

VISUAL ARTS AND ENTREPRENEURSHIP EDUCATION FOR MAN'S DEPENDENCE AND NATION BUILDING

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Isaac Jasper Boro College of Education Sagbama**Email:** vlconscience@gmail.com**Abstract**

Before the emergence of oil and gas exploration in Nigeria, multiplicity of human engagements such as visual arts have sustained the economy of the Nigerian past, but today, the economy is domiciled at the frontiers of oil and gas. This situation has caused enormous challenges to the Nigerian nation building. The study investigated visual arts and entrepreneurship education for man's dependence and nation building. The study was premised on primary and secondary sources of information and adopted the multi-disciplinary approach. This study revealed that prior to the colonial era the territory built her economy through visual arts such as brass and bronze, wood carvings, ivory carvings, grass and cane weaving, leather and calabash, weaving, painting and tie and textile dyeing. The study found out that the challenges faced by artist in Nigeria are poor infrastructure which includes bad roads, inadequate water supply, erratic electric power supply, difficulty in accessing bank credits and other financial institutions, limitation of entrepreneurial education. The paper also finds out that involvement of artists in entrepreneurship education has led to self-independence, growth and satisfaction, increase of income, boosting of the economy through revenue, enhancement of national development through local manufacture and reduction of importation. The paper recommended that Nigerians should look back into making and trading of visual arts for man's dependence and national building.

Key words: Visual Arts, Education, Entrepreneurship Education, Man's Dependence and Nation Building.

Introduction

Visual arts are symbols of Nigeria's material and spiritual heritage. Nigerians are inseparable from their spiritual philosophies. Visual arts and entrepreneurship are inseparable concepts as denoted by their functionality. Visual arts afford one an opportunity to become flexible and confident through expression of one's ideas in a visual language. It is a way to clarify and fix ideas in the mind through visual expression, by strengthening what has been learnt about something, while entrepreneurship is an intention to go on business to seek out investment opportunities in an environment,

and be able to establish and run an enterprise successfully, based on identifiable opportunities.

Visual art

Booth and Hachiya (2004) see visual art as a wide range of forms, genres, and styles relating to the traditional arts of drawing, painting, sculpting, print making, architecture and commercial art. Visual artists are people that are visually educated, skillful and well-informed to understand and investigate images, media and artworks as well as interpret the multifaceted modern world. Achebe (1975) defines visual art

as an essential component of everyday life. To Achebe therefore, artists are the ones that create things for the service of humanity. Achebe (1975) further added that:

art is and was always, in the service of man. Our ancestors created their myths and legend and told their stories for human purpose, they made their sculptures in wood and terracotta, stone and bronze to serve the need of their times. The artists of that time lived and moved and had their beings (P. 29).

Mazrui (1997) observed that:

the work produced by visual artists are personal objects that fulfill notions of practicality in human societies and satisfy the human desire to embellish one's environment, the personal and utilitarian objects like bead jewelry, textile designs and product, carpentry, paintings, ceramic designs and products form part of environment that creates a person's feelings of being at home (P. 97).

Entrepreneurship education

Entrepreneurship education as defined by Kevin (2024) is the acquisition of skills in local crafts and proper technological training for self-reliance. It is the fundamental education that set up people to organize, own, and manage a business and become self-reliant. Vocational and technical education in entrepreneurship education focuses on the establishment of a business and new business ventures, thus bridging the unemployment gap in society. Entrepreneurship education eradicates poverty

and unemployment while enhancing self-determination, capacity building, motivational skills, and greater business opportunities for citizens of the state. Kevin (2024) further observed that entrepreneurship education is a purposeful intervention by an instructor in the life of the learner to impart entrepreneurial qualities and skills to allow the learner to survive in the world of business. It offers individuals the capacity to identify business opportunities and the intuition, knowledge and skills to act on them. Entrepreneurship education is therefore, the foundation of making an individual an entrepreneur. The benefits of entrepreneurship education is not just theoretical but also involves practical work where learners are faced with real life experiences so as to think, reason and act as an entrepreneur.

The crucial aim of entrepreneurial education as observed by Monday (2020) is in the individual's ability to turn ideas into action which include creativity, innovation and risk taking as well as the ability to plan and manage projects in order to achieve institutional goal (job creation). Entrepreneurial education is expected to prepare learners to be creative and productive citizens and nation builders. A learner can only be creative and productive when guided by experts who possess practical skills. This is in line with Khalil, Iorhemen and Sani (2021) in Kumar, Alwi and Rehman (2023) who added that the main task of entrepreneurship education is to prepare young people to enter the labour market, as well as to develop a sense of initiative and entrepreneurial skills among them. Ogundele, Akingbade and Akinlabi (2012) in Kevin (2024) acknowledged that entrepreneurship education is the process of seeing opportunities and the ability to harness such opportunities to create profitable venture. It remains the gateway to sustainable wealth creation which will not only help a graduate to be self-employed but can also employ others. They further maintained that entrepreneurship education is the development of entrepreneurial skills and the application of

such skills to effectively and efficiently manage businesses that will be distinct from others and allowing such skills to function well. Msughter and Ahon (2020) maintained that entrepreneurship education is the process of fostering or developing entrepreneurial capacities and mind-sets of students through education and learning.

