Immigration Recruitment Tragedy” in which 6.5 million people applied for four thousand (4000) vacant positions led to the death of sixteen (16) job seekers, while several others were injured. The major cause of death was overcrowding, stampede, exhaustion and impatience on the part of the applicants (Leadership Newspaper, 2014). Similarly, the Police Service Commission shortlisted three hundred and thirty-eight thousand, two hundred and twenty-seven (338,227) applicants out of nine hundred and eleven thousand, four hundred and thirty-eight (911,438) who applied for recruitment into the Nigerian Police Force (Premium Times News Paper, 2016). Out of the number shortlisted, the President approved the recruitment of ten thousand (10,000) applicants into the nation’s Police Force.

In 2016, the Economic and Financial Crimes Commission (EFCC, 2016) put up an advertisement for recruitment to fill seven hundred and fifty (750) job vacancies. For this number over Three hundred thousand (300,000) unemployed Nigerians applied. The issue of high rate of unemployment has been severally traced to lack of entrepreneurial skill which makes graduates depend mostly on government jobs. Fine and Applied Arts due to its creative nature offers opportunities which ensure that

students attain self-reliance. Since they directly or indirectly plough into the economy this brings about national development.

Art education is both theoretical and practical in nature and is found in every artistic activity in the society. Art activities include painting, drawing, sculpture, ceramics, graphic design, and textile design among others. Art education is the process of learning about different types of artistic expressions, using different media and formats for artwork and different movements and styles throughout art history (Jensen, 2001). This type of education is usually taught by art teachers and can include practical skills such as how to use different tools to create artwork, or an understanding of how to appreciate artwork. The National Policy on Education (NPE, 2007) describes art education “as an aspect of training an individual undergoes at various levels of education to discriminate in his or her verbal, visual perception, sensation and expression”.

Art education is not limited to the acquisition of knowledge and skills only but, deals with the totality of artistic aptitudes-cognitive, psychomotor and effectiveness (Onwuasanya, 2009). Hence, the acquisition and application of these aptitudes are indispensable to all forms of engineering, architecture and design. Similarly, Nkom (2006) opines that “art education helps in developing the child to be able to enjoy the world around him, be it natural or manmade”. Art education aims at skill acquisition which is primarily designed to equip an individual with practical skills for self-reliance and meaningful contribution to the society. Nkom argues that art education should not be neglected because in spite of the technological activities around us the world will still continue to need individuals with artistic abilities. Art education therefore is considered as the teaching of creative problem-solving approaches as well as continuous questioning of issues and ideas.

In school, curriculum art education is a body of knowledge and a series of activities with cognitive and effective aspects, which the art teacher organises to provide worthwhile learning experiences relevant to the students' development (Ekeada in Nkom, 2007). It is geared towards the production of skilled individuals who can effectively work with his head, heart and hands. Art education, however, should not only be taught in schools but it can take place outside school as well. It can be in places such as museums, local arts agencies, recreation centers, places of worship, and social service agencies among many other possible venues. These are places where people learn about art. An acquired skill in art offers an individual the opportunity to explore the resources in his or her immediate environment, thus creating an avenue for self-employment (Diogu, 2014). Art activities do not only reduce children's negative attitudes towards school, but they also help children to have a positive attitude as they serve as motivation (Iwai, 2003). Art therefore stimulates children's positive social interactions and improve their ability to socialize. Through art education children can enhance their non-biased and positive attitude towards the society by acquiring appropriate communication skills.

Fine and Applied Arts Education is an integral part of Vocational and Technical Education built on the foundation of general education. Palmer (2004) stated that it is the acquisition of skill trade, craft or expertise which makes it an integral part of Vocational and Technical Education that enhances the quality of man's experience through the things he creates or makes. Fine and Applied Arts Education is a "discipline that avails trainees the opportunity of acquiring appropriate skills, abilities, and competences as tools for the individual to live independently and contribute positively to the development of the society at large" (Mamza, 2008). Mamza maintains that it is a type of education referred to as functional education

which leads to the acquisition of practical and applied skills that encourages job creation and self-reliance. Fine and Applied Arts is an aspect among other areas of learning introduced by the Federal Government of Nigeria to achieve its numerous goals and prepare arts graduates to teach at the 9-3-4 levels of education. It is viewed as an instrument for National Development (Shedrach, 2014). This system of education exposes students to relevant trade which by extension provides them with appropriate skills to be productive, competent and employable as stated by the National Policy on Education (NPE, 2007). This shows that the government acknowledges the role of art education as one of the powerful instruments for a self-reliant economy. In art profession generally, an individual can be a freelance artist, art collector, graphic artist, textile designer, photographer and interior designer among others.

The aim of entrepreneurship education in school is to enable the learner acquire skills, ideals and the managerial abilities and capabilities to exploit business opportunities within the environment using creative ideas (Obese, 2016). In similar vein, Mbahi (2015) opines that entrepreneurship is geared towards proffering solution to societal needs, yearnings and aspiration and increases artist's chances of making a living through the arts. Mbahi adds that "both art skills and entrepreneurship should be developing students simultaneously to increase their chances of professional opportunities, and consistently working through entrepreneurial ventures". Thus, entrepreneurship education aids students from all socio-economic background to think outside the box and nurture unconventional talents and skills. Entrepreneurship in Fine and Applied Arts should therefore be grounded and designed to recognise individuality, encourage independence and enhance creativity and technical expertise. Also, the teaching should be handled with high sense of professionalism by lecturers

trained in entrepreneurship education. They should also provide skills, resources and methodologies for students for the purpose of transforming their ideas into visible enterprise prior to graduation.

The search for self-reliance through education has always been the desire of many nations especially in the face of recurrent global economic distress (Emmanuel and Moses, 2013). This is one of the reasons various countries invest heavily in education as the gateway to a better tomorrow. Nigeria today needs creative, innovative and productive individuals that can bring development to the country. To achieve this end, one of the important medium is education that produces entrepreneurs particularly at the tertiary institution level in order to meet present economic challenges.

Education is an instrument par excellence for effective national development (NPE, 2007). This is because it unlocks the economics of the people, empowers and equips individuals in the society to participate in and benefit from the national economy. Akpomi (2009) notes that Section 1 of the National Policy on Education (NPE, 2007) states that “there is a need for functional education for the promotion of a progressive and united Nigeria; to this end, school programmes need to be relevant, practical and comprehensive for the individual to live and contribute to the development of the society”. That means the quality of training at all levels (primary, secondary and tertiary) of education should be oriented towards inculcating the values of acquisition of skills that are necessary for self-reliance and sustainability.

One of the goals of education, as stated in the National Policy on Education, is the acquisition of physical and intellectual skills which will enable individuals to be self-reliant. This shows that the Nigerian Government’s blue-print on entrepreneurship education lays emphasis on self-reliance and self-employment with

the ultimate aim of developing and sustaining the economy. As Akpomi (2009) notes however, the problem is translating this laudable policy into a practical curriculum that will achieve the philosophy behind the policy. Presently most of the schools in Nigeria lack instructional materials to teach especially in the areas of art which has a low status compared with other subjects in schools. The art subject lacks necessary equipment and facilities and where such is available most of them are obsolete. Such equipment and facilities include electric wheel, kiln, photographic tools (camera, video), and display rooms among others. Without these necessary facilities and many more arts cannot play their roles in nation-building.

Inclusion of entrepreneurship in the curricula of tertiary institutions started in the United States of America as far back as 1947 (Kuratko,2003). He further explains that within a few decades (1947-1980s) over 300 Universities worldwide had introduced entrepreneurship education into their array of courses. By early 1990s, the number of tertiary institutions running entrepreneurship programme around the world increased to about 1,050. Nigeria also adopted this type of education to accelerate economic growth and development. Mbahi (2015) states that entrepreneurship education has been an age-long tradition, a culture and a habit that has consistently been transferred from one generation to another among the diverse ethnic nationalities in Nigeria. Skill acquisition is a mind-set that is prevalent in Yorubaland in Western Nigeria, Hausaland in the Northern Nigeria, and among the Igbo of Eastern Nigeria (Raimi, Shokunbi and Peluola, 2010). The three ethnic nationalities prior to colonialism provided informal education to their able-bodied youth early in life through communal socialization, village engagements and social services. Informal education in Nigeria is described as

....an economy of the various states which make-up
modern Nigeria was basically a subsistence economy

and customs had established the practice that people served their parents, village heads and the community. On a given day, people went and work for a particular individual. Through the day, the man they served was responsible for their food and drink. On another day, the man returned the service and it went on until everybody in the group was served (Ananaba in Fajana, 2000).

In China, unlike Nigeria, entrepreneurship education has received growing attention from governments at various levels. The central government of China has taken strategic decisions to develop an innovation-based nation by 2020. The strategic measure adopted is the integration of entrepreneurship education into the curriculum, carrying out research on entrepreneurship and developing innovative ventures (Xingsun, 2007). One vital question that should be asked is what should be done to enhance entrepreneurship education development in the school curriculum. This should be done through the promotion of entrepreneurship education in general education and at all levels of training.

Entrepreneurship training in Nigeria's tertiary institutions was instituted by the Federal Government through the National Universities Commission (NUC, 2006). It was aimed at equipping students to be job creators and geared towards assisting them to develop positive attitudes, be innovative and acquire skill for self-reliance (Banabo and Ndiomu in Ezeani, 2012). To facilitate entrepreneurship in Fine and Applied Arts students should therefore be trained to acquire skills that can enable them set up small scale enterprises in tie-dye, batik, printing, photographing, sculpting, pottery making, painting, and bead making among others.

From the foregoing, entrepreneurship in Fine and Applied Arts as a course needs to be taken seriously due to current realities. But existing programme is deficient in providing students with the needed skills to become self-sufficient (Mbahi, 2015). The curriculum of Fine and Applied Arts needs modification for

entrepreneurship to be taught at all the levels of the Nigeria Certificate in Education programme (NCE, 1, 2 and 3) in order to enable students become self-employed. It therefore means that entrepreneurship in Fine and Applied Arts must cut across all levels of training for students to have a holistic understanding of the inherent opportunities that can be utilized for economic enhancement.

The mandate of Colleges of Education to produce teachers to teach at the primary and junior secondary school levels has not changed although most of the students graduate without getting the teaching job. Hence, entrepreneurship in Fine and Applied Arts is necessary because it is a programme with endless possibilities in skill diversity which equips students with the knowledge and skills necessary to succeed in increasingly hostile economic environments.

1.2 Statement of the Problem

The importance of art entrepreneurship cannot be over-emphasized because of its relevance in the current efforts to diversify the Nigerian economy. In Nigeria, there is a strong recognition that underdevelopment, poverty alleviation and unemployment among graduates are closely linked to the need for job creation mostly through self-employment (Ominiya, 2013). However, from the researcher's experience and as a lecturer at the Federal College of Education, Zaria, it is evident that entrepreneurship is only taught at the 200 levels of education programme. Thus, 100 and 300 levels of (NCE) have no programmes for such a course, and this is very worrisome. It is important that at 100 level, which is the first year of learning, learners are given attention too. The same should apply to other levels. But this is not happening at the moment. A direct fall out of this situation is the absence of the greater contribution that the arts ought to make in resolving some of the challenges confronting the nation, especially as they pertain to its graduates. In view of this

problem, the study examined Fine and Applied Arts entrepreneurship programmes in selected Colleges of Education.

1.3. Justification of the Study

Many Nigerians live in poverty because of overdependence on government jobs that are no longer available as they were in past years. As such, one of the major concerns of the Nigerian government is how to ensure poverty reduction. Thus, the need for entrepreneurship education in schools becomes inevitable. Many Nigerians also lament the rate at which tertiary institutions turn out graduates annually; meanwhile, majority of them roam the streets in search of non-existing jobs. But Namani (in Ikponmwosa, 2013) observes that practices promoted by schools are not enough to encourage students to look at the needs of their local community as potential areas for creating new work opportunities. One reason is that Fine and Applied Arts programme does not expose students much to entrepreneurship education. Students produce art works that are often wasted in art studios because they have a limited knowledge of how to market their products. With the declining of job opportunities that the nation experiences, entrepreneurship training in Fine and Applied Arts can come to the rescue. Many hidden talents can also be discovered and motivated through the teaching programmes in entrepreneurship course.

1.4 Aim and Objectives of the Study

The aim of this study was to assess Fine and Applied Arts Entrepreneurship programmes in Colleges of Education in Kano and Kaduna States, Nigeria. The specific objectives of the study are to:

1. examine awareness of the concept of entrepreneurship among art lecturers and students,

2. investigate the methods of teaching entrepreneurship in Fine and Applied Arts Departments of the Colleges of Education,
3. examine whether the course contents of Fine and Applied Arts in Colleges of Education relate to entrepreneurship education or not,
4. determine the proficiency of lecturers teaching art entrepreneurship courses, and
5. assess facilities available in the Department of Fine and Applied Arts for entrepreneurship training.

1.5 Research Questions

The research sought to provide answers to the following questions:

1. To what extent are art lecturers and students aware of the concept of entrepreneurship?
2. What are the methods of teaching entrepreneurship in the Department of Fine and Applied Arts?
3. What are the course contents of Fine and Applied Arts that relate to entrepreneurship education?
4. How proficient are the lecturers teaching art entrepreneurship courses?
5. What are the facilities available in the Department of Fine and Applied Arts for entrepreneurship training?

1.6 Assumptions of the Study

It was assumed in this study that:

1. Art lecturers and students are aware of the concept of entrepreneurship;
2. The methods of teaching Fine and Applied Arts are not adequate to prepare students to take on entrepreneurial roles;

3. The course contents of Fine and Applied Arts are related to entrepreneurship course;
4. The proficiency of lecturers that teach entrepreneurship courses could be determined through their ability to convert skills to intellectual productive ventures;
5. The facilities in the Department of Fine and Applied Arts are not adequate for entrepreneurship training.

1.7 Significance of the Study

This study is significant in that it calls attention to the need to train students to not only acquire artistic skills to teach art at the 9-3-4- levels of education, but to become entrepreneurs as well. It will also prepare and motivate students to think innovatively towards their future career, as well as to address them on how they can contribute directly to the community's well being. The study is relevant to students in Colleges of Education who are directly concerned with art entrepreneurship which will equip them with self-reliant skills in a situation where government paid jobs are unavailable. The study will be of use to policy makers who are in a position to ensure that Fine and Applied Arts become a means of empowering the younger generation. It will equally be useful to government, artists, art educators and researchers interested in a similar study.

Moreover, the findings will assist administrators of Colleges of Education to identify and provide the needed resources such as adequate infrastructure, competent personnel, interactive environment, and facility for practical work to enhance effective teaching and learning of entrepreneurship in Fine and Applied Arts. The findings will also enable policy makers and curriculum developers to ensure that

entrepreneurship in Fine and Applied Arts are taught at all levels of NCE. This will be a significant contribution to the effort targeted at reducing poverty and unemployment in the country.

Furthermore, the outcome of this study is expected to be useful for art lecturers in training and exposing students to the knowledge of various entrepreneurial ventures in Fine and Applied Arts as well as to acquire artistic, innovative and creative skills. Government agencies can also benefit when they employ such well-trained graduates who would then ensure that the creative industry functions well. Finally, the study will serve as a reference material for further researches which focus is to ensure that all teaching and learning activities in Fine and Applied Arts are geared towards skill acquisition needed to survive in the 21st century.

1.8 Scope of the Study

The scope of this study covers all the Federal, State and Private Colleges of Education offering Fine and Applied Arts in Kano and Kaduna States, Nigeria. This is further delimited to the Federal College of Education Bichi (T), Kano, Sa'adatu Rimi College of Education, Kano, as well as the Federal College of Education, Zaria (Kaduna State) and College of Education Gidan-Waya, Kafanchan, (also in Kaduna State). The Colleges of Education were selected because they offered entrepreneurship courses as core courses. The study therefore focuses on students and lecturers of Fine and Applied Arts of the listed Colleges of Education.

1.9 Theoretical Framework

The theoretical framework for this study is the theory of "Economic Development" (Schumpeter in Aondoaseer, 2013). The theory focuses on poverty reduction. It states that entrepreneurship is a prime mover in economic development

with the function of creating something new. The proponent, Schumpeter (in Aondoaseer, 2013) sees innovation as a major force behind entrepreneurship. To him, entrepreneurship is very significant to the growth and development of economies as it is at the centre of an integrated model for economic development. Schumpeter (in Aondoaseer, 2013), an innovative economist theorist, argues that innovation as the fundamental impulse that sets and keeps the capitalist engine in motion both leads to and comes from new consumer goods and new methods of production. The implication of his theory for entrepreneurship is that an entrepreneur must not only be innovative but should be creative as well. Thus, an entrepreneur is a person who is willing and able to convert new ideas or invention into a successful innovation (Schumpeter in Ekankumo and Kemebaradikumo, 2011).

Garofoli and Fritsch (1994) in their studies establish that unemployment is negatively related to new form of start-ups. As new businesses are established, employment is stimulated and unemployment is reduced. Similarly, Anyadike, Emeh and Ukah (2012) report that high unemployment in the society is associated with low degree of entrepreneurial activities; that is, where propensity to set up enterprises is low the rate of unemployment will be high. To address this issue of unemployment, Ikpomwosa and Ayuba (2009) suggest that, “developing students’ skills and competencies in Fine and Applied Arts prepare them for a useful living within the society and bring economic development to a nation.” Hence, the process of creativity which ensures that entrepreneurs make new findings and create new businesses is needful.

Schumpeter’s theory of “Economy Development” that has poverty alleviation as its basis is applicable to this study. This is because the study investigated how students of Fine and Applied Arts could be better prepared to combine entrepreneurial

skills with their course in order to create employment for themselves and for others. This, no doubt, will assist in reducing poverty level and contribute to the nation's economic development. This is feasible when students in the field of Fine and Applied Arts (such as textile, graphic design, fashion design, interior design, photography, crafts work, ceramics, painting, sculpture) as well as art education teachers acquire self-reliant skills that can facilitate job creation. This is in addition to the teaching skills given to students which, if they choose to become teachers, they can also pass on to the next generation.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Introduction

This chapter deals with review of literature related to the topic from sources such as books, journals, theses, dissertations, project reports, and the internet. For the purpose of discussion and clarity of presentation this is treated under the following sub-headings:

- 2.1 The Meaning of Entrepreneurship
- 2.2 Lecturers, Students and the concept of entrepreneurship
- 2.3 Influences of Assessment in Fine and Applied Arts
- 2.4 Art Education as a Motivation for Entrepreneurship
- 2.5 Methods of teaching entrepreneurship in Fine and Applied Arts
- 2.6 Course contents of Fine and Applied Arts that relate to Entrepreneurship Education
- 2.7 National Policy on Entrepreneurship Education
- 2.8 Teachers' Proficiency
- 2.9 Facilities of Fine and Applied Arts programme
- 2.10 Existing Art Entrepreneurship Education
- 2.11 Empirical Studies on Entrepreneurship Education
- 2.12 Summary and Uniqueness of the study

2.1 The Meaning of Entrepreneurship

Depending on the field of study different definitions can be ascribed to the concept “entrepreneurship”. It is a complex and multifaceted phenomenon; it is not only an economic phenomenon but also a social one. Entrepreneurship embraces

initiative and organization of social and economic assets to turn such at some risk to practical uses (Lasisi and Damden, 2016).The authors see entrepreneurship as the dynamic process of creating and cementing wealth. The wealth is created by an individual who assumes the role of taking major risks in terms of equity, time and career commitment to create value for some product or service. It is the process of identifying strengths and opportunities which help in the realization of one's dreams for designing, developing and running a new business by facing threats and risks effectively. Ojeifo (2013) sees entrepreneurship as a process of creating something new. Doing this involves a lot of time and effort devoted to ensuring that the tasks at hand are achieved. The resultant effects include monetary and personal satisfaction as well as independence. Thus, entrepreneurship is the desire to solve problem creatively. Artist assumes the position of entrepreneurs by acquiring skills, knowledge, and creation of art works, risk taking, marketing art works and making a living out of it. Hence, through entrepreneurship education artists can create jobs, products and services which will help to drive the economy of the nation.

Schumpeter in Valerio, Parton and Robb (2014) stated that entrepreneurship promotes innovation and brings about changes in an economy by introducing new products or processes. However, Akanbi (2013) sees entrepreneurship as the “process of creating something new with value by devoting the necessary time and effort, assuming the accompanying financial, psychic and social risks while receiving the result of monetary, personal satisfaction and independence”. In support of Akanbi, Audretsch (2007) perceives entrepreneurship as a major source of innovation, job creation and growth and is recognized as a measure of a country's growth, thus it is a pathway to success. The entrepreneurship center at Miami University of Texas (2003) describes entrepreneurship as the process of bringing a vision to life; the vision may

be an innovative idea, an opportunity, or simply a better way to do something. It requires application of energy and passion towards the creation and implementation of new ideas and creative solutions. Entrepreneurship therefore, is the ability of an individual to explore resources available in a new environment, harness and create a new business or modify an existing one. It is identifying gaps and business opportunities in one's immediate environment and bringing together the necessary resources in an innovative way to fill those gaps, bearing the risk involved and in the process gain personnel needs (Kolawole, 2016). Entrepreneurship is all about innovation, problem-solving and creativity.

Hence, entrepreneurship in Fine and Applied Arts goes beyond teaching how to operate a business in arts or encouraging creative thinking, but a dynamic and social process where individuals identify and exploit economic opportunities by establishing and developing new enterprise. Students should therefore be taught how to initiate their own art business as well as generate valuable ideas that can attract market and income for themselves and the government.

2.1.2 Entrepreneurship Education

The term entrepreneurship education (EE) can be used interchangeably with entrepreneurship training. Entrepreneurial education (skill acquisition) is a special type of training given to students to acquire skills, ideas and managerial abilities necessary for self-reliance and bringing together creative and innovative ideas (Obose, 2016). It encourages students to think innovatively around their future career as well as how they can contribute directly to their community's well being. Entrepreneurship education is a type of training that is concerned with the acquisition of skills in local crafts and proper technological training for self-reliance. Owoseni (2009) asserts that

entrepreneurship education is a specialized training given to students of vocational and technical education to acquire skills, ideas and managerial abilities and capacities for self-employment rather than being employed. For an individual to be trained, he or she must be driven to acquire the right attitudes for effective entrepreneurial skills. However, Ijeamaka (2013) posits that, entrepreneurship education deals with the acquisition of right habits, attitudes and skills as well as means of surviving in the face of unemployment. In a similar vein, Ekankumo and Kemebaradikumo (2011) stress that entrepreneurship education seeks to provide students (especially those in tertiary schools) with the knowledge, skills and motivation to encourage entrepreneurial studies in a variety of settings. It is needed to intimate students with the economic situation and opportunities

Entrepreneurship education in Nigeria came about as a means of proffering solutions to unemployment challenges facing graduates. It emerges as an instrument for poverty alleviation, by way of providing opportunities, avenues of career options and meant for the purpose of creating wealth, growth, development of the environment and eradication of unemployment for national sustainability (Obese, 2016). Obese further opines that the over-dependence on an oil-reliant economy and the economic recession since the mid-1980s equally contributed to the high level of unemployment in Nigeria. The dearth of employment opportunities resulted in social vices such as kidnapping, armed robbery, prostitution and advanced fee fraud (419) among others. An entrepreneurship education is meant to train, make prospective students proficient in a specific occupation, acquire skills that can help them to be self-reliant, as well as teach them how to float and succeed in a self-reliant enterprise (Muhammad, 2012). Entrepreneurship education therefore is designed to teach skills and knowledge that is needed before embarking on a new business venture.

