

INTEGRATING ENTREPRENEURSHIP IN THE CURRICULUM OF FINE AND APPLIED ARTS IN POLYTECHNICS

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Abstract

The present situation where graduates of Fine and Applied Arts from Polytechnics roam the streets calls for a thorough reexamination of the educational system of fine and Arts in Polytechnics. The effect of unemployment, acute poverty and lack of sustainable human development calls for the integration of entrepreneurship education in the curriculum of Fine and Applied Arts in Polytechnics. This paper therefore, looks into how entrepreneurship courses in Fine and Applied Arts curriculum will equip students with the knowledge and skills they need to become self-employed after graduation. The problems were discussed while conclusion and recommendations were also made.

Introduction

With the global increase of technological innovations, emergence of new market economics and changing public roles, there is need for more highly educated, creative and innovative skilled population that will sustain the economic development of Nigeria. So is Fine and Applied Arts, which comprise of Sculpture, Painting Graphics, Textiles, Ceramics and Fashion Design. Every fine artists needs creativity and innovations to participate and thrive in a country like Nigeria. Therefore, entrepreneurship education/training becomes the right instrument that can change individuals and the society for better economic growth.

The term entrepreneurship was derived from two French words “entre and prendre” Entrepreneurship is the ability to set-up business enterprises as different from being employed. This means that this ability acquired should be such to enable us to live a meaningful life and not acquired to enable one secure a paid employment.

According to Momoh, (2007) in today, unlike in the past, paid employment is scarce commodities going by current industry statistics; our tertiary institutions every year produce about 164,000 graduates. And we do not create 164,000 jobs every year. This becomes a big problem to the nation.

Anyakoha, (2006) described entrepreneurship as one who undertakes tasks in a production process. (Esemonu 1998) in Anyakoha defined entrepreneurship as a clear manifestation of effective manipulation of human intelligence as demonstrated in creative performance. Fine and Applied Arts seeks to find out best graduates that can convert their skills to intellectually productive ventures in order to affect the society. It includes creating and building something that has aesthetic values from practically nothing to the benefit of individuals, society and the nation at large. According to Banjoko, (2000) the word art means “to do well” which originated from a Latin word ‘ARTT’. He defined art as the means of self-expression of “inner” feelings or the idea about things, people and the environment in general.

Polytechnic Education

Fine and Applied Arts lecturers and instructors are happy that the students they train graduate in order to function properly in the society. The goals of the polytechnics education as stated in the NPE, 4th Ed. (2004) are:

- To provide the technical knowledge and skill necessary for agricultural industrial, commercial and economic development of Nigeria.
- To give training and impart the necessary skills for the production of technicians, technologists and other skilled personnel who shall be enterprising and self-reliant.

The government is to pursue these goals by ensuring that they will develop and encourage the aims of polytechnic education by including an attitude of respect for the role technology in the society. To accomplish this, students shall be using their hands in making, repairing and assembling

things. This is one of the aims of fine and applied arts because it involves the use of hands for creative ability that will materialize into aesthetic values in a democratic setting. Students' talents must be fully developed to create a great and dynamic economy, so fine and applied education in the polytechnics should be a functional and effective instrument of sustainable development of the students and the nation. The output from our polytechnics is poor; this is as a result of the training given to the students in the school.

Meaning of Curriculum

Wasagu, (2000) defined curriculum as a course, which embraces the total spectrums of content, resources, materials and methods of teaching through which the purposes of education are achieved.

Hass, (1980) defined curriculum as all the experience that individual learners have in a program of education whose purpose is to achieve broad goals and related specific objectives that is planned in terms of a framework of theory and research or past or present professional practice. As a process, curriculum can be seen as the development of educational experiences and activities that will achieve for the students and all members of the society some predetermined objectives that are in accordance with the objectives stated in the National policy on Education.

Curriculum derives its name from Latin word meaning 'a running course', race running on a wager, a race ground or a career. In its original Latin use, it means a 'running' or a course, which one runs to reach a goal.

Curriculum Development

Curriculum development means the process of implementing the theoretical plan to reach educational ends. It is supposed to be well planned so that individuals would familiarize members with what is seen in the society together with its cultural patterns and practices. A curriculum is an educational experience offered to learners in an academic atmosphere.