As opined by Ottih (2016) there are basic skills that entrepreneurs need to successfully start and manage their ventures which without these skills, the entrepreneurs will face great difficulties and stumble into failure. He averred that the most important objective of entrepreneurship development programme (EDP) is to change the trainees' mindset, behaviour and attitude to conform to the entrepreneurial personality traits. Others are to equip the trainees with business and entrepreneurship skills and an appreciation of the technology of the venture. The education for entrepreneurship can be programmed upon the three domains of knowledge for comprehensiveness and that they include: the cognitive domain, the affective domain and the psychomotor domain. The cognitive domain of knowledge in this respect refers to the knowledge of business and entrepreneurship principles which can be taught in the classroom. The affective domain refers to activities to bring about mindset change toward required entrepreneurial behaviours and attitudes, and the psychomotor domain of knowledge refers to the training of individuals to acquire technical knowledge in industrial skills and technology (Ottih, 2016).

Nation Building

As stated by Von et al, (2005) in Bandyopadhyay and Green (2013) nation-building is a normative concept that can have different meanings in diverse contexts. It is mainly understood as the process of creating a collective identity or a national community through the political integration of members within a given territory. It is an indigenous process that often draws on existing traditions,

institutions, and customs, redefining them as national characteristics in order to support the nation's claim to sovereignty and uniqueness. As observed by Bauman (1998) nation-building strategies attempt to create an overarching supra-national identity that should replace or subsume sub-national identities and cultures. Alesina and Reich (2013) stated that nation-building is the construction of a national identity which is also pivotal for a functioning state.

Sources and Method

This study employed the mixed methodology approach. And the sources of data that was collected were; primary and secondary sources and personal observations.

Nigerian visual art

During a telephone interview scholar such as T. Samuel, (personal communication, March 10, 2024), F. Adam, (personal communication, March 12, 2024) and H. Goodluck, (personal communication, March 13, 2024) all stated that Nigerian visual artist is involved in arts such as brass and bronze, wood carvings, ivory carvings, grass and cane weaving, glass and metal works, pottery, leather and calabash, weaving, painting and tie and textile dyeing.

Brass and bronze works

During a telephone interview T. Samuel, (personal communication, March 10, 2024) stated that the brass and bronze was practiced highly before the colonial era in Nigeria especially in Ife, Benin, Bida and in the southwest of Nigeria. However, F. Adam, (personal communication, March 12, 2024) during a telephone interview added that the discovery of the famous bronzes of Ife and Benin brought this indigenous work in the light of Lima.

Wood arts and carving

T. Samuel, (personal communication March 10, 2024) during a telephone interview stated that places like Osogbo, Benin, Oyo and Awka

are recognized as the center of wood carvings; Wood carvers have flourished throughout Nigeria before the colonial era by making figures for shrines, masks, portraits, representations of spirits, country, sky, sea, land, forest, fire and thunder. For shrines, tools and ornaments, many of these works are in museums. Nowadays, wood is advanced in the production of furniture, bowls, doors, panels and boxes that are in great demand.

Ivory carving

As stated by H. Goodluck, (personal communication March 13, 2024) during a telephone interview ivory carving in Benin, Owo, Oyo and in the palaces of traditional Nigerian rulers. Ivory carvings, necklaces, bracelets and hats, paper knives, cigar boxes, cigar boxes and countless decorative pieces.

Grass and cane weaving

As stated by H. Goodluck, (personal communication March 13, 2024) stated that in northern Nigeria, both artisans and women from the north and south make baskets, fans, tables and carpets. Some of the objects are beautiful and resistant. In recent times, dogs are used to make furniture, such as chairs, tables, stools, etc.

Leather and calabash

Excellent workings in leather and pumpkin carvings are produced in Nigeria. The skin known as "Moroccan leather" comes from the goat skin of Sokoto, Zamfara and some northern states. Most of the pumpkins are made from the bark of some fruits and some trees and plants. Pumpkins are used for home use and decorations that include eating, drinking and washing. This has been an old tradition even before the colonization of Nigeria.

Weaving

Another exceptional handicraft from Nigeria is the weaving of fabrics. The most popular are the Aso-oke entwined in tight, especially in Iseyin, Oyo and Ogbomoso, all in the state of

Oyo. The Ebira weaving at Okene in the Kogi state and Akwete Akwete fabric in the state of Abia were produced in a wide frame. These garments are produced with appealing designs and bright colors.

Painting

T. Samuel, (personal communication, March 10, 2024) stated that painting is an artistic expression that has been practiced in Nigeria even before the white missionaries came. Samuel (2024) further stated that the body and decoration of rituals and ceremonial feasts are also common practice in many parts of Nigeria. Some of them have their origin in their culture.

