

INFUSING NEW MEDIA AND DIGITAL ARTS FOR ENTREPRENEURSHIP IN THE CURRICULA OF CREATIVE ARTS

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ABSTRACT

With the world as a global village, the concept of identity through design is crucial and ennobles for uniqueness in a competitive global market. Entrepreneurship education also is crucial for competition in a complex economy as a result of globalisation. It becomes imperative to study entrepreneurship education as prevalent in sub-Saharan countries because of the growing mass unemployment of youths. This research is based on Whitehead and Gibb's theories on entrepreneurship. The research entails studies of research results of entrepreneurship education in some countries of the world and the sub-Saharan Africa with the aim of comparison with entrepreneurship research reports on Nigeria's higher education. In particular the research involved a study of design education and new tendencies for entrepreneurial creative arts courses as prevalent outside the shores of Nigeria in comparison with those in visual arts departments in Ogun State. Discussions through email and oral interviews with students and lecturers in some art departments of tertiary institutions in Ogun State helped in measurement of self efficacy and entrepreneurship in visual arts. In conclusion, the research reveals that much is desired for a reform in the curriculum of creative arts. Recommendations are proffered for sustainable development and entrepreneurship creative art studies in Ogun State in particular and the sub-Saharan region as a whole.

Key words: Entrepreneurship Education, New Media, Digital Art, Sustainable Development, Creative Arts, Mass-Employment

INTRODUCTION

In today's world, societies are interconnected through Internet communication network (ICT) hence the term globalisation meaning that the world has become a global village. Globalisation is a term commonly used as a shorthand way of describing the spread of and connectedness of production communication and technologies across the world resulting in international competitiveness (Thomas 2011). European Commission (2000) resonate the challenges in the UK and DATA Field Loadable Data (DFLD) (2000) claim the challenge is international. Movements through easy interconnectedness bring in its wake challenges of complexity and competitiveness for example in the world commodity and money market which can have a very significant impact upon the lives across the globe. People and systems are becoming interdependent (Smith and Doyle, 2007). With interdependency come challenges of complexity and competitiveness and the need for sustainable development described by the UN as the need to meet the needs of the present without compromising the

ability of the future generations. This spells calculated use of mineral and human resources with great consideration for the future generation through education.

Challenges of Globalization

African countries are largely affected by the challenges of globalisation. Poverty in sub-Saharan Africa has escalated and youth unemployment has reached unprecedented heights despite abundant natural resources, for example in Nigeria despite abundant mineral resources especially crude oil, millions of youths are unemployed. The UN 2008-2009 Africa report on trends in sustainable development advised that physical sustainability cannot be secured unless development policies pay attention to such considerations as changes in access to resources and in the distribution of cost benefits. The report gave 2015 as target date for achieving the Millennium Development Goals (MDG). However, in 2016, the poverty situation is unabated. Business leaders, politicians and educators are united around the area that children need twenty first century skills to be successful today. This is buttressed by Altbach and Peterson, (1999) who assert that with globalization, change is essentially brought about through education and while global scale. Ronghai et al, (2004) however caution that while the school serves as the most important learning environment to fully understand learner characteristics we should look not only at learning that takes place at school but also learning that takes place out of school. Knowledge in today's world is not dependent on teachers and parents alone. The use of digital technology, a digital divide has emerged (referring to an economic equality between groups broadly construed in terms of access to use of and knowledge of Information Communication Technology (US Department of commerce and National Telecommunication and Informal Administration (NTIA))).

With information media and technology skills, learning and innovation skills, life and career skills frame work has been widely adopted. Ronghai et al (2004) made reference to the Organisation for Economic Co-operation Development's (OECD) assertion that educational

systems should equip young people with new skills and competences that allow them to benefit from the emerging new forms of socialization and to contribute actively to economic development under a system in which the main asset is knowledge. Carnegie (1990) urges universities to respond to these pressures by giving greater weight to scholarship of relevance and integration.

Education For Sustainable Development

Bok (2003); Clark (1998 and 2004); Kirp (2003) have written extensively on the nature and the pressures for change in the Higher Education sector both from the viewpoint of the internal organization of universities and the changing role in society (Gibb and Hannon,).

Sporn (1999,

79) enlightens us that “nearly all the modern universities in sub-Saharan Africa have been 20th century extension of metropolitan university in the various colonial countries.” Africa’s universities are relatively young as compared with the universities of the industrialized nations “in the 1960’s and 1970’s the focus of most African universities was on institution building concentrating mainly on development of manpower for leadership positions, creation of new relevant degree programs, local textbooks and staff development.. She advises that “because these models are no longer valid in a rapidly changing continent and are out moded in their countries of origin the universities of Africa must strive to create new paradigms in order to respond to numerous socio- economic challenges of the 21st century”.