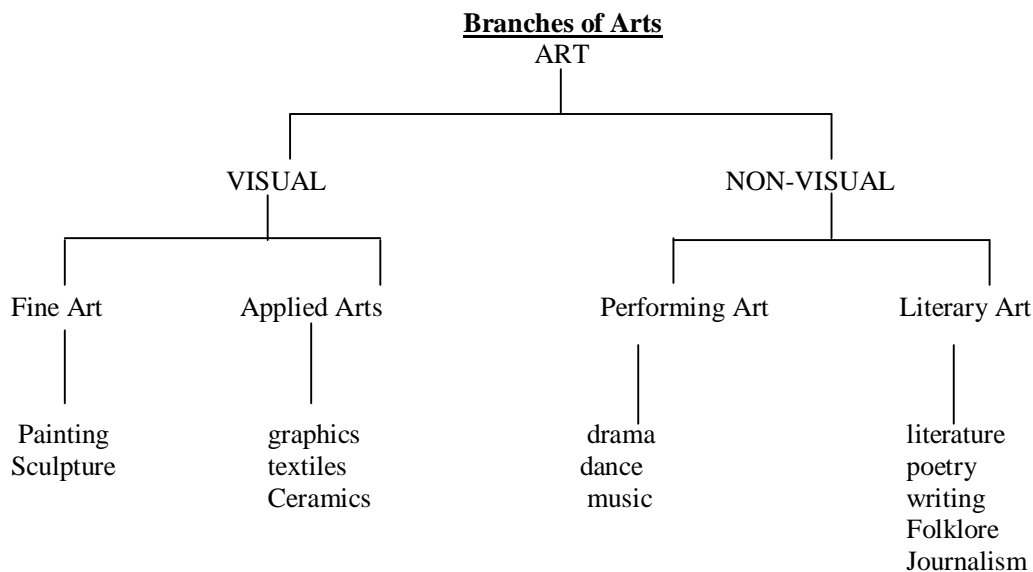
Onwuka, (1996) states that functions of curriculum as:

- To determine the principles and procedures, which will help educators in selecting and arranging instructional programs.
- To determine and assess what changes have been brought about.
- To concern itself with the application of the chosen principles.
- To determine the next step to be taken

Fine and Applied Arts

According to Ogomor, (1993) art is a way of life. It is the power of doing anything. It means any skill, trade, craft or acquired expertise. Art is the study and creation of objects in forms – space, lines texture and colour that gives us pleasure and satisfaction. Art is divided into two.

The Liberal Arts and the Creative Arts: Liberal art embraces subjects in the humanities such as Literature, history, mathematics and philosophy (social sciences). Creative arts is divided into two groups: the performing Arts and the Visual Arts: Performing Arts include Theatre Arts, Music and Dance while Visual Arts include Fine Arts and Applied Arts. This is shown with an illustration below:



Painting: Painting includes drawing and painting of pictures, still life, plants or animals, portraits and mural/wall decoration.

Sculpture: Sculpture involves molding or modeling, casting, carving of object figures and welding.

Graphics

Graphics: Graphics includes drawing and designing posters, greeting cards, advertisements and various methods of printing photography.

Textiles Design: Textile design includes designing of patterns for cloths as well as printing of the designs on fabric, making of tie-dye, batik, cloth weaving and knitting.

Ceramics: Ceramics is the molding and firing of utensils, pots, making wall and floor tiles, bottles and glassware's.

Metal Work: Metal work includes designs jewelries, pendants, medals and trophies.

Fashion: Fashion designing is the process of using drafted patterns to create or sew garments and its accessories like hats, caps, shoes, belts and bags.

Creativity, an Element of Fine and Applied Arts

Creativity is defined as the ability to solves problems, fashion products, define new questions in a domain, or in a way that is usually considered novel, but intimately become accepted in a particular cultural setting (Gardner 1993). Therefore, creativity is the ability to produce work that is both novel-original and useful. Creativity is the generation of new ideas and elimination of old ones, such as new movement in art, new social programs, new scientific findings, and new inventions in technology.

Zimmerer and Scarborough (2005) defined creativity as the ability to develop new ideas and to discover new ways of looking at problems and opportunity. Creativity is an important resource-building tool in fine and applied arts especially in this present competitive world. The Paleolithic and the Neolithic ages have passed away; we now live in the 21st century, an age of fast-paced driven technology where creativity is used as the major instrument.

Anyakoha, (2006) suggested that creativity and entrepreneurship skills can be learnt, and that there is a need for training people, students inclusive in the area.