Entrepreneurship education is made up of all kinds of experiences that give students a vision of how to access and transform opportunities of different kinds. In a separate studies carried out by Anyakoha (1997), Osuala (2004), and Omorohwova and Ogheneovo (2013) they describe entrepreneurship education as a specialized form of training given to students of Vocational and Technical Education (VTE) with which to acquire relevant abilities, competencies and capabilities for self-employment. It is not merely theoretical but rather skill-oriented, geared towards the cultivation of intellectual, vocational and social skills, as well as brings about economic growth, innovation and the creation of new jobs. One major rationale for offering courses in entrepreneurship has often been to raise awareness and to motivate students to consider venturing into careers with the needed knowledge and skills (Menzies in Mabhandu, 2016). Hence, it is an integral part of an economic strategy for fostering job creation and reducing unemployment in any nation.

Entrepreneurship education is directed towards developing students' skills, competencies, understanding and attributes which equip them to be innovative, and to identify, create, initiate and manage personal or community business opportunities. It is therefore a central pillar to economic growth and development, as well as employment generation and poverty reduction. The aim of entrepreneurship education in schools is to adequately equip students with entrepreneurial competencies and skills necessary for successful business venture prior to their graduation (NCCE, 2008). A well-planned and implemented entrepreneurship programme in Fine and Applied Arts will no doubt create more jobs in the country and redirect the focus of unemployed graduates. In the field of textile design, for example, an individual can choose to be a basket weaver, hat maker, mat producer, fashion designer, dyeing of fabrics among others.

2.1.3 History of Entrepreneurship Education in Nigeria

The practice of art in Nigeria is as old as man. Nigeria had her own artists even before the advent of colonial administration. There were artists such as sculptors, musicians, and weavers. Even dancers were trained informally in the traditional method (apprenticeship system). Mbahi (1990) in support of this view posits that;

...Nigerian society had trained artists in a traditional way. Art was usually practiced as a family trade and the techniques and the secrets of the profession were handed over from elders to their off springs. For instance if a child is born to a woodcarver would start to practice his father's craft as early as when he is six years of age. He first learns the different types of wood, then the tools and the techniques used by his father in carving. By the time he is sixteen (16) or so he would acquire enough skills and confidence to produce good works on his own (P.12-13).

Before the birth of the modern nation called Nigeria, there had had been entrepreneurship training as part of the traditional or indigenous education which functionally prepared individuals for the world of work. In that traditional setting, entrepreneurship took the form of apprenticeship (Ado, 2015). The early entrepreneurs in the traditional sector passed through non-systemized and informal apprenticed training before venturing into establishing their own businesses. Entrepreneurship at this period was in the area of woodcarving, cloth-making and selling, goldsmith, drumming, hair plaiting, dress-making, boat-making, leather-making, soap-making, brass-working, dyeing, catering (frying, baking, grinding), wine-selling, and farming among others. These practices are often passed on to the first child; the heir apparent in the family is made to compulsory learn the business or craft of the lineage.

Vocational training in traditional society is "largely run on the apprenticeship system and is a time-honoured device for educating millions of African youths and

adults” (Fafunwa, 2005). Crafts were practiced as a family trade, and the techniques and secrets of a profession were handed over from elders to their offspring. He reiterates that usually the children are not trained by their parents but by relatives, master craftsmen in particular fields or friends in order to ensure discipline and concentration. The apprenticeship or family system of training gives the child enough early confidence to learn with ease and leaves him in harmony with his family (Mbahi, 2008). Today the apprenticeship system of training is still popular among mechanics, tailors, carpenters, photographers, weavers, and hair fixers’ among others.

Education, according to Fafunwa (2005), during the pre-colonial era was functional and purposeful. Subjects taught included ethical principles, religious beliefs and skills including arts and crafts. The youths were brought up vocationally through the apprenticeship system (Amoor in Ado, 2015). The coming of the white man into Nigeria brought about more support for apprenticeship system. Fafunwa in Sheshi (2008) affirmed that the colonial government introduced farming, bricklaying, carpentry and tailoring as part of the school curriculum and established the earliest vocational and technical education schools. These include Blaize Memorial Industrial School in Abeokuta (1882), Hope Waddel Training Institute in Calabar (1885), Nasarawa School (1908) and the Yaba College of Technology (1932). This marked the beginning of formalized higher vocational and technical institutions in Nigeria.

Nigeria is naturally endowed with entrepreneurship opportunities. It is not a new phenomenon because it has always been an age-long tradition, a culture and a habit that has consistently been transferred from one generation to the other among the diverse ethnic nationalities that make up Nigeria. Entrepreneurial mind-set is prevalent in Yoruba land in western Nigeria, Hausa land in northern Nigeria and among the Igbo people of eastern Nigeria (Raimi, Shokunbi and Peluola, 2010). This

is a system whereby cultural heritage, crafts and skills are transferred from parents to their children through the process of practical learning on the job. It may also be by learning from family relations who must have also mastered crafts and skills in areas such as pottery, basketry, weaving, gold smiting, blacksmithing, tie and dye, hat, mat, cloth and fan weaving. The peoples of Hausa land, Ibo, Yoruba and Benin all had their own entrepreneurs (13th-19th centuries); these were people who were exposed to entrepreneurship opportunities outside their native areas. The Hausas had astute entrepreneurs who managed workers with skills in tanning, dyeing, weaving, and metalwork. All these were highly developed before the advent of colonialism. The Hausas have long been famous for wide-ranging itinerant trading, and wealthy merchants shared the highest social positions with the politically powerful and the highly educated. In Hausa land, entrepreneurial success in Islam is not merely measured by the end result but also by the way and means of achieving them (Ebo, 2012).

The Ibos also specialized in buying and selling goods and had perfected their entrepreneurial expertise in inventory control, management and distribution – which up till today remained prevalent among them. The Yoruba are predominantly town dwellers who practice small-scale, domestic agriculture and are well known as traders and craftspeople. Since the 13th century, Yoruba artists have been producing masterpieces of woodcarving and bronze casting. Like the Ibos, the finished products are traded in their business ventures and enterprises.

2.1.4 Benefits of Entrepreneurship Education

Entrepreneurship is developed through art since art involves a lot of processes and engagements. A lot of poor Nigerians without skills, knowledge, tools and values

to seek employment in other industries can develop themselves in art. As observed by Ikye in Jaji (2015) people who lack skills and values to perform financially rewarding activities are usually unemployed.

The benefits of entrepreneurship education to an individual and a nation in general are numerous. Daggoh and Aline (2012) postulate the following as benefits of entrepreneurship education:-

- Enhances self-employment
- Increases economic activities
- Increases revenue supply for entrepreneurs
- Reduces poverty rate among citizens
- Diversifies business ownership
- Entrepreneurial skill acquisition improves living standard of people
- It promotes innovation in technology (Daggoh and Aline, 2012).

These stated benefits indicate that entrepreneurship training can reduce pressure on government especially in the area of employment. There is also increased economic activity in the society which can lead to reduction in poverty, crime and other related vices. Entrepreneurship education therefore focuses on equipping students with knowledge, skill, competency and aptitude that prepare students wholly and entirely for work or business in any related area.

Nwangwu (2007), Aondoaseer (2013) and Ojiefu (2013) state that the objective of entrepreneurship at the tertiary level of education includes the following:

- i. Providing graduates with adequate training that will enable them to be creative and innovative in identifying noble business opportunities,

- ii. Providing functional education for youths so as to enable them to be self-employed and self-reliant,
- iii. Providing graduates with adequate training in the acquisition of skills that will enable them to meet the manpower needs of the society,
- iv. Offer tertiary institution graduates with adequate training in risk management to make certain bearing feasible and
- v. Inculcating the spirit of perseverance in the youths and adults which will enable them to persist in any venture.

From the above objectives it is believed that entrepreneurship in Fine and Applied Arts will provide graduates with adequate training that will enable them to be creative and innovative in identifying noble business opportunities in art. It will also meet the manpower needs of the society thus, bringing about economic development in Nigeria.

2.1.5 21st Century Skills for Entrepreneurship Education

Today's market is changing so fast; as such students are challenged to do things that have not been done, forcing them to think and rethink. For the 21st century survival skills, the entrepreneurial process involves all the functions, activities and action related to the idea of opportunities and the creation of small and medium enterprises to pursue these opportunities (Wagner, 2010). Thus, the skills of 21st century hand the key over to innovative forces that dare to question the world and come together to build a sustainable society. For an individual to succeed in today's information age, Wagner lists seven survival skills which include:-

- i. Critical thinking and problem solving
- ii. Collaboration across networks

- iii. Originality and adaptability
- iv. Initiative and entrepreneurship
- v. Effective oral and written communication
- vi. Assessing and analyzing information and
- vii. Curiosity and imagination (Wagner, 2010).

Critical thinking and problem-solving as one of the 21st skills involves enabling students to recognize problems, find solutions, find answers, pose questions, investigate, brainstorm, evaluate and explain, draw conclusions, use decision-making techniques as well as solve problems. Students should be able to think outside the box; that is, suggesting possibilities, giving ideas and providing options. They should also be able to take initiatives. That is, they should be willing to take risks, demonstrate a desire to advance their skills and expand their own knowledge and opportunities. Apart from Wagner's seven survival skills, they also need skills such as oral communication, information technology knowledge, problem-solving and decision making. Technology is one of the most important 21st century skills needed for the next generation.

For these reasons, Art teachers should be trained in art and practice of designing and evaluating the 21st century learning activity. All the teaching and learning activities in Fine and Applied Arts such as creativity, innovation, collaboration, critical thinking, communication, motivation, and self-confidence, should be geared towards the 21st century skills to create a working environment and to address the problems of poverty and unemployment among youths. Hence, art students need to master Wagner's seven survival skills in order to thrive in the new world of work and to become productive citizens within the society.

2.2 Lecturers, Students and the concept of entrepreneurship

The National Commission for Colleges of Education's minimum standard for teachers (NCCE, 2008) of Fine and Applied Arts has entrepreneurship. But this does not cover the entire course because entrepreneurship is taught only in the first and second semesters of NCE 2. The concept of entrepreneurship is among the several topics taught. Although students are aware of the concept of entrepreneurship, they do not concretely link art and money in the manner a manufacturer relates his product to money. They do not see their profession as a business but rather as a continuation of a tradition (Kamara, 2004). Moreover, students do not possess managerial and business skills, networking of their art products, confidence to take risk, as well as general information of the market. Students also have limited know-how regarding the artistic, technical, marketing and other aspects of business activities.

Akpan and Etor (2013) state that there exists among students confusion and ignorance about entrepreneurial activities, careers and choices. Their study, "University lecturers' perception of entrepreneurship education as empowerment for graduate self-employment in South-South Nigeria" reveals that some university graduates do not perceive the relevance of entrepreneurship education as a means of self-employment. This implies that such students base their choice of courses on trial and error, or on the advice of an ill-informed relation or acquaintance and do not have knowledge of entrepreneurship education. Commenting on teachers that lack entrepreneurial skills, Amoor in Olorundare and Kayode (2014) assert that one of the challenges of teaching entrepreneurship in tertiary institutions is lack of lecturers with practical entrepreneurial training and consciousness. They reiterate that majority of lecturers do not know enough of the aims, contents and work method of entrepreneurship education. Moreover, entrepreneurship learning environment and

support tools are not available in many schools. Hence, it may be difficult to effectively impart the desired knowledge of entrepreneurial skills to students.

Seikkula-Leino (2011) even affirms that though teachers are more familiar with the concept of entrepreneurship, they still need stronger commitment and sense of responsibility for its implementation. In support of Akpan and Etor (2013), Olundare and Kayode (2014), the National Policy on Education (2007), Seikkula-Leino (2011), and the European Commission (EC, 2009) opine that most lecturers are not trained entrepreneurs. As a result, they may not be knowledgeable with respect to the right approach to the teaching of entrepreneurship. They recommend that teachers should have better understanding of entrepreneurship education and the range of aims, methods and contents of it. Muhammad (2012) therefore suggests that there is need for career guidance to provide the fundamental information to students on the relationship between University education and economic realities. There should be more training, seminar, conferences and workshops for teachers for the purpose of disseminating an understanding of the different ways and methods to support students with entrepreneurial mindset. To improve students' entrepreneurial learning and competencies, there should be an involvement of qualified teachers who have a positive attitude towards entrepreneurship and strong sense of entrepreneurial skills and knowledge.

In a study carried out by Olokundare, Hezekiah, Stephen and Fred (2014) it was found that entrepreneurship education in schools covered the required content but the method of teaching was not practical and real to life situations. They recommended that entrepreneurship in secondary schools should be taught as a separate subject with a practical approach. Most lecturers in the University, Polytechnic and Colleges of Education that study Fine and Applied Arts do not

undergo training in the methods and techniques of teaching entrepreneurship and as such they cannot teach or prepare students to acquire entrepreneurial skills. Lecturers have not acquired new and special skills and the teaching methodology has not fundamentally changed, adequate and appropriate equipments are not procured.

In Colleges of Education entrepreneurship in Fine and Applied Arts is only taught at 200 Level where students are basically taught the concept of entrepreneurship and how to become entrepreneurs. The curriculum needs modification to enable it provides training for students to become self-employed. Students acquire the requisite skills but they lack entrepreneurial know-how to market their art products. To address the problems of unemployment among graduates of Fine and Applied Arts, entrepreneurial development must be facilitated through effective teaching, research and promotion of entrepreneurship education in Colleges of Education and most especially at the 300 Level as to prepare the graduates entry into the labour market. Lecturers who take entrepreneurship courses should undergo refresher training organized by entrepreneurial agencies to enable them teach the course contents effectively. Workshops should be organised from time to time to create awareness among students about the need for acquiring entrepreneurial skills. To improve students' entrepreneurial learning competencies, they should be taught by qualified teachers who have a positive attitude towards entrepreneurship education.

2.3 Influences of Assessment on Fine and Applied Arts

Assessment is an “indispensable part of a lesson or a teaching and learning programme” (Abanihe and Adeosun, 2013). They opine that there are recurrent questions about methods and strategies of assessment; and that the best ways to organize assessment data have been the subject of empirical and reflective works in

education over the years. Assessment is a valuable starting point for learning, monitoring outcome, growing through self-reflection and feedback. Effective assessment technique can improve classroom instruction, empower students, heighten their interest and motivation, and provide teachers with ongoing feedback on students' progress (Alhurtwiz and Day, 2007). It will also provide meaningful information helpful in evaluating the difference between curriculum instructional methods and teacher's performance.

Assessment in Fine and Applied Arts is the process of gathering information, making judgment and reporting about it through a variety of methods. Assessment in education acts as a "check back on the experiences of learners" (Mbahi, 2000). Hence, it enables both teachers and students to stand back and review their respective efforts and plan ahead. In art, teachers tend to think of the completed art work as the only indicator of progress and attainment and place little or no emphasis on the manner in which the work is carried out. This method of teaching, according to Mbahi, is considered harmful to the learner because it turns the student's attention away from creating to concern for the picture itself. He maintains that, it is not enough to draw paint or sculpt, but lecturers should learn to appreciate a given work of art and judge it against the background of the artist and the materials available and other factors that have influenced its production.

The basic purpose of all education is students' learning and assessment, and the primary purpose of all assessment is to support that learning in one way or another. The support is rendered through assessment which can improve the instruction, teaching methods and assessment (Amsami, 2016). He reiterated that the assessment reform that began in the 1980s in North America had numerous impacts. The assessment reform has changed the educator's thinking about students' capabilities,

the nature of quality in learning as well as what can serve as assessment. Assessment in art education is similarly used in other school subjects to recognize progress and identify areas that need further learning. Assessment therefore is either about proving that something is working or it needs improvement. Assessing or appraising students' art work gives priority to production process, presentation and course works. We can assess and appraise students' educational outcome in art in terms of process and product by students' critical thinking, reasoning, and ability to express themselves in their work. The learning outcome can be assessed by student's understanding of media, materials and techniques applied in artistic production. However, Amsami (2016) opines that assessing art works and design is often based on standards which have little or nothing to do with art or design and therefore cannot be regarded as contributing to the general education of learners in the field of art and design. Akpomi (2009) argues that method of assessment in entrepreneurship education should not be examinations only; rather assessment choice should be a challenge that can guarantee rewarding risk taking. He reiterates that the method of assessing students should not be only summative assessment, rather continuous which is guidance-oriented should continuously be used to monitor student's academic progress and check the effectiveness of the lecturer's instructional strategies.

In Colleges of Education the National Policy on Education has prescribed that continuous assessment should be used by lecturers to develop ability, knowledge, attitude and skill among students. Using continuous assessment will enable lecturers detect areas of weaknesses and strength, as well as make necessary adjustments to continuously attain the lesson objectives. Ehiamezor (2006) posits that CA reveals information about course objective and its achievement. Art lecturers should therefore use different methods to understand students' skills from time to time and teach

themselves-evaluation. This enables students to evaluate themselves as to whether or not their art products can be consumed within the community; this essentially about marketability and acceptability. Self-assessment helps students to understand how to work best and make appropriate changes. To evaluate students' participation in practical work, a log book should be provided to students for continuous assessment. Assessment should be based on a given checklist and the ability to demonstrate that students can produce a satisfactory product independently. Assessing students' entrepreneurship skills in art will enable them to develop interest and perform better; emphasis here should be on production processes, presentation and course works, including project work.

2. 4 Art Education as a Motivation for Entrepreneurship

Art education is both practical and theoretical in nature and is found in every aspect of the different artistic activities in each society. Art activities are found in areas such as painting, drawing, sculpture, ceramics, graphics design, textile design, theory and practice of art, history of art, art appreciation and criticism, as well as art techniques of production and performance among others. It is an education designed to develop occupational skills, a planned programme of course and learning experiences that begins with exploration, supports enquiry, encourages skill acquisition and achievement of academic standards (Mbahi, 2008). Mohammed (2014) describes art education as the experiences of human life, a dynamic and unifying activity with a potential role in the education of an individual in an aesthetic vision. He further reiterates that art education is an important phenomenon that forms the basis of the economic, political, social and educational career of every society. Art education in schools as a subject is aimed at helping the learner to appreciate, be

aware and develop various skills; it deals with the process of art and not on the product. Thus, it is considered teaching creative problem solution as well as continuous questioning of issues and ideas.

The National Policy on Education (FGN, 2007) describes art education as an area of learning that trains the individual at various levels of education to discriminate in his visual perception, sensation and expression. Similarly, Nkom (2006) states that, art education is an integral part of productive activities which afford students the opportunity to explore resources in their immediate environment. It is often argued that art education in the school curriculum is the imaginative device through which pupils can learn and grow through aesthetic expression. It provides a channel through which an awareness of intuitive knowledge and logical reasoning can be achieved (Mbahi in Mohammed, 2014). Art education therefore embraces the training or the education of professional painters, sculptors, industrial designers, music, dance, theatre, craftsmen and women among others. It is believed to have the potential to aid in the mental, emotional and creative development of students because it develops creativity and critical thinking skills while giving a holistic education to a child (Deasy in Glenn, 2011). Art education is perceived as providing economic opportunities for students to learn skills that can be utilized for economic gain later in life. To develop students/children's critical thinking art teachers should vary their methods of teaching and never to stick to just one. In addition, students should be allowed to participate and demonstrate when necessary.

Art education according to Mbahi (2000) is most amenable to technological advancement and self-reliance because it is mainly concerned with creativity and essential element of technological breakthrough. He affirms that it could easily be maneuvered to produce creative people who could direct their skills towards

technology. Thus, education in the art provides a rich and engaging curriculum that develops pupil's ability to think, reason and understand the world and its cultures. It offers pupils' opportunities to respond, perform and create in the arts, teaches aesthetics and helps in appreciating nature and works of art.

The purpose of art education in school is to enable individuals acquire skills of artistic expression, designing, knowledge of art, as well as its historical and critical appreciation (Emamoke, 2012). Art education should therefore be linked to a total learning process. Entrepreneurship education should form a central part of arts education to enable students create jobs for themselves and thereby expand the labour market.

2.4.1. What is Motivation?

Motivation is a process of arousing action, sustaining and regulating a pattern of activity (Allan and James in Nkom, 2006). Nkom further explains that motivation is a drive of high degree of activities that an individual displays. It is the springboard for learning effectiveness and hub for academic excellence without which learning becomes difficult. Thus, a good motivation according to Nkom can stimulate students thinking and set the stage for wonderful experience in art media, provide for greater perceptual awareness, heightened aesthetic sensitivity, and increase in visual concepts, expressive art skills and imaginative use of visual concepts. When a student is motivated he will show interest and willingly participate even if it involves taking a risk. Petz in Olusegun (2013) defines motivation as a "condition driven from the inside by some need, impulse, desire, wish or motive, and directed towards achieving a goal that from the outside functions as a stimulus behaviour". Motivation creates a situation which allows students to ask questions, discuss freely, and master the use of

materials and proper understanding of art problem (Mohammed, 2014). Motivation involves goals and requires activity. Goals provide the impetus for and the direction of action, while action entails effort or persistence in order to sustain an activity for a long period of time. Anagbogu in Obose (2016) posits that motivation is the springboard for learning effectiveness and the hub for academic excellence. It has the influence on the likelihood of exploiting entrepreneurial opportunity. Students with certain characteristics of these traits tend to act differently in similar situations. Motivation makes entrepreneurs by fulfilling higher level needs such as recognition, esteem and self actualization. It activates inner strengths to achieve a particular goal.