Tie and textile dyeing

Dyeing textile industries are located in the western and northern parts of Nigeria. The Yoruba who inhabit the western part are experts in dyed fabrics. They employ two production methods, the binding and the dye and a form of batik or resist dyeing in the latter method. Local yucca starch and starch, the required basic materials. The blue tincture comes from a local shrub and the tincture takes place in large pots. Abeokuta, Ibadan, Ife and Osogbo are well-known centers where women are engaged in the production of unique garments that have clothes for all occasions. In the northern part of Nigeria, where men practice a similar trade, dyeing takes place in open pits. A local vegetable from which a color is extracted is used as a colorant. This craft is still held in Kano.

Nigerian visual artists and entrepreneurship

Art practice from its historical records may have possessed some entrepreneurial promise. Before the colonial era, cave men in Nigeria attempted to incorporate inscriptions of their hunting expeditions on cave walls they lived, were most primitive vestiges of entrepreneurial spirit among artists. Nigerian visual art precedes colonialism, yet on a broader context, artists such as sculptors, musicians, weavers; dancers were trained informally in a traditional method

(apprenticeship system). As noted by Mbahi (1999):

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 children. For instance, if a child is born to a woodcarver, the child would start practicing 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 (PP. 12-13).

Before the era of colonization in Nigeria, Nigerian art was among the most prominent and the most sought after. Nigeria's artistic modernity had its origins in the art objects of Abua culture, Nok Culture, Ife Art, Benin Art, among others. The Nigerian visual artists are on both sides of the traditional and modern stylistics. The practice of traditional artists could not flourish because of the influence of the colonial administration. The ideology of Christian missionaries and western education replaced the indigenous one through formal education.

This attempt was called "experimental art" because it was aimed at finding most suitable forms of expression which can be understood by people. Examining these circumstances of recreating Nigerian art, the vanguards were not all studio artists. They include literary artists such as Wole Soyinka, Christopher Okigbo,

Susan Wenger, Ulli Beier and Mphalele and J.P.Clark. They were the prominent figures who, in spite of the effort of some other groups to revive Nigerian art, for unknown reason marginalized the traditional artists and prioritized artists that have acquired formal education.

As opined by Fasua (2006) a person could be qualified to be an entrepreneur if the person has the enthusiasm to seek out investment opportunities in an environment, and be able to establish and run an enterprise successfully. As defined by Uzoagba (2000) visual artist is flexible, creative and confident person who can create and fix ideas in the mind through reiteration, by strengthening what has been learnt about something. Therefore, if the visual artist can explore the theories and principles of entrepreneurship through practice, interaction and experience many interested visual artists may become entrepreneurs.

Challenges of entrepreneurship

The challenges faced by entrepreneurship in Africa which have led to poor nation building has are massive and pretty similar. Commonly found among the challenges faced by entrepreneurship in Africa are unstable and extremely bureaucratic business environment. The laws governing private enterprise in Africa, especially business registration and taxation systems, are believed to be overly multifaceted and difficult to understand. Contract and private property laws are often designed and enforced (Kisunko, et al, 1999; Mambula & Kiggundu, 2002).

As observed by Kiggundu and Mambula (2002) most challenges faced by Nigerian visual artists that are entrepreneurs are:

1. Poor infrastructure which includes bad roads, inadequate water supply, erratic electric power supply, difficulty of accessing bank credits and other financial institutions.
2. Limitation of entrepreneurial education

Prospects of entrepreneurship

Several scholarly studies have shown that most of the developing countries faced the problems of unemployment as a result of individuals' dependence on government. The prospects of entrepreneurship included independence, growth and satisfaction, increase of income, boosting of the economy through revenue, enhancement of national development through local manufacture and reduction of importation. The findings of the study of Kara and Benzing (2007) support this view and add that: micro and small-scale enterprises are leading force in the development of African countries. They are essential for economic growth in all Africa countries.

Kara and Benzing (2007) further noted that entrepreneurship create independence, satisfaction and growth economically. Manu and Thorpe (1998) clarified that entrepreneurship does not only improve nation's economy by the reduction of importation but also help individual entrepreneurs make money and become business owners because of autonomy, freedom and independence.

Way forward for visual artists that are entrepreneurs

For entrepreneurs that are involved in visual artists to be dependent and support nation building they should be involved in:

1. Feasibility planning: This entails detailed information of the objective of the business of arts, the nature of the business, and its limitations. The feasibility is just like building plan and starting a business without plan is most unpredictable. Visual artists should look upon it as blueprint for business yet to achieve.
2. Source of financing the enterprise: Funds are required to transform a business such as arts into authenticity. Without the startup capital, the best business dream remains just that, a dream. The introduction of a business remains largely an idea, until it is financed. Visual artists should know that

the financial needs, sources of funds and methods of raising capital, all depends largely on the size of business and form of ownership.

3. Proper utilization of funds and implementation of the art business: As a matter of fact, most visual artists do not attain the knowledge of Business management. The issue of finance in business is very crucial and visual artists need to be involved in entrepreneurial education.

Conclusion

Before the coming of the colonial masters the territory which is now known as Nigeria, her visual artist where involved in such as brass and bronze, wood carvings, ivory carvings, grass and cane weaving, leather and calabash, weaving, painting and tie and textile dyeing. Entrepreneurship education has made visual artist dependent and has also led to nation building

Recommendation

1. Nigerians should look back into making and trading of visual arts for man's dependence and national building.

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