(Gruford in Anyakoha 2006) identified fine and applied arts as an area of creativity because if an individual should exhibit a high degree of traits to invent, design, contrive, compose and plan, then there is an indication of creativity in him.

Fine and Applied Arts – A Practical and Theoretical Approach

Fine and applied Arts like some other course of studies aimed at producing self-reliance individuals. In that view, it is very necessary to emphasize the practical and theoretical approach in the teaching of fine and applied arts since the theory aspect which may give an insight to what is expected of a particular skill may not be enough to equip the child to face the real/actual thing he needs to create, that is why in Nigeria we have so many art graduates that cannot create a satisfactory jobs that can put food on their tables. In view of this, they are all on the queue for white-collar job.

Problems of Fine and Applied Arts in Polytechnic

The initial aim of fine and applied arts is to produce graduates with appropriate skills in their areas of specialization that will be able to be employed or be self-reliant. But many of them lack the expected technical skills and competencies required for being employed, self-reliant and nation building, as a result of this, the researcher has identified the following problems.

Under Funding by the Government: Under funding has been a major problem facing the teaching and learning of fine and applied arts in the polytechnics. Fine arts are vocational and technical education that requires a lot of fund for the procurement of equipment needed for students training.

Lack of Electricity: With the present epileptic power supply in the country, most polytechnics where fine arts are taught do not have constant power supply. Most of the equipments used for teaching the students are electrically powered; as such frequent power outage often obstructs the proper functioning of the equipment used in the departments.

Technological Constraints: Technology has transformed the way of doing things all over the world. This has greatly improved the effectiveness and efficiency of production. But the departments of fine and applied arts in Nigerian polytechnics lack the benefits of modern technology. With the present global trend in technology, there is need to equip the departments with modern facilities so that students will be acquainted with the modern technology on graduation. Students on leaving school lack the technical skills required to manage the machines they will meet outside.

Manpower Problems: Another problem of fine and applied arts in polytechnics are the absence of qualified technical and managerial personnel. It is an obstacle to the teaching and learning of fine arts in the polytechnics. Imagine where an engineer would be appointed to coordinate the department of fashion and clothing technology or a graphic designer/artist to coordinate the department of Engineering. The attendant consequence is that there would be lack of appropriate learning experiences and content for the achievement of predetermined objectives by the students. Olujide, (2001) stated that every country wants to invest in education because of national development. For national development to thrive, there is need for manpower.

Lack of Academic Standards: The lecturer or instructor is believed to have undergone a professional training in a polytechnic or a university and having got the specialized skills and competence required to impart the acquired knowledge to the students, are expected to teach the students the right thing. The emphasis placed on exhibition should also be diverted to academic matters in fine and applied arts. The academic standard in fine and applied arts has greatly reduced due to the emphasis placed on studio work, as a result of this; graduate artists do not publish books in their various areas of specialization rather they concentrate on exhibition only. A lecturer or an instructor is expected to feed his students with mental food which they can digest, but without a book used as an aid for instruction on the subject matter, the students will not be able to improve on their skills. The students of Fine and Applied Arts can hardly take a course in a General Studies department (GNS), this is because they do not have a reading culture, and as a result the department is seen as a place where students engage themselves in practical works only. Finally, the researcher believes that polytechnic educational managers and curriculum planners should be technically and creatively skilled enough to transmit relevant contributions to the teaching and learning of fine and applied arts in polytechnics.

Conclusion

Fine and Applied Arts education is expected to preserve and reform society to the extent that it is a pleasant course of study for individuals. Integration of entrepreneurship education in the curriculum of fine and applied arts in Polytechnics will reduce the trend of graduate artists not being employed or self-reliant.

Recommendations

Fine and Applied Arts educators must become more competent in the use of academic technology and also expand their scope of study with new innovations in the teaching and learning of fine and applied arts in polytechnics.

There is need to integrate entrepreneurial culture in the curriculum of fine and applied arts in polytechnics. Government must make provision for assisting graduates of fine and applied arts by creating a forum for graduate assistants in order to help them set up their studios. This is because, financial and investment support is important for the socio-economic development of any individual. The government should equip the various departments of fine arts with modern facilities. Educational planners should implement both the practical and theoretical plans of entrepreneurship that will be able to meet the cultural patterns and modern practices of fine and applied arts in polytechnics.

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