Internal factors of motivation have an influence on the likelihood of exploiting entrepreneurial opportunity. People with certain characteristics of these traits tend to act differently in similar situations. Successful entrepreneurs have the ability to take risks; a knowledge of the market; an innovative nature; marketing skills; business management skills; and the ability to co-operate (Shane, 2013). Rotter in Maritz (2014) posits that an individual's locus of control can be internal or external. Internal control refers to control over one's own life, where the results of one's actions are dependent on the characteristics of the individual's behaviour. Thus, an individual having positive mindset gets motivated by finding opportunities during critical situation.

External control refers to the thinking process that focuses on the actions of other people, luck, fate or chance. Entrepreneurs usually have internal control expectations whereby they are willing to learn and motivate themselves instead of blaming others for their results. Immigrants who have migrated to a new country show the characteristics of internal control necessary for entrepreneurship (Maritz, 2014). Kirkwood (2009) did a similar study on entrepreneurs in New Zealand and

mentions that there are four key drivers of entrepreneurial motivation. The first is the desire to be independent. This is cited as the number one motivating factor for many people in becoming entrepreneurs (Alstete, (2003) and Cassar, 2007).

Entrepreneurial motivation is the process of transforming an ordinary individual to a powerful businessman who can create opportunities and help in maximizing wealth and economic development (Spark, 2016). Various theories explain motivation as an influencing concept; it can bring out hidden talents and creativity, and it contributes to the individual's goals as well as to society's development. Entrepreneurial motivation is a psychological process in which all the motives may not influence with the same intensity. It varies with the perception level of the individual and factors responsible for the motivation. Sometimes a single motive can influence one to become a strong and powerful entrepreneur. However, motives may come from various factors.

The motivating factors for entrepreneurship as outlined by Shane (2013) include independence; money; work-related factors; family-related factors; the need for challenge; and opportunity. Factors like independence and money are straight forward. But various studies have pointed out the differences among other factors such as family-related motivators and the need for challenge.

Independence is a motivating factor that encourages; but autonomy is seen to be a primary motivating factor in becoming a business owner or an entrepreneur. Being motivated by the desire for independence is also an important motivating factor for studies of immigrant entrepreneurship. Khosravi (1999) did a study on Iranian small businesses in Stockholm and found that well-educated, middle-class Iranians after migration were attracted to self-employment.

Money has been found to be an important motivating factor for entrepreneurship (Watson, Woodliff, Newby and McDowell, 2000). It accompanies other motivating factors such as independence and work-related aspects (Kirkwood and Walton, 2010). Research done on the reasons why people work has however found that money is not the only factor, but factors such as interaction in the society and the worker's social status are also important. Studies on entrepreneurship have unraveled work-related factors like job dissatisfaction as an important factor motivating people to start a business (Barbato, 2003). At an individual level it could be factors like job dissatisfaction or instability in a job that motivate people to leave paid employment and become entrepreneurs.

Family-related factors are seen to be among the important motivating factors for entrepreneurship, such as prevalence of business ownership in one's family background. The chances of owning a business increases if there is a family background in business ownership (Aldrich and Cliff, 2003), for example, parents that own a business. Identifying gaps in the market (McGregor and Tweed, 2011) and taking advantage of one's skills are related factors. For instance, a study conducted by Shinnar and Young's (2008) study on foreign-born Hispanic entrepreneurs in the Las Vegas metropolitan area revealed that one of the main motivating factors for becoming entrepreneurs was participants' readiness to take advantage of their skills in the market.

Art education can have an impact on motivation. It can arouse action, sustain and regulate a pattern of activity among students who embrace artistic education. A comprehensive art education therefore provides a rich and engaging curriculum that stirs pupils' ability to think and understand the world of arts. It also offers pupils opportunities to perform and create in the arts and imbue in young people a sense of

satisfaction that comes from working to create something, as well as the ability to use and understand language effectively. In art, many sources of inspiration can motivate students. Such sources could be traced to the various experiences which they acquire either at home, in school, during play, educational visits, through watching television and reading printed materials like books and magazines. They can also be motivated as participants at entrepreneurship workshop, field trip, internship training, by inviting an entrepreneur to give a motivational lecture, and through live discussions. Therefore, it is the duty of lecturers to identify what type of motivation will be suitable for students to acquire entrepreneurial skills that will help them to be self-employed and manage their art businesses.

Considering the amount of motivation that already exists in an individual, effort should be geared towards reawakening entrepreneurship in Fine and Applied Arts. Hence, art lecturers should be able to identify what type of motivation is appropriate for use. Students' entrepreneurial motivation and competencies can be highly influenced by teacher's attitude and self-efficacy in this specific field. Entrepreneurship skills have the potential to boost students' motivation to create their own art ventures after school. The Colleges of Education should design a motivating package for learners in the course of learning to develop interest after school such as e-library, exposure to motivational entrepreneurial speakers, visiting entrepreneurship workshops and other enabling environments for effective learning. Students can also be motivated by visiting indigenous industries as well as patronize locally made products for example traditional craftsmen and women that produce leather work, tie and dye, cane chairs, hand fans, car sit covers among others.

Art lecturers should develop a positive working relationship with the learners for them to perform well in art entrepreneurship class. For example, students should

make post cards or photograph and market the postcards within the school and the community. Such materials can be sold to parents for children's birthday parties or other events such as wedding. There could also be market ideas for the internet which may include designing interesting pages for birthdays or wedding parties. Students who are grounded in entrepreneurial skills could be self-employed or become employers, a situation that can help stabilize the unemployment problem in the country. As things stand however, while Fine and Applied Arts offer courses in entrepreneurship education the prospective entrepreneurs are not well motivated.

2.5 Methods of Teaching Entrepreneurship in Fine and Applied Arts

The teaching of entrepreneurship pedagogy in Fine and Applied Arts is meant to give value re-orientation to students in order to look inward for more art production and a successful future. Use of relevant teaching methods is generally considered important in entrepreneurship training at all levels. Method of teaching entrepreneurship in Fine and Applied Arts varies extensively; it includes group project; discovery or inquiry, learning by doing, brainstorming, internship, field visit, and problem-based learning, interviewing entrepreneurs, computer simulation, and creative problem-solving method among others. Minniti and Bygrave (2001) assert that learning how to be an entrepreneur can only be acquired through learning by doing and direct observation. It is increasingly accepted that entrepreneurship is best learned by doing and often viewed within the framework of life time learning. With regard to the pedagogical methods, Seikkula-Leino (2007) identifies several methods of teaching entrepreneurship in schools which includes; co-operative learning, problem-based learning, group and peer work, project work, learning by doing, field visits and by inviting guest speakers to schools. However, he argues that some

methods are specifically adequate for supporting the acquisition of skills and knowledge; for example field visits, interviewing entrepreneurs, internship training and others. Seikkula-Leino (2007) therefore suggests that the most effective way to teach entrepreneurship in school is to have students participate in practical projects and activities; through this learning by doing is emphasized and real experience with entrepreneurship is gained.

The European Commission (EC, 2008) also reported that the most commonly used teaching methods for entrepreneurship are lectures, computer simulations, group work and company visits. The lecture method had low level of motivation resulting from lack of practical training opportunities. For Fine and Applied Arts students to acquire entrepreneurial skills they should be taught practically and put what they learn into practice. This includes starting an art gallery, running a photography studio and fashion design business, making craft works, greeting cards and batik which they can sell to members of the public. Adequate art facilities should be provided to expose students to practical opportunities.

In past years in Nigeria, the teaching of art had focused more on the provision of only practical skills without any form of entrepreneurial training that should cater to management of skills (Ikpomwosa, 2013). He explains that it is imperative to realize that for an individual artist to be an effective entrepreneur he or she requires more than the possession of art practical skills alone. Equally needed is the entrepreneurial skill which can be effectively utilised to manage art practical skills. The basic training in entrepreneurship such as group project method, internship training, and discovery or inquiry, among others are necessary if students are to become effective entrepreneurs who will create job and employ others. Akpomi (2009) observes that Nigeria's educational process is too mechanical, frowning at a situation

whereby lecture method remains the only conventional method used in teaching entrepreneurship course. This approach, to him, cannot yield significant result. For Livingston (2010) the traditional approaches like giving lectures and notes are not relevant in producing successful entrepreneurs. Traditional approaches discourage collaboration and interaction that can promote sharing of ideas to enhance creativity among students. Thus, the most effective way to teach entrepreneurship is to have students participate in practical projects and activities through which real experience is gained. Some of the methods of teaching entrepreneurship in Fine and Applied Arts are as follows:-

2.5.1 Experiential Learning Method

Entrepreneurship training involves the experiential which includes taking risks and learning from the outcome. An important part of experiential learning is learning from failure. Entrepreneurship teaching techniques should be practical, dynamic and social oriented (Marques and Albuquerque, 2012). According to Marques and Albuquerque, learning by doing has positive impacts on students' skill development. Entrepreneurship involves experiential learning that includes taking risks and learning from mistakes. There is evidence that this kind of learning might be effectively addressed by different approaches thus creating value to students. Similarly, Kuratko, (2003), Kjeldsen, (2004) in Inegbenebor (2005) in separate studies state that experiential learning is widespread in some universities and it is integrated into real world experiences with conceptual learning. It involves various techniques such as live case analysis, business plans, consulting with practicing entrepreneurs, interviewing entrepreneurs by students, inviting entrepreneurs as resource persons to workshops, and internship in entrepreneurially-run businesses

among others. The major advantage of experiential learning is that students are actively involved in the learning process. Experiential learning such as networking and interviewing entrepreneurs develops real learning relationships which will likely influence the decision to become an entrepreneur. In a study, “Status of Entrepreneurship Education in South- South Nigerian Tertiary Institutions as Perceived by Lecturers”, carried out by Obese (2013) he observes that the teaching of entrepreneurial course in institutions provide more theory than practical application. Also, students are not exposed to experiential learning to allow for their ingenuity to blossom; rather they are limited to the orthodox conventional lecture method of teaching and learning. This is particularly at the expense of entrepreneurial skill acquisition needed for self-reliance and employment generation.

2.5.2 Project Method

The project method is one of the modern methods of teaching in which students’ point of view is given importance in designing curricula and content of studies. This method is based on the philosophy of pragmatism and the principle of learning by doing. Project method takes students beyond the walls of the classroom and a unit of activity is carried out in a natural and life-like manner under the guidance of the teacher. It is carried out in a natural setting thus making learning realistic and experiential. Project method allows students more freedom to investigate and gather data and can be conducted by individuals or groups (Mohammed, 2013). Putting students in group learning situations is the best way to foster development of entrepreneurial skills. This method of teaching is an organised activity which an individual or group of students carry out under the guidance of a teacher within a specific period (James in Mohammed, 2014). Mohammed (2013) further reiterates

that project method requires good planning, adequate research, competence and materials to execute the chosen project. Project work places demand on students' intellectuality, capacity, organizational ability, perseverance and ability to analyze.

Project teaching method was developed from the works of John Dewey at the end of the 19th century and it was premised on the view that individual activity was not enough. As Mbahi (2000) explains, Dewey opines that children prepare for life by taking part in the life of the village and the neighbourhood in which they live; it is the social activity that really educates children. He further notes that the principle underlying the project method is that the practical task to be accomplished creates a demand for certain kind of knowledge that is required for immediate use. It seems therefore that a project approach is by far the most efficient. Project teaching methods provide an opportunity to cover a number of different subjects in an entrepreneurial context. It allows students more freedom to investigate, gather data and use knowledge under natural circumstances as well as improves retention of memory by the learners. By using the project method of teaching, students can either select their own project or the entire class can work on a single project. Teachers should therefore help students to select goals that are sustainable and project topics that are predictable in view of time and facilities available.

As Hurwitz and Day (2007) note, Dewey is for project work method because he is of the view that education should not prepare a child for the future that is not known, but rather it should fit him rightly into his society. Hurwitz and Day (2007) also affirm that project method is worthy of experimentation as it fosters creative thinking and academic achievement in the learning process. In a study titled, "The Effects of Project Methods of teaching students in art among senior secondary schools in Yobe State", Muhammad (2012) states that learning begins in the midst of

movement and activity as the learner solves familiar problems. When faced with new problems, students are more interested in solutions as they survey mentally and reach decisions. Through group work, students would be able to learn how to use critical thinking and communication skills to evaluate opportunities identified by others within the team, build self-esteem, and promote an in-depth understanding of this aspect of the entrepreneurial process.

Characteristics of Project Method

1. Project method takes the student beyond the walls of the classroom; it is carried out in a natural setting, thus making learning realistic and experiential.
2. It encourages investigative learning, practical solutions to problems and focuses on the student as it enlists his/her active involvement in the task set.
3. It encourages the spirit of scientific enquiry as it involves validation of hypotheses based on evidence gathered from the field through investigation.
4. It promotes a better knowledge of the practical aspects of knowledge gained from books.
5. It enhances student's social skills, as it requires interaction with the social environment (Mandeep, 2014).

The teacher plays a facilitative role rather than that of an expert. Students however have a great degree of freedom to choose from among the options given to them; hence providing a psychological boost which encourages the spirit of research in student. The importance of project method to entrepreneurship education is in how students set up and run a project work as an alternative and superior means in the learning process. Teachers therefore require skills to support students throughout this process which includes the following: planning and preparing the project (setting

objectives and identifying what exactly is required and how it can be carried out); anticipating students' needs at each stage of the project; setting personal targets and goals throughout the project; and doing the final evaluation.

2.5.3 Discovery or Inquiry Method

Discovery learning is a method of inquiry-based instruction and is considered a constructivist-based approach to education. It is a kind of teaching method that is based on students finding things out for themselves, looking into problems and asking questions. Discovery method is an art of questioning, explaining and experiencing which is the process of science. Olojede and James (2011) explain that in discovery or inquiry method of teaching, learners should be able to ask question, investigate, observe and construct reasonable explanation, share information and develop scientific attitudes. Discovery learning is supported by the work of learning theorists and psychologists Jaen Piaget, Jerome Bruner and Seymour Paper. Discovery learning is believed to be the best method for learners with respect to discovering facts and relationship by themselves. It develops reflective thinking and creative expression of thoughts (James, 2008). Art teachers use this method of learning in classroom during problem solving exercise and education. This method of teaching if employed by a trained art teacher will develop learner mentally and physically. An art teacher who tries new innovative methods of teaching can give students different problems and try to get them work together to come up with a solution. Using discovery method to teach entrepreneurship in art will indirectly help an individual to develop himself. He will learn how to be capable of independent work, discover his talents and learn to be productive at an early stage in life. Hence, by developing an inquiry mind the learner develops the type of independent mind that he requires to be an entrepreneur in future.

2.5.4 Problem-Solving Method

Problem-solving method of teaching is an application of idea (Mohammed, 2014). This method of teaching embraces a continuous, meaningful, well integrated activity beginning with a problematic situation where students solve problem using the scientific approach to collect and analyse data. It consists of group of students working together to solve a problem by creating a product or services. This process enables students to think in a business sense, and gives them the know-how to go about creating a business to exploit an opportunity or attend to a customer's specific need. In this method ideas are generated, solution are found and evaluated so as to select the best ideas.

The problem-solving method requires the ability to engage in creative thinking, active observation, measurement, manipulation of things (tools, materials equipment and among others) and it is similar to project method. The problem-solving method could be traced back to the works of Dewey in Mbahi (2008). Dewey explains that learner should develop the intellectual fact and sensitivity to solve problems by inquiry constantly in the classroom. An inquiry oriented strategy provides opportunity for students to identify and clarify a purpose for asking questions, formulate a hypothesis, test the hypothesis by collecting data and drawing a conclusion. Olajide and James (2011) point out that, the problem-solving method indirectly enables an individual to discover himself and learn to be capable of independent work, discover his talent and be productive at an early stage in life.

The problem-solving method is organized with small group of learners under the supervision of the art teacher. Mohammed (2014) explains that in planning to use the problem-solving method, the teacher has to undertake the following measures:-

- i. the teacher plans the topic and suggests some ideas that will be of interest to the students,
 - ii. considers available resources, that is, determine the time for the tasks,
 - iii. determines how to organize the class in groups,
 - iv. identifies and directs the students to reference materials
- (Mohammed,2014).

From the above measures, problem-solving method enhances students' critical thinking and skills of scientific investigation because it involves deduction and induction. This method of teaching is good for entrepreneurship training because the teacher and the students are then encouraged to solve problems on their own. Students often make mistakes in their art work, but a mistake is only a problem that is searching for a solution. Students should be aware of the constructive role of failure because great results happen from initial mistakes. The biggest success in a failure is to be able to take that failure and turn it into action. Art teachers therefore should discuss with students the process of solving problems, define what they know, generate hypothesis, derive learning goals, as well as organize further work such as using computer simulation to create pictures and animated images or special effects seen in movies, television and computer games. By refining how a problem is approached, students should take any imagined idea and turn it into an entrepreneurial venture.

2.6 Course Contents of Fine and Applied Arts that relate to Entrepreneurship Education

The course contents of Fine and Applied Arts which include painting, general drawing, life drawing, ceramics, textile designing, sculpture, graphic design, art

education, and art history among others all relate to entrepreneurship education. Fine and Applied Arts education are among other courses prescribed for Teachers' Colleges of Education (Mamza, 2008). It is one of the courses offered at the Colleges of Education in the school of Vocational and Technical Education. The philosophy of the programme is to provide academic training, professional training, as well as stimulate interest and enquiry into practical and theoretical areas particularly as they affect the teaching of art at the primary and junior levels of education (NCCE, 2008). The objectives, anchored on the above for the transformation of Fine and Applied Arts, include:

- i. training professional art teachers to satisfy the manpower needs of primary and junior secondary schools;
- ii. equipping and providing teachers with knowledge, understanding and skills in Fine and Applied Arts;
- iii. equipping students with the necessary knowledge and skills for the promotion of Nigerian and World's artistic and cultural heritage.
- iv. developing in the would-be teacher the ability to communicate effectively through the arts;
- v. preparing teachers to qualify for and benefit from teacher education at the university level;
- vi. equipping NCE graduates with manipulative skills which will make them self-reliant (NCCE, 2008).

From the above objectives effective art programme equips students with practical skills, knowledge and entrepreneurial tools that can match market needs. It provides quality training accreditation in the field of study and directly links students

to industry through entrepreneurship. Entrepreneurship course in Fine and Applied Arts is taught during the first and second semesters of NCE 2. The course contents are:

First Semester

VTE 210: Entrepreneurship in FAA

Meaning and Types of Entrepreneurship Education in Fine and Applied Arts.

Types of entrepreneurship in Fine and Applied Arts:

- Tie and Dye or batik.
- Establishment and management of Art Galleries.
- Establishment and management of Ceramic Industry or Shop.
- Landscaping (outdoor sculpture, fountains).
- Craft work; for example, leather, cane, beads, and mats among others.
- Stained glass.
- Mural decoration/works.
- Printing industry/shop.
- Customized graphics (cards packaging, banners, stickers, T-shirts or caps).
- Rugs and tapestries.
- Fashion shows and textile design.
- Photographic studios.
- Screen printing.
- Design and production of decorative items.
- Concept of entrepreneurship.
- Entrepreneurial theory, venture growth, opportunity recognition and exploitation.
- Types of risks and their management: Condition for establishing a business ownership.

Second Semester

VTE 220: Entrepreneurship in FAA

- Management and administration of small and medium business.
- The future of business and succession issues; case study.
- Pilot study of feasibility report; elements of marketing and market segmentation, product development.
- Business and social responsibility.
- Government regulations or taxation, auditing.
- Consumer behaviour.
- Management functions.
- Human resource management and communications.
- Record keeping or book-keeping (NCCE, 2008).

Entrepreneurship in Fine and Applied Arts taught at NCE 2 level is theory-based and practical-oriented. Entrepreneurship in Fine and Applied Arts is believed to equip students with entrepreneurial skills prior to graduation. However, in most of the Colleges under study they do not have enough facilities to carry out the practical aspects needed in training students to acquire entrepreneurship skills. Facilities such as photographic dark rooms, computer-based learning room, adequate text books, slide and opaque projectors, print making machines, e-libraries among others are not available in the Departments.

2.6.1 Fine and Applied Arts Concepts that Relate to Entrepreneurship

Education

The course contents of Fine and Applied Arts are designed by the National Commission for Colleges of Education. The minimum standard set includes graphics design, textile design ceramics, painting, print making, illustrations, interior design, sculpturing, photographing, general drawing, life drawing, landscape drawing or

painting, art history, and art education among others. These fields are related to entrepreneurship education and if re-invigorated in the school curricula there will be employment opportunities and expansion of the labour market. The course contents of Fine and Applied Arts that relate to entrepreneurship education among others include the following:

i. Sculpture

Sculpture is one of the courses in Fine and Applied Arts programme which relates to entrepreneurship. Sculpture work involves the use of materials and tools such as cement, wood, metal, plaster of Paris and armature, hand trowel, a daze, knives, welding machines, and an assortment of chisels to carve model. Sculptors are often commissioned by various governments in Nigeria to decorate notable public squares, and other places of interest like museums, stadia, airports, culture centers, offices, and secretariats among others. All of these contribute to development and they are high income generating projects for sculptors; at the same time they contribute to the beautification of the society or environment. Students should therefore be taught how to produce relief sculptural works, sculpture for the environment, as well as for decoration of public and residential buildings.

ii. Graphic Design

Graphic art is a skill-oriented profession which prepares an individual for gainful employment opportunities. It is one of the areas of Fine and Applied Arts that has entrepreneurial opportunities for students. Graphic art, according to Idowu (2012), “moves individual from hopelessness to hope, hence it provides the impetus as against skill acquisition and act as agent of life transformation whereby challenges are converted into benefits.” Graphic art messages are found in product packages in retail

outlets, supermarkets, bookshops, and communication shops among others. Today, designers are moving into the area of television and video graphics and educational technology that equip the individual to be self-reliant. The purpose is to communicate ideas and give information to the public (Ijeamaka, 2013). This aspect of design could be achieved by recipients in the form of enlarged photographs, poster designs, billboards, package designs, illustrations, digital stickers, digital banners, badges, logos, crests, invitation or greeting cards, neon-light signposts, and shopping bags among others. Students should be taught how to combine the elements and principles of design such as written materials, pictorial materials, symbols for commercial, educational, cooperate and typographic needs of the society.

ii. Ceramics

Ceramics is the branch of art that is responsible for the production of plates, saucers, flower vases, cups, tiles and other earthenware utensils. Ceramics products are in high demand in Nigeria. It is a self-reliant course and can be practiced with a lot of opportunity and flexibility. Ceramics industries today operate in a highly competitive global industry. Great potentials exist in the pottery and ceramics industry when it is given the commitment it deserves (Etukudoh and Akpomie, 2014). Students should be trained to support government's efforts at alleviating poverty by providing them with basic ceramics machines and equipment. Exportation of ceramic products to other countries can help generate revenue for the economy.

iii. Textile Design

Textile production is concerned with all the materials that could be formed into yarns or fabricated into fabrics by means of weaving on loom, netting, knotting,

crocheting, knitting or plaiting. The synthetic and non-synthetic fiber clothing that we have today are all products of textiles. In Nigeria, people love to put on beautiful and suitable clothes which have given rise to the production of a rich assortment of textile designs by Nigerian women and craftsmen (Ogunmola and Omoradara, 2015). Some areas that are involved in this type of weaving in Nigeria include Ibadan, Abeokuta, Okene, Oshogbo, Oyo, Ado-Ekiti, Kano, and Ondo among others. It is the art of designing and production of fabrics and related products such as straw hats, baskets, local mats, and foot mats. The products also include room dividers, batik or tie-dye fabrics, wall hangings, hand bags, hand fans, slippers, bangles, woven textiles for garments of house hold uses, and a host of others. By engaging in any of these a student can become an entrepreneur. Consequently, an entrepreneurship culture can be built which will enable numerous Nigerian citizens to become employed.

Entrepreneurship in fashion and apparel design should focus on emerging opportunities through creativity, preparing graduates to work as freelancers or to be self-employed by creating small enterprises. Entrepreneurial success in fashion and apparel design involves combining design, business and manufacturing knowledge. A graduate of fashion and textile design can set up his own small business where he designs and produces garments on a small scale and sells through his own shops or through a limited number of retail outlets.

Small businesses in creative areas like fashion are necessary to penetrate or extend markets. They can provide stable employment and income to diverse communities at different levels. Undoubtedly, if the Nigerian government encourages her citizenry to go into textile production, it will go a long way towards reducing poverty rate and thereby facilitate development.

iv. Painting

Painting is a form of picture making. It involves the arrangement of lines and colours on a flat surface in a certain way to produce the appearance of form, space, shape, movement and textures. This arrangement of lines and colours is done to represent what the person who is painting has in mind and wishes to record in a pictorial form. Portrait painting empowers an individual since it easily provides the opportunity to paint notable figures such as Head of States, Presidents, Governors, Obas, Emirs, and Chiefs among others. Painting on unusual materials like T-Shirts, trousers, shelves, wardrobes curtains are not common in Nigeria (Ukwa and Okolie, 2014). As such, it is a new venture that would be economically valuable as it is one of the 21st century skills in high demand.

2.6.2 Entrepreneurship in Fine and Applied Arts

Art as a discipline is multi-faced and it is considered a veritable tool for job creation in a society that is saturated with academically equipped citizens that lack employment opportunities (Iriwieri, 2009). He asserts that art is a tool for technological development that has contributed to the development of many nations, and it has become inseparable from every aspect of human projects and life style. In support of this assertion, Martins (2013) agrees that art has been with man from time immemorial and it is one of the basic elements in any society. Arts have become even more important as they help to eradicate poverty, improve the quality of life of citizens and the achievement of self-reliance in economic development. It has been an integral part of the development strategies of many nations because of its impact on human resources development, productivity and economic growth.

Fine and Applied Arts education is an indispensable area of study in any growing society (Adeyemo, 2013). It is difficult to look around and not see an artist's works. This is seen as a trademark of creativity and a unique feature of the economy of any country that wants to be self-reliant; hence artists need to understand their own place in the overall economy and its surroundings. Fine and Applied Arts helps a country to grow economically and it can change the life pattern of its citizens through its different forms and practices. It improves public taste and raises general way of life as well as provides the society with the common base for social interaction and cultural identity. It can also facilitate technical skills for positive social change and growth even as it creates employment opportunities, increases productivity, and leads to improvement in other functional social amenities that have effects on the well-being of the economy of a nation.

Fine and Applied Arts are inseparable concepts. Their functionality and relationship are many and varied. This is an aspect among other areas of learning introduced by the Federal Government of Nigeria to achieve its numerous goals. This system of education is enshrined in the National Policy of Education (NPE, 2007) to provide knowledge and skills to individuals and thereby create job which help citizens to a live useful and contented life. The policy is further expected to expose students to relevant trade which will provide them with skills to be productive, competent and employable.

Fine and Applied Arts is both a theoretical and practical oriented subject that exposes students to opportunities in art entrepreneurial ventures. It is the study and creation of things in forms, texture, lines and colours which give pleasure to the mind and satisfies one's sense of beauty as exhibited in painting, sculpture, architecture, graphics, textiles, ceramics, metal work, art history and art education (Ogumor, 2005).

Acknowledging the position of Fine and Applied Arts Education as a vocational and technical education, Muhammad and Saliu (2008) assert that the services of Fine and Applied Arts Education to man and the society are enormous. No society can afford to do without it since it teaches vocational skills and knowledge in graphic art, ceramics, textile, sculpture, cartooning, stage designing, museum curation, as well as advertising. All these create abundant job opportunities that are expected to make the youth self-reliant. Entrepreneurship in art provides students interested in the arts with an opportunity to develop an idea and turn it into a functional and sustainable enterprise. Hence, Fine and Applied Arts could be rightly regarded as education for work empowerment and empowerment brings about growth and national development.

Entrepreneurship is developed through art since it involves a lot of processes and engagements (Jaji, 2015). He further emphasizes that a lot of poor Nigerians without skills, knowledge, tools and values seeking employment in other industries can develop themselves through art. In Fine and Applied Arts students acquire skills that enable them to not just master the subject but also the procedure that can be applied in their future careers. These skills should be made more practical in nature than the theory in order to encourage students to use their hands and brains to work for themselves, earn a living, and make positive contributions.

Arts entrepreneurship has emerged as a distinctive field encompassing diverse disciplinary inputs in higher education and it promises to address employment issues among artists (Welsh, Onishi, Dehog and Syed, 2014). Entrepreneurship in the arts is created for many reasons that help artists to support themselves with their art and encourage entrepreneurs to think artistically leveraging on the arts market (Korzen, 2015). It offers an individual the tool to think creatively and be an effective problem solver. It also provides students interested in the arts with an opportunity to develop

an idea for arts organization and turn it into a functioning sustainable enterprise. Entrepreneurship in the arts deals with creative and innovative actions of productive inputs and empowers students to create work that is meaningful, sustainable and oriented to community or market need, as well as enable them to generate idea and translate it into a new technology, a new product, or a new service (Ikpomwosa, 2013). Entrepreneurship in Fine and Applied Arts can bring the expected change to the life of many Nigerians living in poverty and also prepare students for careers as independent artists, able to market their own art or talent. A student practicing any of the art activities will benefit from the business through marketing. Jenis in Muhammad (2012) reports that art entrepreneurs are business owners who are able to grow their own business and maintain steady growth.

As such, entrepreneurship skills in Fine and Applied Arts will empower an individual to be self-reliant, reduce the menace of poverty by providing him with knowledge to raise output, income and wealth (Diogu, 2014). Through effective teaching of entrepreneurship in Fine and Applied Arts students can access skills and knowledge needed to start and grow a new business. The arts which relate to entrepreneurship include tie-dye, printing, ceramics, photographing, painting, ceramics, sculpture fashion designs, and crafts works as well as decorative arts. A trained artist can have a career and be self-reliant as cartoonist for different newspaper organizations or magazines. He could also be a photographer, draughtsman, interior designer, textile designer, and fashion designer among others. A graduate of art can set up his own art gallery where artistic works of other artists are acquired, displayed and sold.

2.6.3 Rationale of Entrepreneurship in Fine and Applied Arts

The rationale of entrepreneurship in Fine and Applied Arts in schools is to raise awareness of entrepreneurship as a career option, motivate students, provide them with knowledge and skills to venture into art businesses, have freedom to implement creative ideas and translate them into unique products or effective marketing strategies (Menzies, 2011). Entrepreneurship is developed through art since art involves a lot of processes and engagements. A lot of poor Nigerians without skills, knowledge, tools and values to seek employment in other industries can develop themselves through art.

Art entrepreneurship in Colleges of Education includes tie-dye, printing, ceramics, fashion design, art collection, photography, sculpturing among others and seeks to equip students with entrepreneurial skills to amplify their chances of creating sustainable income and serve as the principal driving force of their own careers throughout their lives. An entrepreneurial artist can earn his living through exploring the following skills in illustration, screen printing, printmaking, cartooning, fashion designing, accessory designing, multimedia artist and animators, interior designing among others by using materials found within the community. He can set up his own art gallery where works of art are displayed and sold.

2.6.4 Career opportunities in Fine and Applied Arts

In the Nigerian economy today, entrepreneurial artist can earn a living through techniques and skills such as sculpture, graphic design, textile and fashion design, bead making, photographing, ceramics; other aspects of the creative industries too are avenues for self employment. Students can be trained to be self-reliant and become employers of labour.

i. Photography

Banjoke (2000) describes photography as creating an image through the lens of a camera and turning such image into picture after undergoing some processes. Photography has come to be as a result of the combination of several technical discoveries (Omebije, 2014). In photography, the image is passed unto a glass or film that is coated with silver salts or halides. Photography is associated with graphics because of the processes involved such as printing, and also its role in advertisement and motion pictures. It is an essential form of communication in the society. Its images and tools can be powerful creative ingredients in educational programs and be the most effective educational instrument, in and out of the classroom.

Photography is a well established medium for preserving family and cultural histories as well. The world is now in a camera-conscious age so art teachers have the opportunity to use the camera to teach visual language by including photography in the curriculum. Photography offers one way to better understand the world around us. It helps to reduce social vices in a society as whole. Everyone can use a camera. Through photography students discover new meanings and relationships, develop their perceptual and visuals skills, make discriminating choices in their environment, perform picture-making skills, and enrich related learning.

There are two forms of Photography:

i. Still Photography:-

This is a photograph taken and printed on single fixed frame. It is usually done through the use of a simple camera.

ii. Motion Photography:-

This is a continuous record of events or actions through the lens. It is achieved through the use of a video camera or the shooting camera (Banjoke, 2000).

Photography is an aspect of Fine and Applied Arts currently gaining popularity among artists and non-artists. Many youth are into this business because they are making a living out of it. Students should be taught how to use cameras, videos to snap or film beautiful pictures of objects such as landscape, events, and human figures with a professional touch. According to Ijeamaka (2013), photography provides students with the opportunity to become full time professional photographers. With their own art studio they can attract some financial remunerations from covering public occasions such as convocation, matriculation, funeral and wedding ceremonies, church functions, social and commercial activities. Acquired skills in photography for advertisement, journalism, landscape or seascape and creative photography can make them earn a living and contribute positively to the society (NPE, 2007).

A career in photojournalism is a great combination of skills that involves the jobs of both photographers and journalists (Roberts, 2014). A photojournalist can work for a newspaper or other print publications. An individual can become a freelance photographer and get hired by businesses or individuals to take photos for an event or advertisement. There is hardly any sphere of life without a photography component. Men and women, students and children on daily and ceremonial occasions snap photographs and this helps in generating income for the artist/photographer. Photographers today are quite famous with new improved technology that helps them to create photos in various sizes and formats, buy images and find collections.

ii. Bead Making

Bead-making is popular among women and even among some men. It is one of the cheapest business options that require little capital, a lot of creative potential and financial benefit. Graduates of art can engage in entrepreneurial skills of bread-

making. With beads, seeds, fishing lines, needles, threads, fabric, buttons, zip, and other materials beautiful objects such as hand bags, flower vases, bracelets, earrings, purses can be made. These do not only serve aesthetic but also utilitarian purposes. Beads can be used on crowns, bangles and can be weaved with thread and used as ceremonial cloth for cultural events. Nigerian beads have been an important medium and a significant part of royal regalia among the various tribes; evidence could be found in ancient sculptures of the Nok, Ife, Igbo, Ukwu and Benin arts. The producers can earn income, while most of the high-titled Obas and chiefs display beads to show the richness of their cultures.

iii. **Art Gallery**

Running an art gallery is one of the veritable avenues for the attainment of self-reliance by Fine and Applied Arts graduates. If they are properly managed art galleries provide an opportunity to generate income, improve standard of living and the economic potential of both teachers and students. The establishment of an art gallery within the school premises will create effectiveness in teaching and learning of art education, prepare students for job opportunities, availability of quality art materials for the art teacher and students, and good environment to market art works. Adedokun (2016) explains that in art, students can easily learn and become self-reliant by actively engaging in the business of buying and selling of art works.

2.7 National Policy on Art Entrepreneurship Education

During the colonial era in Nigeria, the educational policy was geared towards meeting the needs of the British colonial administration. In the post-independence period, the national policy on education changed and the emphasis was put as "education for paid employment" rather than the more beneficial education for self-

employment (Adekolomo, 2014). For any nation to achieve its national objectives, it must play an important role in its educational policy. Section 1 of the National Policy on Education (FGN, 2007) states that for functional education to be relevant, practical and comprehensive emphasis should be placed on the acquisition of appropriate skills and the development of competencies as equipment for the individual to live in and contribute to the development of the society. This implies that the quality of instruction at all levels has to be oriented towards inculcating the values and competencies necessary for self-reliance. This is important because the essence of any educational programme is to ensure that the product of the system can contribute meaningfully to the economic development of the nation.

The National Policy on Education has provision for the teaching of art at all levels of education and it recognizes the teaching of art education as one of the powerful instruments for a self-reliant economy (NPE, 2007). This shows that the quality of instruction at all levels has to be oriented towards inculcating the value and competencies for self-reliance. It should be relevant, practical and comprehensive while interest and ability should determine individual's direction in education. The arts sector in Nigeria is an economic endeavour that can stimulate business activity, attract revenue through tourism, and retain a high quality work force.

Over the years, the nation's policy makers on education fail to realize that the type of education offered to students in most higher education institutions in Nigeria constrain their entrepreneurial capacity to contribute meaningfully to national and sustainable development. The eventual realization of this fact informs the directive given by the Federal Government to all tertiary education regulatory agencies to establish necessary mechanisms for the introduction, development, and sustenance of entrepreneurial culture among Nigerian youth (This Day, 2007). A review of the

initial policy document reveals that the issue of self-employment after School, College and University education is not given adequate attention. Garba (2010) reported that in 1981 the National Policy on Education tried to link the policy with the issue of self-employment and industrial policy. However the Policy was deficient in the sense that it failed to address the issue of self-employment at the tertiary level of education. It is also clear from the policy that the acquisition of knowledge and skill in the University is to satisfy the needs of the perceived employers, that is government and industry. Undergraduates are to be prepared in leadership styles, managerial thinking and decision-making procedures suitable for large organizations. Methodologies for identifying opportunities and the honing of entrepreneurial talent have hitherto been ignored (Visser in Otamiri 2014). The reviewed policy with respect to Vocational Education will however bring about effective promotion of self-reliance, which will hopefully direct the orientation of students towards what they can do or produce by themselves.

In separate researches carried out by Albadekomo (2004), Nwangwu (2006), Odjegba, (2005), and Baba (2013) it is reported that about 80%of graduates finds it difficult to get employment every year. At the same time much has not been done to bring about collaboration between entrepreneurs and institutions of learning. For instance, Polytechnics, Universities and Colleges of Education stand a better chance of benefitting from entrepreneurs because graduates can be employed to work in companies within their community.

Entrepreneurs shape the economic destiny of a nation by creating wealth and empowerment, offering products and services and generating taxes for government. Based on this, the government of India, for instance, decided to formulate a national entrepreneurship policy with the aim of augmenting the supply of entrepreneurs. The

overall objectives of the ‘National Entrepreneurship Policy’ proposed by the government of India were to create conducive conditions that will augment continuous flow and emergence of opportunity-driven entrepreneurs with the specific objectives as follows:

- i. trigger an entrepreneurial culture and inculcate entrepreneurial values in society at large and influence the mind-set of people towards entrepreneurship;
- ii. create awareness about the charms of being an entrepreneur and the process of entrepreneurship, especially among youth;
- iii. encourage more dynamic start-ups by motivating educated youth, scientists and technologists to consider entrepreneurship as a lucrative, preferred and viable career;
- iv. support early phase of entrepreneurship development including the pre-start-up, imagining as well as early post start-up phase and growth enterprises;
- v. broaden the base of entrepreneurial supply by meeting specific needs of underrepresented target groups like women, minorities, socially and economically backward communities, scheduled castes and scheduled tribes and underrepresented regions to achieve inclusive, balanced and sustainable growth of entrepreneurship in the country;
- vi. facilitate creation of social enterprises to address the needs of the population at the ‘bottom of the pyramid’;
- vii. ensure adequate availability and flow of information to potential entrepreneurs, eliminate entry and exit barriers, create a business friendly, non-threatening and conducive regulatory and policy environment to reduce administrative burden related to compliances of various kinds; and

viii. create an eco-system by evolving an institutional framework and organizational structure to achieve the above objectives ([http:// www.ediindia.ac/e-policy](http://www.ediindia.ac/e-policy)).

To achieve the above stated objectives, the government of India plans to follow the following strategies:

- (i) sensitizing, promoting and igniting entrepreneurship
- (ii) creating and fostering entrepreneurship
- (iii) nurturing entrepreneurship
- (iv) recognizing and celebrating entrepreneurship
- (v) institutionalizing the entrepreneurship movement ([www. ediindia.ac/e-policy](http://www.ediindia.ac/e-policy)).

In line with the aim and proposed objectives of the government of India, the government of Nigeria should copy from it to address the problems of unemployment among its graduates. Fine and Applied Arts should be taught not only for NCE students to become teachers but to acquire entrepreneurial skills in any field of the discipline as well. However, the Presidency has mandated all students of tertiary institutions (Colleges of Education, Polytechnics and Universities) regardless of their discipline to study entrepreneurship before they qualify for their Degrees, Diplomas or Nigeria Certificate in Education. The aim of this is to create a critical mass of graduates, better prepared for employment, as well as creators of knowledge-based enterprise in addressing unemployment and poverty reduction.

For effectiveness, the Nigerian government should organize entrepreneurial training where corporate organizations and financial institutions could enlighten participants on financial projects (Ogunubi, 2016). Although, Bank of Industries (BOI) is doing a lot in this direction, other financial institutions should also launch products that would tackle the challenge of financing confronting entrepreneurs. Hence, if Fine

and Applied Arts education is well entrenched in the Nigerian curriculum, it will not only check the rising rate of unemployment, promote human capacity building and self-reliance due to its inherent skills and dexterities, but also contribute to poverty alleviation, crime prevention and the sustainability of socio-economic development of the country.

2.8 Proficiency of Teachers

One of the objectives of Fine and Applied Arts education is geared towards equipping students with practical and marketable skills necessary for becoming self-reliant. The achievement of this objective to a large extent depends on the teacher's possession of these skills and his efficiency in inculcating them in learners (Onwuzo and Nwankwo, 2014). Onwuzo and Nwankwo assert that technical competencies, high achievement drive, creativity, resourcefulness and problem-solving among others are skills needed by Fine and Applied Arts teachers. Also, personality attributes and attitudes of art teachers greatly affect the development of entrepreneurial skills in students. Owonsanyo (2009) equally explains that teacher's competency is often assessed in terms of the results he gets from students and not necessarily by the procedures he is following in the class. However, Fiet (2000) opines that entrepreneurial teachers should have a strong motivation through the whole process of instructional delivery. Deemer (2004) states that self-efficacy enables teachers to apply innovative teaching methods, engage students in challenging learning opportunities, persevere in the face of obstacles and improve their persistence to deal with complexities and difficulties of learning. High entrepreneurship self-efficacy of teachers may also indicate that they are highly confident in improving their instructional content and teaching methods to better match students' learning. Etor

and Akpan (2013) assert that an entrepreneurship teacher should be able to take risk, manage the result and learn from the outcome.

An entrepreneurship teacher should be well-equipped to deliver entrepreneurship education curriculum both in the school and in terms of thinking creatively about how to use resources available within the local community (EC, 2011). Thus, an entrepreneurship teacher should be passionate about what he is doing and have a positive attitude to inspire students. He should also be able to network effectively and make connections to a wide range of stakeholders. In support of Etor and Akpan (2013) and the European Commission (2011), Mamza (2008) explains that a professional art teacher should have essential qualities of a creative person which will enable him leave the familiar and known and attempt to venture into the untried and unknown. A proficient art teacher therefore takes every opportunity to improve on his own professional practice. This helps him to provide quality learning experience and be an inspirational leader with lots of motivational techniques. Sound judgment and good sense are other requisite skills. He should also be able to take risk, be self confident, be a hard worker, set and plan goals, accept the success or failure of his work, and do things in new ways.

2.9 Facilities for Fine and Applied Arts Programmes

Facilities and materials are resources that facilitate effective teaching and learning in schools. Atanda (2003) and Mathew (2013) posit that they are things which enable a skillful teacher to achieve a level of instructional effectiveness that exceeds what is possible when they are not provided. Facilities have been identified as one of the factors that facilitate student's attainment of cognitive, affective and psychomotor domains of educational objectives. The success of any learning process depends

largely on the facilities and materials available (Agun, 2003). Effective teaching entrepreneurship in Fine and Applied Arts cannot take place without the necessary facilities, tools, materials and equipment. The teaching of Fine and Applied Arts could be achieved through the availability of facilities, materials and tools in the Department. Okwuanaso and Nwazor (2000) affirms that since facilities have been noticed to do with quality, the availability and provision of resources in the right number will facilitate effective teaching and learning in school. Similarly, Mgbodile (2004) asserts that the quality and quantity of facilities available and utilized in schools influence the level of interaction that exists between teachers and students. He maintains that the efficiency and excellence of interaction provided for students through adequate provisions of facilities will enable them achieve lasting educational goals. Thus, the absence of spacious classrooms, lecture theatres, studios, exhibition rooms and workshops will not permit proper studio practice in terms of interaction, discussion, demonstration and skill acquisition. Furthermore, lack of relevant materials, tools and equipment for effective instruction, demonstration and practice for meaningful and functional skill acquisition will affect students' performance.

Commenting on the lack of available facilities and materials in schools Irivwieri (2009) points out that majority of students are faced with the problem of providing themselves with the essentials materials, and so those with the zeal for the subject are denied the opportunity to exhibit their talents. With the higher rate of foreign exchange of currencies in recent times, the importation of some art materials is limited. Quality textbooks on entrepreneurship education are not readily available, thus students do not have enough reference materials to turn to in an attempt to widen their intellectual horizon. Functional education cannot be achieved without availability, adequacy and utilization of needed facilities. This is because facilities

constitute a very important resource in the attainment of the objectives of entrepreneurship education. Colleges of Education should therefore be interested in the availability, adequacy and utilization of facilities to facilitate teaching and learning of entrepreneurship in the Department of Fine and Applied Arts.

Facilities for the Fine and Applied Arts programme as designed by the National Commission for Colleges of Education Minimum Standards (NCCE,200) includes the following:-

- i. **Classrooms-** There should be at least three classrooms for NCE 1-3
- ii **Studios**

There should be:

- three studios for two dimensional work
 - three studios for three dimensional work
 - one studio for drawing
 - one photographic dark room
 - computer graphics room (well furnished with computer units, air condition, curtains and rugs)
 - art gallery
- iv. **Staff offices-** Each senior staff should have a comfortable office to himself or herself. There should also be an office that provides support services to staff with relevant equipment (such as typing units, reproduction machines etc).
 - v. **Books in the library-** There must be enough books to cover all the areas of the subject in the ratio of one student to ten books.
 - vi. **Specialized Facilities**

A computer and printer should be provided for students' practical in computer graphics. Others include potter's wheel, kiln, printing table, clay dump;

bulletin boards, cameras, slide projectors, opaque projectors, and print making machines among others.

If Colleges of Education adequately provide the listed art facilities for the Department of Fine and Applied Arts they will enable students not only to become teachers but acquire entrepreneurial skills to become self-reliant as well as employ others.

2.10 Existing Art Entrepreneurship Programme

Entrepreneurship training in Nigeria tertiary institutions was instituted by the Federal Government through the National Universities Commission (NUC) in 2006. This programme is aimed at equipping students with attitude and competencies to be job creators and not job seekers. It is targeted at assisting students to develop positive attitude towards self-employment rather than depending on government to provide employment for them (Banabo and Ndiomu in Ezeani, 2012). The goals of art entrepreneurship training are to teach artists business tools, tactics, and make them think like entrepreneurs, marketers and career planners (Mbahi, 2015). He further stresses that artist should know the legal issues of contracts, how to handle success, and how to be an advocate of art. In support of this assertion, Muhammad (2012) also explains that art entrepreneurship empowers artists to succeed in their creative, business, and personal lives because they are highly creative beings who know the meaning of hard work. Hence, artists should know legal issues, contracts, how to handle success and how to be an advocate of art. As a matter of fact, in pre-colonial Nigeria entrepreneurship practice included boat-making, furniture-making, fashion design, welding, plaiting of hair, and drum-making among others.

The emergence of Arts Entrepreneurship Education as an academic field arose because higher education arts administrators came to the conclusion that arts students should have an additional element in their training to improve professional outcomes (Gangi, 2005). Gangi opines that in order to rectify the problem, school administrators should establish infrastructure and advanced scholarship to buttress arts curricula and strengthen students' potential for a career in the arts. Indeed, arts are relevant in changing the world and entrepreneurial arts students can help to provide the change. Hart (2012) observes that artists have been entrepreneurial probably for as long as art has been in existence. Many stumble into entrepreneurship out of necessity and others by desire. Hart reiterates that in art learners can explore, find their individual voices, and discover their potential to be independent while simultaneously teaching how to compete for commercial opportunities. An entrepreneurial artist can perceive gaps in the global market and can work to fill in those gaps creating niche in the process.

Undercofler in Mbahi (2015) identifies three levels of arts entrepreneurship. The first is essentially career counseling to help students realize what they can do. The second is creative adaptations and extensions of artistic expertise; how to create small business opportunities out of the things one knows how to do. The third is helping students rethink and restructure the many ways artists feed each other. Undercofler suggests that the three levels are essential not only for students' success, but also for the future success of the arts. He argues that unless students are encouraged to think about acquiring entrepreneurial skills, the arts will continue to back up against societal walls and stagnate. Mbahi (2015) emphasises that art entrepreneurship programme should involve learning the practical skills in art and

entrepreneurship training. He therefore proposes a model of what the aspect on entrepreneurship should look like. This includes the following:

Art Management

- 1 Fiscal planning
- 2 Pilot study
- 3 Feasibility report
- 4 Market and marketing
- 5 Personal management
- 6 Sourcing fund
- 7 Fixing price of art works
- 8 Staff recruitment
- 9 Space

Art Business and Sales

- 10 Business ideas (brainstorming)
- 11 Record keeping
- 12 Consumer behaviour
- 13 Registration
- 14 Marketing
- 15 Laws and regulation

16 Original works or replica

17 Display and exhibition

18 Advertisement

19 Consumer behaviour

Art Entrepreneur

20 Concept of entrepreneurship

21 Identifying art entrepreneurs in the locality

22 Case study visits(documentation)

23 Pseudo-workshop or studio

24 Internship

25 Job prospects for artists

26 Career bulletin board

27 Restoration and conservation (Mbahi, 2015)

Entrepreneurship activities therefore should be spread throughout the years of study to ensure that students acquire the necessary skills that will enable them become self-employed after graduation. The curriculum of the Fine and Applied Arts should have sufficient contents, methodologies, instructional materials and evaluation techniques. This approach, without doubt, would give students the opportunity to master skills that would make them self-employed.

Despite the harsh terrain and other challenges involved in starting a business in Nigeria, entrepreneurs such as Aliko Dangote, Alhaji Dantata, Osagie, Jimoh Ibrahim, Mike Adenuga, Pascal Dozie among others have held their ground and fought their ways to the top (Oladejo, 2016). These entrepreneurs are strong-willed and unrelenting. They refused to be held down by circumstances; instead they reached out for inner strength and went for success. There are several other companies and industries in Nigeria that have made it nationally and internationally. Dangote, for instance, is one of the entrepreneurs that have made name in Nigeria, Africa and across the world. Today, he is one of the richest entrepreneurs in Africa. In March 2011 Dangote officially launched a five billion (N5b) capital intended to be the first phase of support for funding micro-small and medium scale enterprises (MSME).

2.10.1 Entrepreneurship Education in Nigerian Polytechnics

Polytechnic education in Nigeria as in other parts of the world is established with a view to imparting relevant and necessary work skills in prospective students. Every course of study in Nigeria's polytechnics has the potential for entrepreneurship. It has the potential of equipping prospective polytechnic students with relevant entrepreneurial skills that can make them self-reliant and self-employed. However, it is regrettable that most Nigerian youth who attend polytechnics lack entrepreneurial skills which could make them employable or self-employed after they must have graduated (Adebisi, 2015). In Nigeria, the need to ensure that the present effort at turning out graduates who will not only be self-reliant but are employers of labour cannot be overemphasized. In order to achieve this, the Federal Government of Nigeria through the National Board for Technical Education (NBTE) introduced Entrepreneurship Education (E.E) in all Nigerian Polytechnics. This is aimed at

equipping students with entrepreneurial skills, attitudes and competencies in order to be job providers and not job seekers. The larger purpose is to improve the economic, technological and industrial development of the nation and reduce poverty (Okala, 2008). Entrepreneurship learning in the context of higher education takes place beyond the domain of the classroom learning experiences, through experiential and discovery-based learning which question traditional orthodox pedagogies.

An important factor in skill acquisition process is exposure to practical situations where different skills are displayed and utilized. It is thus essential that polytechnic students be given the required practical skills which they need if they must cope with emerging challenges of the modern world. In order to expose polytechnic students to real work situations, they are mandated to go for one year industrial training (IT) or students' industrial work experience scheme (SIWES) in job areas relevant to their courses of study after their first two years (Ordinary National Diploma – OND). This is compulsory before they can proceed to earn Higher National Diploma (HND). The following, according to Comfort and Bonaventure in Adebisi (2015), are the objectives of Students' Industrial Work Experience Scheme (SIWES):

- i. To provide an avenue for students in institutions of higher learning to acquire industrial skills and experience in their courses of study.
- ii. To prepare students for the industrial work situations they are to meet after graduating.
- iii. To expose students to work methods and techniques in handling equipment and machinery that may not be available in their institutions.
- iv. To make the transition from school to the world of work easier and enhance students' contacts for later job placement.

- v. To enlist and strengthen employers' involvement in the entire educational process and prepare students for employment in industry and commerce.

However, Okolocha and Bonaventure (2012) found out that the objectives of SIWES were not realized due to lack of seriousness on the part of some students, deployment of some students to offices that have nothing to do with their areas of specialization, as well as the insensitivity that their respective institutions exhibit by approving placement for students in offices not related to their field of study. Okolocha and Bonaventure (2012) further emphasize the relevance of students' level of exposure to practical experiences required for self-reliance, self-employment, and their general employability in public and private sectors of the economy. They believe students need to be exposed to areas that will benefit them based on their areas of specialization. Polytechnic students should therefore be encouraged and made to do their SIWES in workplaces relevant to their courses of study; this enables them to gain productive and profitable entrepreneurial skills.

Entrepreneurship education is meant to train students to acquire special skills to float and be successful in self-initiated enterprise. Hence, to enrich the curriculum of entrepreneurship and make it broad-based the tertiary institutions offering entrepreneurship education should organize industrial tours, mentorship programmes and expose students to local and international trade fairs.

2.11 Empirical Studies on Art Entrepreneurship

Muhammad (2012) undertook a study titled, "Development of Art Entrepreneurship Programme in Colleges of Education in Yobe State". The researcher investigated entrepreneurship integrated in the curriculum of Fine and Applied Arts to expose students to acquire skills prior to graduation. A survey method was employed

to collect data for the study. The target population included art teachers and students in Colleges of Education in Yobe state. The researcher used questionnaire in collecting data. Simple percentage was equally used in analyzing the data collected. The outcome of the study revealed that most lecturers were not aware of the concept of entrepreneurship because they were not taught in Universities. Therefore, they could not effectively teach their students the concept. It also revealed that Colleges of Education were not fully geared towards art entrepreneurship. There was no center for entrepreneur learning, and curricula did not provide anything on internship. The situation was like this because entrepreneurship was a course newly introduced in the National Policy on Education. The researcher recommends that Colleges of Education programmes must be geared towards art entrepreneurship. There must also be a Center for an Entrepreneurship Learning Curriculum (CELC) to provide something on long term internship. Lecturers should also be equipped with the concept of entrepreneurship through training and retraining by entrepreneurial agencies to be able them to teach the course contents effectively.

Akpan and Etor (2013) conducted a study titled, "University Lecturers' Perception of Entrepreneurship Education for Graduate Self-employment in South-South, Nigeria". The aim of their study was to find out lecturers' perception of the relevance of entrepreneurship education to graduate self-employment; the types of skill students should acquire to empower them for job creation on graduation and the constraints to effective teaching of entrepreneurial courses in Nigerian Universities. Four research questions were formulated to guide the study. A survey design was adopted and simple random sampling technique was used to select 480 lecturers from a population of 4,389 academic staff from four Universities. This design was adopted because the study utilized a representative sample from a population and the drawing

of inferences from the results of analysis of available data. The instrument for data collection was a 4-point Likert scale developed by the researchers and titled “Lecturers’ Perception of Entrepreneurship Education for Graduate Self-employment Questionnaire (LPEEGSQ)”. The reliability coefficient of the instrument was 0.72, using test re-test reliability method. The data collected were analyzed using descriptive statistics.

The result of the study shows that lecturers are positive in their perception of the relevance of entrepreneurship education as an empowerment strategy for graduate self-employment. Male and female lecturers did not differ significantly in their rating of the relevance of entrepreneurship education to graduate self-employment. Lecturers rated information skill as the most important skill students should acquire in their preparation for entrepreneurship, followed by financial management and risk taking skills. Large class size, inadequate funding and poor mindset of students towards entrepreneurship education were rated as the major constraints to effective entrepreneurship curriculum content delivery. Premised on these findings, it is recommended that government should provide adequate funds to Universities to enable them establish and equip entrepreneurial development centers for practical work and adequate teaching personnel both in quality and quantity should be employed to teach entrepreneurial courses in universities.

Akpan and Etor (2013) formulated the following questions to guide them in conducting their study titled, “University Lecturer’s Perception of Entrepreneurship Education Strategy for Economic Development in Nigeria”.

1. How do lecturers perceive the relevance of entrepreneurship education as an empowerment strategy for graduate self-employment?

2. How do male and female lecturers perceive the relevance of entrepreneurship education to graduate self-employment?
3. What are the entrepreneurial skills students should acquire to empower them for job creation on graduation?
4. What are the constraints to effective entrepreneurship education curriculum contents delivery in Nigerian universities?

The outcome of their study reveals that lecturers' rate information skill as the most outstanding entrepreneurial skill students should acquire followed by financial management and risk-taking skills. Information skill is very important for entrepreneurship because it is the key to successful business.

Shedrach (2014) conducted a study, "Assessing the Status of Fine and Applied Arts Curriculum in Human Capacity Building in North-Eastern Nigeria". The aim of the study was to assess Fine and Applied Arts curriculum in terms of human capacity building in North-Eastern, Nigeria. The researcher used two research questions in collecting data. A descriptive survey research design was adopted for the study. The population of study was sixty-two (62), that is, fifty (50) students and twelve (12) art lecturers. The researcher used statistical mean to answer the research questions and t-test to analyse the hypotheses at 0.05 level of significance. The outcome of the study revealed that there is lack of infrastructure and facilities in almost all the Colleges of Education where the researcher undertook the study. The researcher therefore recommends that proper measures should be taken in ensuring that the curriculum of Fine and Applied Arts is implemented effectively and efficiently.

Similarly, Ado (2015) conducted a study titled, "A Survey of Entrepreneurship Education in three Colleges of Education, Nigeria". The aim of the study was to examine the content quality of vocational training given to students and to find out

whether NCE students can become self-reliant and freelance after school. Descriptive research method was used. The researcher also used a sample of 294 students and 24 art lecturers from the three Colleges of Education under study. The instruments for the study were interview, observation and questionnaire. The data collected were analysed and results presented in frequency distribution and percentage, table of mean score and standard deviation. The findings of the study revealed that students were exposed to vocational skills in relevant areas of Fine and Applied Arts. The researcher recommended that government should restructure the NCE Fine and Applied Arts curriculum so that the NCE would be tailored towards entrepreneurship to enhance vocational skills among students. The study also suggested that students should be encouraged to be job creators instead of being job seekers which could be achieved by engaging them in extensive industrial training programme in relevant industries, organizations and with professional bodies.

A study was also carried out by David (2010) and a team of leaders from Arts Enterprise Center a non-profit arts entrepreneurship organization in Duquesne University titled, “Arts Entrepreneurship: The Students’ Perspective”. The researchers used two hundred (200) undergraduate and doctoral students from different music schools nationwide. From the study, they discover that 46% of students offer art entrepreneurship in their schools, while 61% do not offer it. The results of the study indicated that 73% of students wanted to learn about arts entrepreneurship, and 81% of students were enthusiastic about taking a class on the subject. Thus, most of the students were interested in a class that allowed them to explore arts entrepreneurship through a variety of formats: lectures, projects, and in conjunction with a non-curricular arts entrepreneurship club. This format allows students to apply ideas

learned in the classroom in a low risk environment in preparation to enter a world of work in which consequences of failure are much higher.

The findings of the study further revealed that most music performing students are groomed and prepared only for careers as orchestral players, when in fact very few make a living doing only that. There is need therefore to prepare individuals to understand business, marketing, and community relations in order for them to have maximum success in these endeavors. For arts entrepreneurship programme to be flexible and adaptable, students should be taught the realities of life to address the challenges of the 21st century. The researchers call for substantial changes to collegiate arts training and that the programmes should be carefully planned to promote art entrepreneurship enterprise among students.

Ezenwafor (2010) undertook a study titled, “Assessment of Managerial Challenges of Entrepreneurs: Implication for entrepreneurship education in Enugu”. The researcher investigated the level with which different aspects of general business and financial management posed challenges to entrepreneurs. She employed the survey research design for the study and the population comprised 306 entrepreneurs in the Enugu metropolis registered as members of the Enugu Chamber of Commerce, Industry, Mines and Agriculture (ENCIMA) as listed in the Brochure for the 20th Enugu International Trade Fair of 2009. The sample size was 115 entrepreneurs representing more than one-third of the population selected by stratified sampling procedure. A 36-items questionnaire was used as instrument for data collection. The mean and standard deviation were used as instruments for analyzing the data gathered in respect of two research questions and t-test statistics was used for testing the three hypotheses raised.

The findings indicated that all the entrepreneurs faced the same challenges such as poor power supply, poor infrastructure, and lack of government support among others. It was also discovered that experience and type of business had no significant effect on the level of challenges that different aspects of financial management posed to the entrepreneurs. The researcher therefore recommends that entrepreneurship education should be vigorously pursued. In any effort to adequately equip present and prospective entrepreneurs for entrepreneurial survival and success, it equally recommends that gender equality should be taken into consideration.

Ezenwafor's (2010) study covered a small geographical area (Enugu) although it emphasized the relevance of entrepreneurship education to effective business management. But the findings are applicable to a wider area (south-east zone of Nigeria) as it looks at the status of entrepreneurship education holistically from the stand-point of course content and instructional delivery of which managerial competencies and skills are component parts.

2.12 Summary and Uniqueness of the Study

From the literature review, this researcher discusses the concept of entrepreneurship by different authors such as Seikkula-Leno (2011), Akanbi (2013), Ezeani (2012), Kayode and Olundare (2013), Areggae (2011), Osolar (2004), Atakpa (2011), Kuratko (2003), and Nwangu (2007) among others. From their different views entrepreneurship can be described as a process of creating wealth for the purpose of growth and development, meaning that abstraction is brought into reality. This process must involve some elements of originality, creativity and innovations which are the bedrock for self-reliance. In most schools, the concept of entrepreneurship

education has not been well-defined in training students to be self-reliant, to address the problems of unemployment, as well as poverty and other related issues.

A review of lecturers and students' awareness of the concept of entrepreneurship education (Oluwole 2003, Oloundare and Kayode 2014) in their separate studies reveals that majority of lecturers do not have enough knowledge about the aims, contents and work method of entrepreneurship education. Some students are also confused and ignorant about entrepreneurial activities, careers and choices. Muhammad (2012) suggests that there is a need for career guidance which provides fundamental information that enables students to know the concept of entrepreneurship education. Also, workshops should be organized from time to time to create awareness for both lectures and students. In his review of the 21st century skills for entrepreneurship, Wagner (2010) suggests that students need seven survival skills to thrive in the new world of work in order to become productive citizens who can contribute to solving some of the most pressing problems the world is currently facing. The skills include critical thinking and problem solving, collaboration across networks, agility and adaptability, initiative and entrepreneurship, effective oral and written communication, assessing and analyzing information and also curiosity and imagination.

The review also looked at the methods of teaching art entrepreneurship education. Marques and Albuquerque (2012) reported that an appropriate method for teaching entrepreneurship should be practical, dynamic and social-oriented. According to the researchers, learning by doing has a positive impact on students' skill development. Kuratko (2003) finds out that use of experiential learning in entrepreneurship education is the best because it involves various techniques such as live case analysis, business plan, and students consulting with entrepreneurs. However,

John Dewey in Mbahi (2000) argues that the project approach is by far the most efficient, because it provides an opportunity to cover a number of different subjects in an entrepreneurship context. Thus, to teach entrepreneurship effectively discovery or inquiry method and problem-based learning methods of teaching entrepreneurship should also be employed. Regarding these methods of teaching Olodije and James (2011) report that learner after due observation think about what to do. Learners try in the form of setting up small scale business and then take decision whether or not to continue the business depending on their experiences. Olodije and James (2011) point out that if this method of teaching entrepreneurship is employed in Nigerian schools it will reduce unemployment among graduates. However, most schools lack trained entrepreneurship teachers that can use these methods, most especially, the problem-based learning activities. Moreover, essential physical facilities in the Department of Fine arts are not available such as e-library, entrepreneurship-based centers, textbooks, electricity supply, and networking buildings among others.

Regarding art teachers' proficiency, Fiet (2000) opines that entrepreneurship teachers should have a strong motivation throughout the whole process of instructional delivery. However, Deemer (2004) is of the view that self-efficacy will enable teachers to apply innovative teaching methods, engage students in challenging learning opportunities, persevere in the face of obstacles, and improve their persistence to deal with complexities and difficulties of learning. High entrepreneurship self-efficacy of the teachers may also indicate that they are highly confident in improving their instructional content and teaching methods to better match students' learning. Etor and Akpan (2013) opine that an entrepreneur teacher should be able to take risk, manage the result and learn from the outcome. A proficient art teacher therefore should have the ability to convert skill to intellectual

productive venture, identify investments in the art and also have a clear achievable vision.

The literature review on National Policy of Education in Nigeria (NPE, 2007) emphasizes the need to develop entrepreneurship and have it integrated into the school curriculum at all levels. The aim is to encourage students' entrepreneurship spirit which will curb the increasing rate of graduate unemployment. It also implies that the quality of instruction at all levels has to be oriented towards inculcating the values and competencies necessary for self-reliance. The implication of the National Policy on Education of the Federal Republic of Nigeria with respect to vocational education is that it will bring about effective promotion of self-reliance.

On art education as a motivation for entrepreneurship researchers, Nkom, (2006), (2007), Mbahi (2015), Hart (2003), and Muhammad (2012) among others state that when students are motivated they will show interest and willingness to participate even if it involves taking a risk. Art education as a motivation for entrepreneurship can only arouse students' interest if there are enough facilities and teachers that are trained in entrepreneurship education. The art lecturers should develop a positive working relation with the learners in order to perform well in art entrepreneurship class. The literature review also looked at existing art entrepreneurship training in Nigeria's tertiary institutions, noting that it was instituted by the Federal Government through the National Universities Commission (NUC) in 2006. The programme focuses on equipping students with the right attitudes and competencies in order to be job creators and not job seekers. It is geared towards assisting students to develop positive attitudes and skills for self-reliance rather than depending on government to provide employment for them (Banabo and Ndiomu, in Ezeani, 2012).

On facilities for teaching entrepreneurship in the Departments of Fine and Applied Arts, Agun (2003) states that the success of any learning process depends largely on the facilities and materials available. Okwuanaso and Nwazor (2000) and Mgbodile (2004) also explain that the quality and quantity of facilities available and utilized in schools influence the level of interaction that exists between teachers and students. They maintain that the efficiency and excellence of interaction provided for students through adequate provisions of facilities will enable them achieve lasting education. However, lack of relevant materials, tools and equipment for effective instruction, demonstration and practice for meaningful and functional skill acquisition will affect students' performances.

This review has also indicated that not many studies have been conducted on the topic chosen for the current study; hence it has become necessary for the researcher to embark on the study. What makes the current study unique among those reviewed above are that, (1) Muhammad (2012) is on "Development of Art Entrepreneurship Programme in Colleges of Education in Yobe State". (2) Akpan and Etor' (2013) study centers on "University Lecturers Perceptions of Entrepreneurship Education for Graduate Self-employment in South-South, Nigeria". (3) Shedrach' (2014) study focuses on "Assessing the status of Fine and Applied Arts Curriculum in Human Capacity Building in North Eastern Nigeria". (4) Ado's (2015) study is "A Survey on Entrepreneurship Education in Three Colleges of Education in Nigeria". (5) Ezenwafor's (2010) study is also on "Assessment of Managerial Challenges of Entrepreneurship Implication for Entrepreneurship Education in Enugu". Among these five studies, Muhammad's and Shedrach's studies were a bit closer to the current study. However, Muhammad's study is meant for development of art programmes in Colleges of Education in Yobe State, while Shedrach's was on the

status of Fine and Applied Arts Curriculum in human capacity building in North-Eastern Nigeria. The others, though geared towards entrepreneurship education, their variables have no relationship with the topic under study. In the current study titled, “Assessment of Fine and Applied Arts Entrepreneurship programmes in Colleges of Education in Kano and Kaduna States, Nigeria”, the researcher concentrates on assessing the Fine and Applied Arts Entrepreneurship programmes in Colleges of Education in the North-Western Zone, Nigeria.

It is important to stress that the researcher’s focus is particularly on entrepreneurship in Fine and Applied Arts whereby students are taught to acquire entrepreneurial skills in any field of the discipline in order to become self-reliant after graduation. It is expected that the Colleges of Education under study would provide an enabling learning environment as well as adequate facilities to expose students to art enterprise business. This study therefore aims to assess the teaching of entrepreneurship in Fine and Applied Arts in Colleges of Education in Kano and Kaduna States. The study is a descriptive research and it uses simple random survey design to assess entrepreneurship in Fine and Applied Arts in Colleges of Education in Kano and Kaduna States, Nigeria. Finally, it is hoped that related literature and the expected outcome of this study shall stimulate further researches that call the attention of curriculum planners to the need to integrate entrepreneurship in Fine and Applied Arts into the curricula for NCE 1 to 3, so that students can have a solid background prior to graduation. The review finds out that Fine and (which is entrepreneurial in nature) when captured in the curricula and is fully implemented will bring the expected change to the lives of many Nigerians living in poverty. It also reveals that entrepreneurship programme in Fine and Applied Arts is a guarantee that graduates will be independent even prior to graduation.

CHAPTER THREE

METHODOLOGY

3.0 Introduction

Research methodology focuses on the choices and decisions made regarding a research study (Silverman in Olokundundare, Hezekiah, Stephen and Fred, 2014). It encompasses planning and implementation of the research project and the collation and analysis of data. This chapter discusses the research design, population of the study, sample and sampling technique, research instruments, validity and reliability of instruments, procedure for data collection, and method of data analysis.

3.1 Research Design

The descriptive survey method was used to seek the opinions of art lecturers and students of Fine and Applied Arts entrepreneurship programmes in Colleges of Education in Kano and Kaduna States, Nigeria. Descriptive research involves gathering of data from members of the population in order to determine the current status of a problem (Mamza, 2008). Mamza maintains that descriptive research is more than collection of data; it is not a research unless discussion of the data is extended to the level of adequate interpretation. This design is suitable for this study because it enables the researcher to gather information from a sample of a large population in their natural setting without manipulating them. Descriptive research includes case study, simple survey, and correlation among others. The study utilised a representative sample from a population, and the drawing of inferences from the results of analysis and available data. The research design of the study is sample survey. A sample survey research is one in which a group of people or items are

considered to be representative of the entire group. It is a selection of unbiased sample, using questionnaire and sometimes interview or tests (Emmanuel, 2013). Sample survey was used in this study to obtain information from a sample of the respondents.

3.2 Population

The targeted population for this study comprised art lecturers and students from Federal College of Education Zaria; Federal College of Education, Bichi (T), Kano; Sa'adatu Rimi College of Education, Kano; and College of Education Gidan-Waya, Kafanchan, Kaduna State. These Colleges of Education were selected to represent Kano and Kaduna States (in the North-Western Zone of Nigeria). The Colleges of Education under study that offer Fine and Applied Arts courses have a total number of Six hundred and thirty-one (631) NCE 2 and 3 students, while they have a total number of Fifty-one (51) lecturers. Out of the total number of students, Two hundred and eighty-one (281) were sampled for the study.

3.3 Sampling Technique

The simple random technique was used to select the sample size for this study from the population. Sambo in Mohammed (2014) states that simple random sampling technique gives each participant in the population an equal and independent chance of being selected for the study. In this method, “carefully controlled conditions are created to ensure that each unit in the population has an equal or known chance of being included in the sample” (Mamza, 2008).

The study adopted the Yamane's statistical formula because the numerical strength of the population was known. Taro Yamane statistical analysis for determining size was used to justify the drawing of the sample size (Meyer in Senam

and Akpan, 2014). Through this, the sample size was Three hundred and thirty-two (332) art lecturers and students. One hundred and thirteen (113) NCE 2 (40.2%) and One hundred and sixty-eight (168) NCE 3 (59.8%), making the sample size to be two hundred and eighty-one (281) NCE 3 and 2 (100%) students. All the Fifty-one (100%) art lecturers were sampled since the number was not too large. The simple random sampling technique was used in order to ensure that every member of the population had equal independent chance of being selected.

3.3 Research Instruments

The research instruments adopted for collecting data in this study were questionnaires and observational guide. The observational guide consists of a check list to find out the facilities and art materials that are available in the Departments of Fine and Applied Arts for entrepreneurship training. The questionnaire was adopted from Likert-scale which consists of five categories of responses ranging from Strongly Agree (SA); Agree (A); Disagree (D); Strongly Disagree (SD) and Undecided (UN). The highest response, “Strongly Agree” carried (5) scores, and the least “Undecided” (1) score. The items on the questionnaires were drawn from the objectives of the study. The questionnaire for lecturers was characterized by fifty (50) itemized statements which were drawn from the four objectives of the study. The questionnaire is a close ended type with five point scales, while the one for students was characterized by forty-five (45) itemized statements. Objective 5 was an observational guide which comprised twelve (12) itemized options and twenty-two (22) items to assess in the Department of Fine and Applied Arts for entrepreneurship training. Direct observation, according to Sambo (2008), is a situation in which nothing intervenes between the observer and the observed.

3.4 Pilot Study

A pilot study was conducted using Federal College of Education, Kano, which was not part of the study area. The participants were NCE 2 and 3 students and lecturers of the Department of Fine and Applied Arts. The aim of the pilot study was to determine the feasibility and reliability of the study instruments. The pilot study used forty (40) students who were randomly selected and the ten (10) art lecturers available since they were not too many. The respondents were tested to find out the reliability of the research instruments. As a result of this, the research instruments were corrected and items for lecturers' questionnaires were increased from forty-seven to fifty, while the items on the questionnaire for students were increased from forty-two to forty-five. The researcher used a checklist with the help of the Head of Department to find out the facilities and art materials available in the Department of Fine and Applied Arts for entrepreneurship training. The results were presented based on the analysis of the data using mean, percentage and standard deviation. The data analysis was based on the objectives of the study.

3.5 Validation of Research Instruments

The validity and reliability of the research instruments were obtained through pilot test and was statistically analysed using Cronbach's Alpha reliability test to check the internal consistency of the instrument at 0.05 levels. The questionnaires were validated and tested for reliability and internal consistency of their items. The tested instruments were administered to the selected Colleges of Education, and their students and lecturers were selected using random sampling procedures. The calculation was done using the Statistical Package of Social Sciences (SPSS). The

results of the reliability were 0.846 for lecturers' questionnaire and 0.942 for students' questionnaires. This therefore confirms that the instruments were reliable for collection of data (see appendix B).

3.6 Procedure for Data Collection

The researcher visited the Departments of Fine and Applied Arts of Federal College of Education, Zaria; Federal College of Education Bichi (T), Kano; Sa'adatu Rimi College of Education, Kano; and Kaduna State College of Education, Gidan-Waya, Kafanchan, Kaduna State to administer the questionnaires. The researcher administered questionnaires to art lecturers and students. They were given ample time to fill the questionnaires which were later collected. Three hundred and twenty questionnaires were randomly distributed to the students of the above Colleges of Education. The questionnaires were given to the class representatives of NCE 2 and 3 to be filled and were retrieved by the researcher at a measurable time of distribution. The questionnaire for the lecturers was also given to them by the researcher and was retrieved after two weeks of distribution. The visit afforded the researcher an opportunity to find out the facilities and tools in the Department of Fine and Applied Art that could enhance the development of entrepreneurial skills and knowledge among students through the use of an observational guide.

3.7 Treatment of the Data

The study used quantitative method to analyse the response of art lecturers and students according to the research questions. The data generated from the study were subjected to statistical analysis, simple frequencies; percentages, mean and standard deviation as provided in the Statistical Package for Social Sciences (SPSS). Sambo

(2008) states that analyzing data using frequency distribution has a number of limitations. If the groups to be compared are unequal in size; the frequency count may have little meaning.

CHAPTER FOUR

DATA PRESENTATION, RESULTS AND DISCUSSIONS

4.0 Introduction

This chapter discusses the analysis and responses of participants according to the order of arrangement in questionnaires used during the collection of data. Demographic information of lecturers and students were presented. Result was presented based on the analysis of the data collected using frequency, standard deviation, means, and simple percentages. Interpretations were also presented according to research questions of the study.

4.1: Results and Discussions

4.2. Demographic Information of Respondents

Table 1: Gender of the Respondents (Lecturers)

Gender	Frequency	Percentage
Male	36	70.6%
Female	15	29.4%
Total	51	100%

Table 1 above shows that out of 51 of the respondents 36 (70.6%) are male lecturers while 15 (29.4 %) are female lecturers, implying that male lecturers (70.6%) constitute the majority.

Table2: Years of Working Experience

Years of working experience	Frequency	Percentage
1-5 years	5	9.8%
6-10 years	5	9.8%
11-15 years	10	19.6%
16-20 years	16	31.4%
21-25 years	5	9.8%
26 years and above	10	19.6%
Total	51	100%

Source: Field work (2016)

Table 2 reveals that out of the 51 respondents 5 (9.8 %) have 1-5 years working experience; 5 (9.8%) have between 6 - 10 years experience; 10 (19.6%) have between 11- 15 years; 16 (31.4%) have between 16 - 20 years working experience; 5 (9.8%) have between 21- 25 years working experience, while 10 (19.6%) have 26 and more years working experience. From Table 2, it is clear that much of the respondents' years of working experience falls between 16-20 (31.4%). Years of teaching experience is important because if the lecturers are not experienced, they may not be able to teach the course effectively. Also, number of years in teaching enables teachers to device other methods of teaching.

Table3: Academic Qualification

Academic Qualifications	Frequency	Percentage
B.Ed	10	19.6%
B.A/B.Sc	10	19.6%
M.A/M.Ed	10	19.6%
Ph.D	11	21.6%
HND	10	19.6%
Total	51	100%

Table 3 indicates that out of the 51 art lecturers 10 (19.6%) have B.Ed, 10 (19.6 %) have B.A, 10 (19.6 %) have M.A/M.Ed, 11(21.6%) have Ph.D, while 10 (19.6%) have HND. This implies that 11 (21.6 %) of the respondents are Ph. D certificate holders which constitutes the majority.

Table 4: Institutions

Institutions	Frequency	Percentage
Federal College of Education, Zaria	10	19.6%
Federal College of Education, Bichi (T), Kano	11	21.6%
Sa'adatu Rimi College of Education, Kano	19	37.3%
College of Education, GidanWaya, Kafanchan	11	21.6%
Total	51	100%

Source: Field work (2016)

Table 4 revealed that out of the 51 respondents 10 (19.6%) were from Federal College of Education, Zaria; 11 (21.6%) were from Federal College of Education, Bichi (T), Kano; 19 (37.3%) were from Sa'adatu Rimi College of Education, Kano and 11 (21.6%) of the respondents were from College of Education Gidan-Waya, Kafanchan. From the responses on Table 4, it is clear that 19 (37.3%) from Sa'adatu Rimi College of Education, Kano constitutes the highest number of art lecturers.

4.3 Research Questions

4.3.1a Research Question One: To what extent are the art lecturers aware of the Concept of Entrepreneurship?

Table 5: Lecturers Awareness of the Concept of Entrepreneurship Education

S/N	Statement	SA		A		D		SD		UN		Mean	Remarks
		F	%	F	%	F	%	F	%	F	%		
1	Entrepreneurship is a broad range of activities that generate economic activity	26	51	10	19.6	5	9.8	5	9.8	5	9.8	3.92	Agree
2	Entrepreneurship is ability of an individual to turn ideas into action	26	51	10	19.6	5	9.8	5	9.8	5	9.8	3.92	Agree
3	Entrepreneurship is a new way of doing things, new service and new products	5	9.8	5	9.8	16	31.4	20	39.2	5	9.8	2.82	Disagree
4	Entrepreneurship is about growth, creativity and innovation	10	19.6	26	51	5	9.8	5	9.8	5	9.8	3.61	Agree
5	Entrepreneurship is an ability to take risks and combine factors of production in order to produce goods and services	15	29.4	15	29.4	5	9.8	5	9.8	11	21.6	3.35	Agree
6	Entrepreneurship is bringing together creative and innovative ideas and coupling these with management	25	49	5	9.8	11	21.6	5	9.8	5	9.8	3.78	Agree
7	Entrepreneurship is the creation of a new economic entity centered on a novel product or services	21	41.2	10	19.6	10	19.6	5	9.8	5	9.8	3.73	Agree
8	Entrepreneurship is to identify and create business in an environment using the available resources to fulfill market objectives	15	29.4	15	29.4	5	9.8	11	21.6	5	9.8	3.47	Agree
9	Entrepreneurship is creating new values that did not previously change	5	9.8	10	19.6	10	19.6	15	29.4	11	21.6	2.74	Disagree
10	It is a driver of innovation, competitiveness and growth	15	29.4	21	41.2	5	9.8	5	9.8	5	9.8	3.71	Agree
11	It is an experiential learning that includes taking risks and learning from mistakes	15	29.4	21	41.2	5	9.8	5	9.8	5	9.8	3.71	Agree
12	It is the creation of a new economic entity centered on a novel product or services	21	41.2	15	29.4	5	9.8	5	9.8	5	9.8	3.82	Agree

Table 5 reveals lecturers' responses on their awareness of the concept of entrepreneurship. The results indicate that 36 (70.6%) believe that entrepreneurship is a broad range of activities that generate economic activity, 38 (70.6%) ability to turn ideas into action, 36 (70.6%) about growth, creativity and innovation, 36 (70.6%) ability to take risks and learning from mistakes. The outcome is that they strongly agree that they have knowledge of the concept of entrepreneurship. On the other hand, 20 (39.2%) disagree that entrepreneurship offers new ways of doing things, new services and new products, as well as 15 (29.4 %) on creating new values that did not previously exist.

Hence, on the basis of results obtained it is inferred that entrepreneurship is a broad range of activities that generate economic activity, and the ability to turn ideas into action. It is ability of an individual to take risks, manage the result and learn from the outcome. It is therefore viewed as a programme that empowers an individual through acquisition of appropriate knowledge and skills to be self-employed and be job creators.

4.3.2a Research Question Two: What are the methods of teaching entrepreneurship in the Department of Fine and Applied Arts?

Table 6: Methods of Teaching Entrepreneurship in the Department of Fine and Applied Arts

S/N	Statement	SA		A		D		SD		UN		Mean	Remarks
		F	%	F	%	F	%	F	%	F	%		
1	Group project	26	51	10	19.6	5	9.8	5	9.8	5	9.8	3.82	Agree
2	Discovery or inquiry method	21	41.2	15	29.4	5	9.8	5	9.8	5	9.8	3.57	Agree
3	Manual method	20	39.2	10	19.6	5	9.8	11	21.6	5	9.8	3.71	Agree
4	Internship training	20	39.2	11	21.6	10	19.6	5	9.8	5	9.8	3.25	Agree
5	Interviewing entrepreneurs	5	9.8	10	19.6	15	29.4	11	21.6	5	9.8	2.92	Disagree
6	Computer simulation	5	9.8	0	0	10	19.6	31	60.8	5	9.8	2.50	Agree
7	Field trip outside or within the environment	26	51	0	0	15	29.4	5	9.8	5	9.8	3.82	Agree
8	Problem-solving method	21	41.2	15	29.4	5	9.8	5	9.8	5	9.8	3.51	Agree
9	Students Industrial Work Experience Scheme (SIWES)	15	29.4	16	31.4	5	9.8	10	19.6	5	9.8	3.51	Agree
10	Case study	15	29.4	16	31.4	5	9.8	10	19.6	5	9.8	3.41	Agree
11	Brain storming	10	19.6	21	41.2	5	9.8	10	19.6	5	9.8	3.39	Agree
12	Conventional lecture method	15	29.4	10	19.6	11	21.6	10	19.6	5	9.8	3.43	Agree
13	Lecture by business owners	10	19.6	10	19.6	10	19.6	16	31.4	5	9.8	2.35	Disagree
14	Assignment method	20	39.2	5	9.8	10	19.6	11	21.6	5	9.8	3.67	Agree

Table 6 above shows responses of respondents on the methods of teaching entrepreneurship in the Department of Fine and Applied Arts. The results indicated that regarding group project, 36 (70.6%) agreed; discovery or inquiry method, 36 (70.6%); field trip outside and within the environment, 36 (70.6%); and for Student Industrial Working Experience Scheme (SIWES), 31 (60.8%) agreed that they were some of the methods often used by lecturers to teach entrepreneurship course.

However, with respect to interviewing entrepreneurs and lectures by business owners 5 (9.8%) and 30 (39.2%) disagreed.

Hence, on the basis of results obtained, it is inferred that group project, discovery or inquiry, field trip or educational visit, conventional lecture method, computer simulation, brain storming, case study, problem-solving, manual method are often used by art lecturers to train students to acquire entrepreneurship skills. On the other hand, lectures by business owners and interviewing entrepreneurs were not often used. However, these responses show that the most effective way to teach entrepreneurship is to have students participate in practical projects and activities as real experiences are gained.

4.3.3a Research Question Three: What are the course contents of Fine and Applied Arts that relate to entrepreneurship education?

Table 7: Course Contents of Fine and Applied Arts that relate to entrepreneurship Education

S/N	Statement	SA		A		D		SD		UN		Mean	Remarks
		F	%	F	%	F	%	F	%	F	%		
1	Graphic design	20	39.2	5	9.8	11	21.6	10	19.6	5	9.8	3.49	Agree
2	Textile design	20	39.2	5	9.8	11	21.6	10	19.6	5	9.8	3.59	Agree
3	Ceramics	20	39.2	10	19.6	6	11.8	10	19.6	5	9.8	3.59	Agree
4	Commercial Design	20	39.2	5	9.8	11	21.6	10	19.6	5	9.8	3.69	Agree
5	Print making	25	49	0	0	11	21.6	10	19.6	5	9.8	3.69	Agree
6	Illustrations	5	9.8	11	21.6	15	29.4	15	29.4	5	9.8	2.90	Disagree
7	Interior designing	20	39.2	10	19.6	11	21.6	5	9.8	5	9.8	3.49	Agree
8	Sculpturing	20	39.2	10	19.6	11	21.6	5	9.8	5	9.8	3.49	Agree
9	Photographing	25	49	5	9.8	11	21.6	5	9.8	5	9.8	3.78	Agree
10	General drawing	5	9.8	10	19.6	11	21.6	20	39.2	5	9.8	2.92	Disagree
11	Life drawing	25	49	5	9.8	11	21.6	5	9.8	5	9.8	3.78	Agree
12	Landscape drawing	20	39.2	10	19.6	11	21.6	5	9.8	5	9.8	3.69	Agree

Table 7 indicates the opinions of respondents on the contents of Fine and Applied Arts that relate to entrepreneurship education. The rated result showed that ceramics with 30 (58.8%), interior design 30 (58.8%), photography 30 (58.8%) textile design 25 (49%), landscape 30 (58.8%) and sculpture 30 (58.8%) had the highest number of respondents agreeing that most of the course contents of Fine and Applied Arts relate to entrepreneurship education. Illustration 16 (31.4%) and general drawing 15 (29.4%) had the lowest number of respondents that disagreed. Thus, Table 7 clearly shows that most of the course contents of Fine and Applied Arts relate to entrepreneurship education. Fine and Applied Arts, which is entrepreneurial in nature, if properly entrenched in the curricula will give students the needed knowledge to manage their own art businesses and provide opportunities for them to be instruments for economic enhancement later in life. Since employment opportunities are scarce the acquisition of entrepreneurial skills in Fine and Applied Arts should be pursued vigorously to increase students' chances of making a living by managing art entrepreneurial ventures.

4.3.4a Research Question Four: How proficient are the lecturers teaching entrepreneurship course?

Table 8: Proficiency of Lecturers Teaching Entrepreneurship Courses

S/N	Statement	SA		A		D		SD		UN		Mean	Remarks
		F	%	F	%	F	%	F	%	F	%		
1	Ability to take risks, manage the result and learn from outcome	20	39.2	5	9.8	11	21.6	10	19.6	5	9.8	3.69	Agree
2	Self-confidence	20	39.2	5	9.8	11	21.6	10	19.6	5	9.8	3.67	Agree
3	Ability to convert skills to intellectual productive venture	10	19.6	10	19.6	6	11.8	20	39.2	5	9.8	2.23	Disagree
4	Ability to rapidly sense, act, and mobilize even under certain conditions	10	19.6	5	9.8	11	21.6	20	39.2	5	9.8	2.70	Disagree
5	Dynamic, flexible, self-regulating and engaged in the process of generating multiple decisions frame work	0	0	11	21.6	25	49	10	19.6	5	9.8	2.00	Disagree
6	Generate valuable ideas that can attract markets	15	29.4	15	29.4	11	21.6	5	9.8	5	9.8	3.76	Agree
7	Clear and achievable vision	20	39.2	10	19.6	11	21.6	5	9.8	5	9.8	3.57	Agree
8	Lack of fear of failure	20	39.2	10	19.6	11	21.6	5	9.8	5	9.8	3.47	Agree
9	Confidence and self-motivation	25	49	5	9.8	11	21.6	5	9.8	5	9.8	3.47	Agree
10	Ability to recognize and evaluate business opportunities	20	39.2	10	19.6	11	21.6	5	9.8	5	9.8	3.47	Agree
11	Identifying an investment in arts	25	49	5	9.8	11	21.6	5	9.8	5	9.8	3.57	Agree
12	Ability to change and exploit change by converting change into business	20	39.2	10	19.6	11	21.6	5	9.8	5	9.8	3.57	Agree

Table 8 shows the result of respondents on the proficiency of lecturers teaching art entrepreneurship education. As indicated, ability to take risks, manage the results and learn from the outcome 30 (58.8%), self- confidence 30 (58. 8%), generate valuable ideas that can attract market and clear and achieve vision 30 (58.8%), lack of fear of failure, confidence and self-motivation 30 (58.8%) and ability to recognize and

evaluate business opportunities 30 (58.8%) had the highest number of respondents that agreed. To ability to convert skills to intellectual productive venture 20 (2.23%) disagreed; the same applied to ability to rapidly sense, act and mobilize even under certain conditions 25 (2.70%), as well as dynamic, flexible, self-regulating and engaged in the process of generating multiple decisions frame work 11 (21.6%). Hence, on the basis of the results obtained, it is inferred that majority of the respondents agree that the proficiency of lecturers teaching entrepreneurship could be determined by their ability to take risk, manage the result and learn from the outcome.

Students' Questionnaires

Demographic Information on Students

Table 9: Gender of the Respondents (Students)

Gender	Frequency	Percentage
Male	197	70.1%
Female	84	29.9%
Total	281	100%

Table 9 indicated that out of 281 respondents 197 (70.1%) were males, while 84 (29.9%) were females. From the responses on Table 9, 70.1% of the students were males which constituted the majority.

Table 10: Educational Levels

Educational Levels	Frequency	Percentage
NCE II	113	40.2%
NCE III	168	59.8%
Total	281	100%

Table 10 showed that out of 281 respondents 113 (40.2%) were NCE 2 students, while 168 (59.8%) were NCE 3 students. This implies that NCE 3 students (59.8%) constitute the majority of respondents.

Table 11: Institutions

Institutions	Frequency	Percentage
Federal College of Education, Zaria	12	4.3%
Federal College of Education(T) Bichi, Kano	51	18.1%
Sa'adatu Rimi College of Education, Kano	203	72.2%
College of Education Gidan-Waya, Kafanchan	15	5.3%
Total	281	100%

Table 11 showed that out of the 281 respondents, 12 (4.3%) were from Federal College of Education, Zaria; 51 (18.1%) from Federal College of Education, Bichi (T) 203 (72.2%) from Sa'adatu Rimi College of Education, Kano, and 15 (5.3%) from College of Education Gidan-Waya, Kafanchan. The above table clearly showed that Sa'adatu Rimi College of Education with (72.2 %) had majority of the students who participated in the survey.

4.3.1b Research Questions One: To what extent are students aware of the concept of entrepreneurship education?

Table 12: Students' Awareness of the Concept of Entrepreneurship Education

S/N	Statement	SA		A		D		SD		UN		Mean	Remarks
		F	%	F	%	F	%	F	%	F	%		
1	Entrepreneurship is a broad range of activities that generate economic activity	85	30.2	112	39.9	28	10	28	10	28	10	3.70	Agree
2	Entrepreneurship is the ability of an individual to turn ideas into action	56	19.9	113	40.2	56	19.9	28	10	28	10	3.50	Agree
3	Entrepreneurship is a new way of doing things, new services and new products	28	10	28	10	58	19.9	141	50.2	28	10	2.60	Disagree
4	Entrepreneurship is about growth, creativity and innovation	28	10	140	49.8	28	10	28	10	57	20.3	3.19	Agree
5	Entrepreneurship is an ability to take risks and combine factors of production in order to produce goods and services	56	19.9	141	50.2	28	10	28	10	28	10	3.60	Agree
6	Entrepreneurship is to identify and create business in an environment using the available resources to fulfill market objectives	28	10	28	10	113	40.2	84	29.9	28	10	2.80	Disagree
7	Entrepreneurship is creating new values that did not previously change	57	20.3	84	29.9	84	29.9	28	10	28	10	3.41	Agree
8	Entrepreneurship is a driver of innovation, competitiveness and growth	28	10	141	50.2	56	19.9	28	10	28	10	3.40	Agree
9	It is experiential learning that includes taking risks and learning from mistakes	85	30.2	84	29.9	56	19.9	28	10	28	10	3.60	Agree
10	It is the creation of a new economic entity centered on a novel product or services	28	10	28	10	28	10	169	60	28	10	2.50	Disagree
11	Business ventures in Fine and Applied Arts	85	30.2	56	19.9	56	19.9	56	19.9	28	10	3.40	Agree

Table 12 above indicates students' responses regarding their awareness of the concept of entrepreneurship education. The results obtained reveal that students agree that entrepreneurship is a broad range of activities that generate economy activity 197 (70.1%), ability of an individual to turn ideas into action 169 (60.1%), entrepreneurship is about growth, creativity and innovation 168 (59.8%), and ability to take risks, and combine factors of production in order to produce goods and services 197 (70.1%). Also the respondents agree that entrepreneurship is creating new values that did not previously change 141 (50.1%), a driver of innovation, competitiveness and growth 169 (60%), an experiential learning that includes taking risks and learning from mistakes 169 (60 %), and a business venture in Fine and Applied Arts 141 (50%). However, they disagree with regard to the following items: Entrepreneurship is not a new way of doing things, new services and new products 56 (20%), entrepreneurship does not identify or create business environment to fulfill market objectives and entrepreneurship is not creation of a new economic entity centered on a novel product or services 56 (20%).

Hence, on the basis of the results obtained it is clear that majority of the respondents agree that entrepreneurship is a broad range of activities which generate economic activity because it is one of the courses taught in the Department of Fine and Applied Arts.

4.3.2b Research Question Two: What are the methods of teaching entrepreneurship in the Department of Fine and Applied Arts?

Table 13: Methods used by Lecturers to Teach Entrepreneurship in the Department of Fine and Applied Arts

S/N	Statement	SA		A		D		SD		UN		Mean	Remarks
		F	%	F	%	F	%	F	%	F	%		
1	Group project	28	10	112	39.9	56	20	57	20.3	28	10	3.19	Agree
2	Problem-solving method	56	20	28	10	56	20	84	29.9	57	20.3	2.30	Disagree
3	Field trip outside or within the environment	28	10	112	39.9	85	30.2	28	10	28	10	3.40	Agree
4	Internship or Industrial training exercise	56	20	84	30	85	30.2	28	10	28	10	3.19	Agree
5	Assignment method	56	20	84	30	56	20	28	10	57	20.3	3.19	Agree
6	Visiting entrepreneurs workshops	141	50.2	56	20	28	10	28	10	28	10	3.90	Agree
7	Lectures by business owners	84	30	84	30	57	20	28	10	28	10	3.60	Agree
8	Computers simulation	28	10	56	20	28	10	28	10	141	50.2	2.90	Disagree
9	Case study	28	10	28	10	56	20	85	30.2	84	30	2.60	Disagree
10	Brainstorming	84	30	28	10	84	30	57	20.3	28	10	3.29	Agree
11	Conventional lecture method	85	30.1	112	39.9	28	10	28	10	28	10	3.70	Agree

Table 13 indicates responses of respondents on methods used by lecturers to teach entrepreneurship. The results obtained revealed that respondents agreed with respect to the following items: Group project 140 (49.9 %); field trip outside or within the environment 84 (30 %); internship or industrial training 140 (49.9%); assignment method 140 (49.9%); visiting entrepreneurs workshop 140 (49.9%); lectures by business owners 97 (70.1 %); brainstorming 141 (29.9%) and conventional lecture method 197 (70%). However, respondents disagree regarding the following: Problem-solving method 57 (20.3%); computer simulation 84 (30%) and brainstorming 56 (26%). On the basis of the analysis, it is inferred that majority of the lecturers use conventional lecture method in teaching students as there are no adequate facilities and entrepreneurship workshop.

4.3.3b. Research Question Three: What are the course contents of Fine and Applied Arts that relate to entrepreneurship education?

Table 14: Course Contents of Fine and Applied Arts that relate to Entrepreneurship Education

S/N	Statement	SA		A		D		SD		UN		Mean	Remarks
		F	%	F	%	F	%	F	%	F	%		
1	Graphic design	84	30	113	40.2	28	10	28	10	28	10	3.70	Agree
2	Textile design	113	40.2	84	30	28	10	28	10	28	10	3.80	Agree
3	Ceramics	56	20	112	39.9	28	10	28	10	57	20.3	3.29	Agree
4	Commercial design	28	10	122	39.9	57	20.3	28	10	56	20	3.10	Agree
5	Print making	85	30.2	84	30	28	10	56	20	28	10	3.51	Agree
6	Illustrations	28	10	57	20.3	140	49.8	28	10	28	10	2.40	Disagree
7	Interior designing	56	20	141	50.2	28	10	28	10	28	10	3.60	Agree
8	Sculpturing	112	39.9	56	19.9	28	10	57	20.3	28	10	3.50	Agree
9	Photographing	113	40	28	10	56	20	56	20	28	10	3.19	Agree
10	General drawing	28	10	56	20	84	29.9	56	20	57	20.3	2.19	Disagree
11	Life drawing	28	10	112	39.9	28	10	57	20.3	28	10	3.40	Agree
12	Landscaping drawing	56	20	112	39.9	28	10	57	20.3	28	10	3.67	Agree

Table 14 shows responses of respondents on areas of Fine and Applied Arts that relate to entrepreneurship education. As indicated in the table, respondents disagree as follows: Graphic design 197 (70%), textile design 197 (70%); ceramic works 168 (59.8%); commercial design 140 (49.9%); print making 169 (60.1%); interior design 197 (70%); sculpture works 168 (59.8%); photographing 141 (50.2%); landscaping 168 (59.8%) and life drawing 168 (59.8%). But general drawing has 84 (30%) and illustration has 85 (30.3%) of respondents that disagree.

Hence on the basis of results obtained, it is inferred that most of the course contents of Fine and Applied Arts are related to entrepreneurship education. In view of this, the course contents of Fine and Applied Arts which relate to entrepreneurship

should be developed and properly implemented in the curriculum in order to train students to become self-employed.

4.3.4b Research Question Four: How proficient are the lecturers teaching art entrepreneurship course?

S/N	Statement	SA		A		D		SD		UN		Mean	Remarks
		F	%	F	%	F	%	F	%	F	%		
1	Ability to take risks, manage the result and learn from outcome	56	20	141	50	28	10	28	10	28	10	3.60	Agree
2	Self-confidence	112	39.9	85	30.2	28	10	28	10	28	10	3.80	Agree
3	Ability to convert skills to intellectual productive venture	141	50	56	20	28	10	28	10	28	10	3.90	Agree
4	Ability to rapidly sense, act, and mobilize even under certain conditions	28	10	84	30	113	40	28	10	28	10	2.19	Disagree
5	Dynamic, flexible, self-regulating and engaged in the process of generating multiple decisions frame work	28	10	28	10	113	40	84	30	28	10	2.80	Disagree
6	Generate valuable ideas that can attract markets	28	10	140	49.8	57	20.2	28	10	28	10	3.39	Agree
7	Clear and achievable vision	113	40.2	56	20	56	20	28	10	28	10	3.70	Agree
8	Lack of fear of failure	84	30	113	40	28	10	28	10	28	10	3.70	Agree
9	Ability to recognize and evaluate business opportunities	57	20.2	140	49.8	28	10	28	10	28	10	3.60	Agree
10	Identify an investment in arts	113	40	56	20	56	20	28	10	28	10	3.70	Agree
11	Ability to change and exploit change by converting change into business	85	30.2	112	39.9	28	10	28	10	28	10	3.70	Agree

Table 15 Proficiency of Lecturers Teaching Art Entrepreneurship Courses

Table 15 shows the response of respondents on the proficiency of lecturers teaching arts entrepreneurship courses. As indicated, they agree on the teachers' ability to take risks, manage the result and learn from the outcome 197 (70%); self-confidence 197 (70%); ability to convert skills into intellectual productive venture 197 (70%); generating valuable ideas that can attract market 168 (59.8%); confidence and self-motivation 197 (70%); ability to recognize and evaluate business opportunities 197 (%); identifying an investment in arts 169 (60.1%) and ability to change, exploit by converting change into business 197 (70%). But they disagree regarding the following: Ability to rapidly sense, act, and mobilize even under certain conditions 141 (39.9 %) and dynamic, flexible, self-regulating and engaged in the process of generating multiple decisions frame work 56 (20 %). On the basis of results obtained, the table shows that majority of the respondents agree that lecturers' proficiency in teaching entrepreneurship could be determined through their ability to take risks, manage the result and learn from the outcome. This means they should be able to convert skills to intellectual productive venture.

4.3.5 Research Question Five: What are the facilities available in the Fine and Applied Arts Departments for entrepreneurship training?

Table 16: Facilities and Materials Available in Federal College of Education, Zaria

S/N	Items to be observed	Remarks		S/N	Items to be observed	Remarks	
	Facilities	Available	Not Available		Materials	Available	Not Available
1	Arts gallery		✓	1	Kiln	✓	
2	Ceramics workshops	✓		2	Gauges (U, V and C shapes)	✓	
3	Computers based center		✓	3	Cameras	✓	
4	fire extinguishers	✓		4	Photo developing tank		✓
5	e-library		✓	5	Compressor with machine spraying gun	✓	
6	Photographic dark rooms		✓	6	Arch welding machines		✓
7	Computers for graphic design		✓	7	Throwing wheel electric or kick	✓	
8	Printing room and tables	✓		8	Modelling tools	✓	
9	and 3 dimensional art studios	✓		9	Printing etching tools		✓
10	Textbooks		✓	10	Photographer larger		✓
11	Power point projector		✓	11	Calligraphic pens	✓	
12	Net-working building		✓	12	Looms (vertical and horizontal)	✓	
				13	Calipers	✓	
				14	Tracing board or light box	✓	
				15	Chisel	✓	
				16	Lino cutters	✓	
				17	Pillar drilling machines		✓
				18	Cement knives	✓	
				19	Letra set	✓	
				20	Burning rod	✓	
				21	Camera printers		✓
				22	Rottery pens	✓	

Table 16 indicates the facilities and materials that are available and those that are not available in Federal College of Education, Zaria. The facilities that are available include ceramics workshop, fire extinguishers, printing room and tables and 2 and 3 dimensional art studios. Art gallery, computer based centers, e-library, photographic dark room, conducive workshops, textbooks power point projector and net working building are not available. Materials that are available are kiln, gauges (U, V and C shapes) cameras, compressor with machine spraying guns, throwing wheel (kick), modeling tools, calligraphic pens, looms (vertical and horizontal), calipers, tracing board or lighting box, printing table, chisel, lino cutter, cement knives, letra set, burning rod and rottery pens. Materials that are not available in the Department are photo developing tank, arch welding machine, throwing wheel(electric), printing etching tools, photographic larger, and pillar drilling machines. Thus, the table shows that the Department is lacking some facilities and tools needed to train students to become art entrepreneurs. Without the necessary facilities and tools students cannot acquire the needed entrepreneurship skill that could be used in the near future. The College, though a teacher training institution, should provide the necessary facilities for entrepreneurship training since teaching job are scarce.

**Table 17: Facilities and Materials Available in Federal College of Education,
Bichi (T)**

S/N	Items to be observed	Remarks		S/N	Items to be observed	Remarks	
	Facilities	Available	Not Available		Materials	Available	Not Available
1	Art galleries			1			
2	Ceramics workshops			2	Gauges (U, V and C shapes)		
3	Computers based center			3	Cameras		
4	Fire extinguishers			4	Photo developing tank		
5	e-library			5	Compressor with machine spraying gun		
6	Photographic dark rooms			6	Arch welding machines		
7	Computers for graphic design			7	Throwing wheel electric or kick		
8	Printing room and tables			8	Modeling tools		
9	2 and 3 dimensional art studios			9	Printing etching tools		
10	Textbooks			10	Photographer larger		
11	Power point projector			11	Calligraphic pens		
12	Net-working building			12	Handlooms		
				13	Calipers		
				14	Printing tables		
				15	Chisel		
				16	Lino roller		
				17	Pillar drilling machines		
				18	Cement knives		
				19	Letre sets		
				20	Letra tones		
				21	Camera printers		
				22	Rottery pens		

Table 17 shows the facilities and materials that are available and those that are not available for entrepreneurship training in Federal College of Education Bichi (T), Kano. The facilities that are available include ceramics workshop, fire extinguishers, printing room, tables, and 2 and 3 dimensional art studios. But art gallery, computer-based centers, e-library, photographic dark room, computers for graphic design,

textbooks, power point projector, and networking building are not available. Materials that are available are kiln, gauges (U, V and C shapes) cameras, compressor with machine spraying guns, throwing wheel (kick), modeling tools, calligraphic pens, looms (vertical and horizontal), calipers, tracing board or lighting box, printing table, chisel, lino cutter, cement knives, letra set, burning rod and rottery pens. Materials that are not available in the Department are photo developing tank, arch welding machine, throwing wheel(electric), printing etching tools, photographic larger and pillar drilling machines. Thus, the table clearly shows that the Department is lacking some facilities and materials to train students to become art entrepreneurs.

Table 18: Facilities and Materials Available in Sa'adatu Rimi College of Education, Kano

S/N	Items to be observed	Remarks		S/N	Items to be observed	Remarks	
	Facilities	Available	Not available		Materials	Available	Not available
1	Art gallery	✓		1	Kiln	✓	
2	Ceramics workshops	✓		2	Gauges (U, V and C shapes)	✓	
3	Computers based center		✓	3	Cameras	✓	
4	Fire extinguishers	✓		4	Photo developing tank		✓
5	e-library		✓	5	Compressor with machine spraying gun	✓	
6	Photographic dark rooms		✓	6	Arch welding machines	✓	
7	Computers for graphic design	✓		7	Throwing wheel electric or kick	✓	
8	Printing room and tables	✓		8	Modeling tools	✓	
9	Art studios 2 and 3 dimensional	✓		9	Printing etching tools	✓	

10	Textbooks		✓	10	Photographer larger		✓
11	Power point projector		✓	11	Calligraphic pens	✓	
12	Net-working building		✓	12	Handlooms	✓	
				13	Calipers	✓	
				14	Printing room and tables	✓	
				15	Chisel	✓	
				16	Lino roller	✓	
				17	Pillar drilling machines		✓
				18	Cement knives	✓	
				19	Letre sets	✓	
				20	Letra tones	✓	
				21	Camera printers		✓
				22	Rottery pens	✓	

Table 18 shows the facilities and materials that are available and those that are not available for entrepreneurship training in Sa'adtu Rimi College of Education, Kano. The facilities that are available include art gallery, ceramics workshop, fire extinguishers, printing room, tables, 2 and 3 dimensional art studios. But computer-based centers, e-library, photographic dark room, textbooks, power point projector and net-working building are not available. Materials that are available are kiln, gauges (U, V and C shapes) cameras, compressor with machine spraying guns, throwing wheel (kick), modeling tools, calligraphic pens, looms (vertical and horizontal), calipers, tracing board or lighting box, printing table, chisel, lino cutter, cement knives, letra set, burning rod and rottery pens. Materials that are not available in the Department are photo developing tank, arch welding machine, throwing wheel

(electric), printing etching tools, photographic larger, and pillar drilling machines. Though the College has enabling environment for teaching and learning entrepreneurship skills they still lack some basic facilities such as e-library, adequate text books, ICT facilities, and printing rooms among others needed to give students entrepreneurship education.

Table 19: Facilities and Materials Available in College of Education Gidan-Waya, Kafanchan

S/N	Items to be observed	Remarks		S/N	Items to be observed	Remarks	
	Facilities	Available	Not available		Materials	Available	Not available
1	Arts gallery			1	Kiln		
2	Ceramics workshops			2	Gauges (U,V and shapes)		
3	Computers based center			3	Cameras		
4	Fire extinguishers			4	Photo developing tank		
5	e-library			5	Compressor with machine spraying gun		
6	Photographic dark rooms			6	Arch welding machines		
7	Computers for graphic design			7	Throwing wheel electric or kick		
8	Printing rooms and tables			8	Modeling tools		
9	Art studios 2 and 3 dimensional			9	Printing etching tools		
10	Textbooks			10	Photographer larger		
11	Power point projector			11	Calligraphic pens		
12	Net-working building			12	Handlooms		
				13	Calipers		
				14	Printing room and tables		
				15	Chisel		
				16	Lino roller		
				17	Pillar drilling machines		
				18	Cement knives		

				19	Letre sets		
				20	Letra tones		
				21	Camera printers		
				22	Rottery pens		

Table 19 indicates the facilities and materials that available and those that are not available for entrepreneurship training in College of Education, Gidan-Waya, Kafanchan in Kaduna State. The facilities that are available include ceramics workshop, fire extinguishers, printing room and tables, and 2 and 3 dimensional art studios. But art gallery, computer-based centers, e-library, photographic dark room, conducive workshops, textbooks, power point projector and net-working building are not available. Materials that were available are kiln, gauges (U, V and C shapes) cameras, compressor with machine spraying guns, throwing wheel (kick), modeling tools, calligraphic pens, looms (vertical and horizontal), calipers, tracing board or lighting box, printing table, chisel, lino cutter, cement knives, letra set, burning rod and rottery pens. Materials that are not available in the Department are photo developing tank, arch wielding machine, throwing wheel(electric), printing etching tools, photographic larger and pillar drilling machines. Thus, the table shows that the Department is lacking some facilities and materials needed to train students to become art entrepreneurs.

4.4: Findings of the Study

The findings of the study revealed that:

1. Lecturers were aware of the concept of entrepreneurship education as their responses were 36 (70%) agreed and 10(19.7%) disagreed. Majority of the students also agree that they have knowledge of entrepreneurship education as their responses are 197(70.1%) to the idea that entrepreneurship is a broad range of activities that generate economic growth in a nation.

2. The methods of teaching entrepreneurship in Fine and Applied Arts. Here, 36 (70.6%) of the respondents agree that group project is the best method and 5 (9.8%) disagree that computer stimulation cannot train students to become entrepreneurs. Also 20 (39.2%) respondents disagree that lectures by business owners cannot train students to become entrepreneurs. Majority of the students 197 (70%) agree that lecturers use conventional lecture method to teach students as there are not enough facilities and entrepreneurship workshops built for the purpose of the programme.
3. Regarding the course contents that relate to entrepreneurship education, 25 (49%) of lecturers agreed that graphic design is related to entrepreneurship education while 16 (31.4%) disagreed illustration is not related to entrepreneurship education. Majority of the students, 197 (70.1%), agreed that most of the course contents in Fine and Applied Arts were related to entrepreneurship education
4. On the proficiency of lecturers teaching art entrepreneurship course, 30 (58.8%) respondents agreed that ability to take risk, manage the result and learn from the outcome while 20 (39.2%) disagreed that lecturers did not have the ability to convert skills to intellectual productive venture.
5. As for facilities for entrepreneurship training, result indicates that most of the Colleges of Education under study do not have enough facilities to train students to acquire entrepreneurial skills (photographic dark rooms, computer rooms, video cameras, power point projector, text books, internet facilities, constant supply of electricity and water, enabling environment and workshops).

4.5 Discussion

Regarding the first research question, 4.3.1, which is about lecturers' awareness of the concept of entrepreneurship the result reveals that majority of the respondents agree that they are much aware of the concept of entrepreneurship but they are not trained in entrepreneurship education. As a result they are not knowledgeable regarding the right approach to entrepreneurship teaching. Though lecturers are familiar with the concept of entrepreneurship, they still need to be trained and retrained through entrepreneurial workshops, conferences, seminars organised by entrepreneurial agencies to enable them teach the course contents effectively. Seikkula-Leino (2011) and Oludare and Kayode (2014) recommend that teachers should have better understanding of entrepreneurship education and the range of aims, methods and contents of it. Muhammad (2012) therefore suggests that there should be more teacher training, seminar, conferences and workshops to disseminate understanding of different ways and methods to develop or build an entrepreneurial mindset.

On whether students are aware of the concept of entrepreneurship, results indicate that they are aware of the concept of entrepreneurship but do not relate art to monetary terms. They do not see their profession as a business but rather as a continuation of tradition (Kamara, 2004). Moreover, the students do not possess managerial and business skills, ability to network their art products, confidence to take risk and general information of the market. Students have a limited know-how on artistic, technical, marketing and other business activities. Muhammad (2012) suggested that there is a need for career guidance to provide fundamental information for students to know the concept of entrepreneurship education and workshops should be organized from time to time to create awareness for both lecturers and students. Wagner (2010) also suggests that students need seven survival skills to thrive in the

new world of work to become productive citizens who can contribute in solving some of the most pressing issues the world is currently facing. Such skills include critical thinking and problem solving, collaboration across networks, agility and adaptability, initiative and entrepreneurship, effective oral and written communication, assessing and analyzing information and also curiosity and imagination.

The findings from research question 4.3.2 regarding methods of teaching entrepreneurship in the Department of Fine and Applied Arts covered in the research show that group projects, discovery methods, manual methods, internship training (SIWES), field trips, visit to entrepreneurs' workshops, conventional lecture method among others are often some of the methods used by lecturers for teaching students. However, other methods such as net-working, computer simulation, problem-solving or inquiry method, case study, and brainstorming among others are not used by lecturers. This outcome concurs with the study conducted by Marques and Albuquerque (2012) which states that the best method for teaching entrepreneurship should be practical, dynamic, and socially-oriented. They also observe that learning by doing method has a positive impact on students' skill development.

As to the findings from research question 4.3.3 on the course contents of Fine and Applied Arts that relate to entrepreneurship education, majority of the respondents agree that graphic, textiles, ceramic, commercial design, print making are related to entrepreneurship education. But some of the respondents disagree that illustrations and general drawing are not related to entrepreneurship. Thus, these findings agree with Idowu (2012) and Ijeamaka (2013) that Fine and Applied Arts education courses are entrepreneurial ventures.

Related to this are the findings from research question 4.4.4 on the proficiency of lecturers teaching art entrepreneurship. Result indicates that majority of the respondents agree that there is ability to take risk in order to make a profit through the skills acquired. But some of the respondents disagree that proficiency of the art lecturers could not be determined because they did not undergo special training in the methodology and technique of teaching entrepreneurship. Researchers such as Akpan and Etor (2013), Olundare and Kayode (2014), FGN, (2007), Sekkula-Leino (2011) stated that most lecturers do not undergo special training in the methods and techniques of teaching entrepreneurship. As a result they are not knowledgeable regarding the right approach to entrepreneurship teaching. Obese (2013) recommends that the teaching of entrepreneurship should be handled with high sense of professionalism by entrepreneurial lecturers trained in the relevant areas of the programme. Art lecturers should be trained through seminars and workshops to update their knowledge and methodologies of teaching entrepreneurship education.

There are also findings on research question 4.4.5 which is about the observational guide on the facilities available in the Department of Fine and Applied Arts that could facilitate entrepreneurship skills among art students. It is revealed that facilities such as adequate textbooks for entrepreneurship training, computers for graphic design, power-point projectors, laptops, constant supply of electricity and water, photography dark room, printing machines and rooms, e-library, internet facilities, and an enabling environment among others are not available. Thus inadequate provision of facilities and learning materials could affect the effective delivery of the course contents. No meaningful teaching and learning can take place if the necessary facilities and materials resources are not adequately provided.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.0 Introduction

In this chapter, summary, conclusion and recommendations based on the results obtained from the study are presented.

5.1 Summary of the Study

The study set out to assess entrepreneurship in Fine and Applied Arts in Colleges of Education in the North-West zone of Nigeria. The problem of the research was to examine Fine and Applied Arts entrepreneurship programmes in selected Colleges of Education. For this purpose, five research objectives and five research questions were formulated. The study also outlined its theoretical framework as well as a review of literature.

The literature reviewed included sub-topics such as meanings of entrepreneurship, the understanding of the concept of entrepreneurship among art lecturers and students, influences of assessment of entrepreneurship in Fine and Applied Arts, the 21st century entrepreneurship skills, art education as a motivation for entrepreneurship, methods of entrepreneurship training, course contents of Fine and Applied Arts that relate to entrepreneurship education, and the national policy on entrepreneurship education. Others were proficiency of art teachers teaching entrepreneurship education, facilities available in the Department of Fine and Applied Arts for entrepreneurship training, existing art entrepreneurship programme and empirical studies on art entrepreneurship. The study also outlined methodology to analyse both data and findings. The findings were discussed logically in order to make conclusion and recommendations. In carrying out the investigation, instruments such

as questionnaires and observational guide were administered to both art lecturers and students.

The target population for the study was art lecturers and students from Federal College of Education, Zaria, Federal Colleges of Education Bichi (T) Kano, Sa'adatu Rimi College of Education, Kano and Kaduna state College of Education, Gidan-Waya, Kafanchan. The population sampled was three hundred and thirty-two (332) art lecturers and students. One hundred and thirteen (113) NCE 2 and One hundred and sixty-eight (168) NCE 3 students were drawn using simple random sampling technique. The research design for this study was a sample survey. All the fifty-one (51) art lecturers were sampled since their numbers were few. Statistical methods used were Correlation Coefficient and Statistical Package of Social Sciences (SPSS) in analyzing the data obtained after administering instruments.

To assess entrepreneurship in Fine and Applied Arts, two sets of questionnaires and observational guide were structured to facilitate data collection during the field work. The returned questionnaires were analysed and responses tabulated in mean, frequencies, standard deviation and simple percentages. The findings of the study reveals that lecturers who are the key implementers of the curriculum need to be properly guided to meet the objective of equipping students with appropriate entrepreneurial competencies and skills for self-reliance using the most effective teaching methods and strategies. It also reveals that adequate teaching of entrepreneurship programme in Fine and Applied Arts can guarantee quality assurance of graduate to be independent after the school programme. In a similar vein, the findings reveal that implementation of entrepreneurial teaching from the first to the last stages of the NCE programme can be more beneficial than what is in

existence. The study gives the summary, conclusion, recommendations, and contributions to knowledge as well as suggestions for further study.

5.2.1 Conclusion

The study has been able to assess Fine and Applied Arts entrepreneurship programmes in Colleges of Education in Kano and Kaduna States, Nigeria. The various areas discussed included awareness of the concept of entrepreneurship among art lecturers and students, methods of teaching entrepreneurship in Fine and Applied Arts, course contents of Fine and Applied Arts that relate to entrepreneurship education, proficiency of lecturers teaching art entrepreneurship and facilities available for entrepreneurship training in the Department of Fine and Applied Arts. Entrepreneurship in Fine and Applied Arts is not taught in all the arms of the NCE programme. As a result, students do not have in-depth understanding of entrepreneurship at all levels. Thus, the curriculum of Fine and Applied Arts needs modification so that entrepreneurship would be taught at all the levels of Nigeria Certificate in Education programme (NCE, 1, 2 and 3). It therefore means that entrepreneurship in Fine and Applied Arts must cut across all levels of training for students to have a holistic understanding and the inherent opportunities that they can utilize for economic enhancement later in their careers. The findings of the study reveal that effective methods of teaching entrepreneurship which include experiential learning method, group project, discovery or inquiry method, internship training and problem-solving method among others is necessary if students are to become effective entrepreneurs who will create jobs and employ others. It is also revealed that teaching of entrepreneurship from the first to the last stages of the NCE programme can be more beneficial than what is in existence. This will go a long way in empowering

individuals to be self-reliant by providing them with knowledge to raise output, income and wealth. Based on the findings, the study concludes that in order to improve students' entrepreneurial learning and competencies they should be taught by qualified art lecturers who have a positive attitude towards the teaching of entrepreneurship with strong entrepreneurial skill and knowledge.

5.3 Recommendations

Based on the outcome of this study, the following recommendations were made:

1. Lecturers should be equipped with the concept of entrepreneurship through training and retraining to enable them deliver the course contents of Fine and Applied Arts effectively.
2. Lecturers should not limit themselves to the orthodox lecture method in delivering the course contents. They should use other methods (such as internship, excursions, brainstorming, group project, discovery and inquiry) to motivate students in the course of learning in order to enhance their interest after school.
3. The course contents of Fine and Applied Arts which relate to entrepreneurship should be developed and properly implemented in the curriculum for the purpose of training students to become self-employed.
4. The teaching of entrepreneurship in Fine and Applied Arts should be handled by entrepreneur lecturers in the relevant areas of the programmes.

5. Curriculum developers should ensure that the course contents become more innovative, competency-based and that the desired objectives of entrepreneurship in Fine and Applied Arts are attainable.

5.4 Contribution to Knowledge

The study:

1. Revealed that the implementation of entrepreneurial training from the first to the last stages of the NCE programme can be more beneficial than what obtains at the moment.
2. Established that adequate teaching of entrepreneurship programme in Fine and Applied Arts can guarantee quality assurance of graduate to be independent after the school programme.
3. Identified effective methods of teaching entrepreneurship in Fine and Applied Arts for self-reliance to include group projects, internship training, visiting entrepreneur's workshops, field trip, and lectures by business owners among others.

5.5 Suggestions for Further Study

This study has in no way exhausted assessment of entrepreneurship in Fine and Applied Arts in Colleges of Education in Kano and Kaduna States. In the light of the findings of the study, the following areas are suggested for further research:

1. The study should be replicated in other states to ascertain the level of assessment of entrepreneurship in Fine and Applied Arts Department.

2. The research should be conducted in Colleges of Education across the six geopolitical zones of Nigeria in order to have even a more comprehensive knowledge of the phenomenon under study.
3. A comparative study should be conducted between Northern and Southern parts of the country.

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APPENDICES

APPENDIX A

INTRODUCTORY LETTER FOR FIELD WORK



Department of Fine Arts
Ahmadu Bello University, Zaria-Nigeria
FACULTY OF ENVIRONMENTAL DESIGN

Vice-Chancellor: Professor Ibrahim Garba, B.Sc. (Hons) Geology, M.Sc (ABU), Ph.D London, DIC, FNMGS, MCOMEG
Head Department: Dr. Duniya Giles Gambo, B.A; M.A; Ph.D (ABU) MSNA, MNSEA, MAHAN.

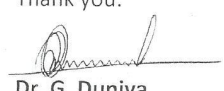
Our Ref: FA/G.3.1 17th May, 2016

TO WHOM IT MAY CONCERN

MSHELIZAH, Ladi David

The bearer "Mshelizahi Ladi David" with registration number Ph.D/Env.Des/21152/2012-2013 is a Ph.D student, in the Department of Fine Arts. We shall be grateful, if you assist her, in her research assignment, titled "Assessment of Fine and Applied Arts entrepreneurship programmes in Kano and Kaduna State Colleges of Education in Nigeria".

Thank you.



Dr. G. Duniya
Head of Department

APPENDIX B

Result of the Pilot Study

The tables below are the summaries of items analysed showing the mean and variances, of the questionnaires after pilot studies.

Table 1: Summary of item Statistics for Lecturers

	Mean	Minimum	Maximum	Range	Maximum/ Minimum	Variance	No of Items
Item Means	4.300	2.350	4.650	1.200	1.471	0.68	47

Source Pre-field work (2016)

Table 1 above indicates the statistics of lecturers with a grand mean of (4.300), item variance 0.68 which shows that items of the lecturers' questionnaires were reliable.

Table 2: Summary of item Statistics for Students

	Mean	Minimum	Maximum	Range	Maximum/ Minimum	Variance	No of Items
Item Means	3.590	2.750	5.000	0.936	2.534	0.215	42

Source: Pre-field work (2016)

APPENDIX C

RELIABILITY TEST FOR LECTURERS AND STUDENT QUESTIONNAIRE

Reliability Statistics

Cronbach's Alpha	N of Items
.936	12

Reliability for Lecturers' Awareness of the Concept of Entrepreneurship

Reliability Statistics

Cronbach's Alpha	N of Items
.984	14

Reliability for Methods and Activities used in Training Entrepreneurs

Reliability Statistics

Cronbach's Alpha	N of Items
.945	12

Reliability for contents of Fine and Applied Arts related to entrepreneurship course

Reliability Statistics

Cronbach's Alpha	N of Items
.940	12

Reliability for proficiency of lecturers teaching art entrepreneurship courses

Reliability for Students

Reliability Statistics

Cronbach's Alpha	N of Items
.826	11

Reliability for Students Awareness of the Concept of Entrepreneurship

Reliability Statistics

Cronbach's Alpha	N of Items
.794	12

Reliability for Methods of entrepreneurship pedagogy in teaching Fine and Applied Arts

Reliability Statistics

Cronbach's Alpha	N of Items
.875	12

Reliability for contents of Fine and Applied Arts related to entrepreneurship course

Reliability Statistics

Cronbach's Alpha	N of Items
.839	11

Reliability for proficiency of lecturers teaching art entrepreneurship courses

Table 2 shows the mean and variance of items in the questionnaires. The item mean is (3.590) and the item variance is 0.215 which indicate that the item of the instruments administered to students is reliable for the purpose of the study.

APPENDIX D

LECTURERS' QUESTIONNAIRE ON ASSESSMENT OF THE FINE AND APPLIED ARTS ENTREPRENEURSHIP PROGRAMME IN COLLEGES OF EDUCATION IN KANO AND KADUNA STATES, NIGERIA.

RESPONDENTS DEMOGRAPHIC DATA

Please tick or fill in the require information as the case may be.

1. Gender:

a) Male []

b) Female []

2. Years of working experience:

a) 1-5 years []

b) 6-10 years []

c) 11-15 years []

d) 16-20 years []

e) 21-25 years []

g) 25 years and above []

3. Academic Qualifications:

a) B.Ed []

b) B.A/B.Sc []

c) M.A/M.Ed []

d) Ph.D []

e) Others []

4. Institutions:

- a) Federal College of Education, Zaria
- b) Federal College of Education Bichi (T) []
- c) Sa'adatu Rimi College of Education, Kano []
- d) College of Education Gidan-Waya, Kafanchan []

THE QUESTIONNAIRE

Tick [✓] the best options which you consider most suitable from among other options.
The abbreviations are as follows:

SA- Strongly Agree

A – Agree

D – Disagree

SD - Strongly Disagree

UN – Undecided

Research Question 1: To what extent are you aware of the concept, entrepreneurship?

	Statement	SA	A	D	SD	UN
1	Entrepreneurship is a broad range of activities that generate economic activity					
2	entrepreneurship is ability of an individual to turn ideas into action					
3	Entrepreneurship is a new way of doing things, new service and new products					
4	Entrepreneurship is about growth, creativity and innovation					
5	Entrepreneurship is an ability to take risks and combine factors of production in order to produce goods and services					
6	Entrepreneurship is bringing together creative and innovative ideas and coupling these with management					
7	Entrepreneurship is the creation of a new economic entity centered on a novel product or services					
8	Entrepreneurship is to identify and create business in an environment using the available resources to fulfill market objectives					
9	Entrepreneurship is creating new values that did not previously change					
10	It is a driver of innovation, competitiveness and growth					
11	It is an experiential learning that includes taking risks and learning from mistakes					
12	It is the creation of a new economic entity centered on a novel product or services					

Research Question 2: What are the methods of teaching entrepreneurship in Fine and Applied Arts?

S/N	Statement	SA	A	D	SD	UN
13	Group project					
14	Discovery methods					
15	Manual Methods					
16	Internship training					
17	Interviewing entrepreneurs					
18	Computer simulation					
19	Field trips outside or with the environment					
20	Problem-solving or inquiry method					
21	Students Industrial Work Experience Scheme (SIWES)					
22	Case study					
23	Brain storming					
24	Conventional Lecture method					
25	Lecture by business owners					
26	Assignment method					

Research Question 3: Which of these areas of Fine and Applied Arts is related to entrepreneurship education?

S/N	Statement	S A	A	D	SD	UN
27	Graphics					
28	Textiles					
29	Ceramics					
30	Commercial design					
31	Print making					
32	Illustrations					
33	Interior designing					
34	Sculpturing					
35	Photographing					
36	General drawing					
37	Life drawing					
38	Landscape drawing					

Research Question 4: What is your understanding of the Proficiency of teachers teaching art entrepreneurship?

S/N	Statement	SA	A	D	SD	UN
39	Ability take risks, manage the result and learn from the outcome					
40	Self-confidence					
41	Ability to convert skills to intellectual productive venture					
42	Ability to rapidly sense, act, and mobilize even under certain conditions					
43	Dynamic, flexible, self-regulating and engaged in the process of generating multiple decisions frame work					
44	Generate valuable ideas that can attract market					
45	Clear and achievable vision					
46	Lack of fear of failure					
47	Confidence and self-motivation					
48	Ability to recognize and evaluate business opportunities					
49	Identifying an investment in arts					
50	Ability to change and exploit change by converting change into business					

APPENDIX E

STUDENTS' QUESTIONNAIRE ON ASSESSMENT OF FINE AND APPLIED ARTS ENTREPRENEURSHIP PROGRAMME IN COLLEGES OF EDUCATION IN KANO AND KADUNA STATES, NIGERIA

SECTION A: RESPONDENTS' DEMOGRAPHIC DATA

Please tick or fill in the require information as the case may be

1. Gender:
 - a. Male []
 - b. Female []
2. Level
 - a. NCE II []
 - b. NCE III []
3. Institution:
 - a. Federal Collage of Education, Zaria []
 - b. Federal Technical College of Education Bichi (T) []
 - c. Sa'adatu Rimi College of Education, Kano []
 - d. College of Education Gidan-Waya, Kafanchan []

THE QUESTIONNAIRE

Tick [✓] in the column provided against the correct answer in your own opinion to indicate how you `agree to the under listed.

Keys to the codes are outline using this format:

SA- Strongly Agree

A- Agree

D- Disagree

SD- Strongly Disagree

UN - Undecided

Research Question 1: To what extent are you aware of the concept of entrepreneurship?

S/N	Statement	SA	A	D	SD	UN
1	Entrepreneurship is a broad range of activities that generate economic activity					
2	Entrepreneurship is an ability of an individual to turn ideas into action					
3	Entrepreneurship is new ways of doing things, new services and new products					
4	Entrepreneurship is about growth, creativity and innovation					
5	Entrepreneurship is an ability to take risks and combine factors of production in order to produce goods and services					
6	Entrepreneurship is to identify and create business in an environment using the available resources to fulfill market objectives					
7	Entrepreneurship is creating new values that did not previously change					

8	Entrepreneurship is a driver of innovation, competitiveness and growth					
9	It is an experiential learning that includes taking risks and learning from mistakes					
10	It is the creation of a new economic entity centered on a novel product or services					
11	Business ventures in Fine and Applied Arts					

Research Question 2: What are the methods of teaching entrepreneurship in Fine and Applied Arts Department?

S/N	Items Statement	SA	A	D	SD	UN
1	Group project					
2	Problem- solving or inquiry method					
3	Field trip outside or within the environment					
4	Students Industrial Work experience (SIWES)					
5	Assignment method					
6	Visiting entrepreneurship workshops					
7	Lectures by business owners					
8	computers simulation					
9	Case study					
10	Brain storming					
11	Conventional lecture Method					

Research Question 3: Which of these course contents of Fine and Applied Arts is related to entrepreneurship education?

S/n	Statement	S A	A	D	SD	UN
1	Graphics					
2	Textiles					
3	Ceramics					
4	Commercial design					
5	Print making					
6	Illustrations					
7	Interior designing					
8	Sculpturing					
9	Photo graphing					
10	General drawing					
11	Life drawing					
12	Landscaping drawing					

Research Question 4: How can the proficiency of lecturers teaching art entrepreneurship course be determined?

S/N	Statement	SA	A	D	SD	UN
1	Ability to take risks, manage the result and learn from the outcome					
2	Self-confidence					
3	Ability to convert skills into intellectual productive venture					
4	Ability to rapidly sense, act, and mobilize even under certain conditions					
5	Dynamic, flexible, self-regulating and engaged in the process of generating multiple decisions frame work					
6	Generate valuable ideas that can attract market					
7	Lack of fear of failure					
8	Confidence and self-motivation Sculptors					
9	Ability to recognize and evaluate business opportunities					
10	Identifying an investment in arts					
11	Ability to change and exploit change by converting change into business					

APPENDIX F

Observation Checklist of Facilities and Materials Available in the Department of Fine and Applied Arts

INSTITUTION: -----

S/n	Items to be observed	Remarks		S/n	Items to be observed	Remarks	
	Facilities	Available	Not available		Materials	Available	Not available
1	Arts galleries			1	Kiln		
2	Ceramics workshops			2	Throwing wheel		
3	Computers based center			3	Cameras		
4	fire extinguishers			4	Photo developing tank		
5	e-library			5	Compressor with machine spraying gun		
6	Photographic dark rooms			6	Arch welding machines		
7	Conductive workshops			7	Potters wheel electric or kick		
8	Printing rooms and tables			8	Modeling tools		
9	Art studios			9	Printing etching tools		
10	Textbooks			10	Photographer larger		
11	Power point projector			11	Calligraphic pens		
12	Net-working building			12	Handlooms		
				13	Calipers		
				14	Printing room and tables		
				15	Chisel		
				16	Lino roller		
				17	Pillar drilling machines		
				18	Cement knives		
				19	Letre sets		
				20	Letra tones		
				21	Camera printers		
				22	Rottery pens		