For reforms Sporn (1999) suggests an educational upliftment of African universities through a multidisciplinary approach. Her developmental direction in Europe for a market oriented higher education is relevant here. “Firstly the systems and institutions need to “think global and act local” in order to enhance internationalism while taking regional needs and differences into consideration. Secondly, the integration of shifting external interest and need is increasingly important and will require techniques for staying informed about labour

market, the economy and other important external variables. Thirdly the universities need to implement planning procedures that ensure speed, precision, flexibility, and readiness. Fourthly, International exchange and mobility will be critical for graduate to strengthen their qualifications and enhance the sophistication of soft skills like inter cultural sensitivity. Fifthly, The expansion and diversity of higher education system will lead to a push for an even greater division of labour in teaching and research instead of the “ Humdoldtian model” (characterized by bureaucratic and collegial culture that hinders collaboration and entrepreneurial behavior) and Sixthly, colleges and universities are to increasingly specialize with focus on what they do best, offering it efficiently and effectively to the market.

Have Nigerian universities moved away from the “Humdoldtian model” because presently, there is a growing mass unemployment of youths with records of many graduates from tertiary institutions inclusive. Gibb and Hannon in respect to globalization assert that the situation at hand is to be expected as the university degree is regarded no longer a voucher for life-long employability but a ticket into the world. In the course of this study it was observed that some African universities are making concerted effort at globalisation as in the draft curriculum transformation statement on the Website of Pretoria University; “Over the past 22 years, significant progress has been made in transforming South Africa ... Decolonising and democratising the curriculum has become a central rallying cry. While curricula were changed with the advent of democracy in the 1990s, it is clear that much more needs to be done. This is especially true if transformation is understood as moving from one configuration to another, characterised by on-going rethinking and renewal in the pursuit of social and environmental justice – not only in Higher Education but also in the country at large.”

For education to move away from the “Humdoldtian model” Sporn advises that we move to education that ennobles collaboration and entrepreneurial behavior. Allan Goodman

in the preface for a book edited by Altbach et al (1999) cited Vaclav Havel’s observation “we live in an era in which everything is possible and nothing is certain. The future is also happening faster than any of us can imagine. These conditions predominate in world politics largely because power is being dispersed not only across nations but across cultures. Education is the medium of that exchange.” Altbach and Davies (1999) say we must take note that “while academic systems function in a national environment, the challenges play themselves out in a global scale. We can learn much from both national experiences and international trends. Ideas and solutions from one country or region may be relevant in another hence the comparative nature of this study.

This calls for complex systems and phenomena a necessary condition for interdisciplinary studies in our Higher education. According to Newell, (2001) an interdisciplinary approach is justified only by a complex system. If the system is not complex interdisciplinary study will not be required. Interdisciplinary study prepares future professionals to confront the complex behaviours they will face on the job. It produces new knowledge by synthesizing insights from old knowledge about specific complex systems and by freeing scholars to ask new questions about them. It facilitates fundamental critique by viewing society or politics or knowledge as the dynamic product of a complex of interacting systemic forces. This is the crux of the matter and the need for a complex module for creative arts study.

Design Education and Entrepreneurship Curriculum for Creative Arts

Research reports across the continent on entrepreneurship in higher education abound. These include Ernst (2002), Robson et al (2008), Igwe (2009), Nwala (2009) Akpan and Etor (2013).

These show that there is increasing graduate unemployment in countries of Africa. Nigeria's Policy makers in fashioning for developmental change to meet with the challenges of globalisation introduced creative arts into the curriculum at basic nine and some departments where set up with an underlining interdisciplinary orientation to meet the challenges of globalisation. However, the nature of the curriculum is not sufficiently multidisciplinary enough to achieve the desired goal. The quest for a new direction was expressed by Green (1974, 9) way back in the twentieth century According to him;

“The role of the artist in the twentieth century is clearly changing. The romantic concept of the esoteric fine artist is largely an anachronism. A potentially more acceptable role would be to see the artist either as the responsible designer of the environment or as the efficient mass communicator... With the growth of technology and science, economic complexity and mass consumption, the designer more and more becomes part of a team of specialists from engineering to science, from psychology to mathematics.”

By accepting Greens suggestion, a fine art base for visual art must be jettisoned for a design education base. Design education is design technology based using problem solving model. Garratt (1991) succinctly advises that the design technology model will consist of courses in aesthetics, structures, ergonomics, electrics and electronics, pneumatics, and hydraulics in addition to materials and methods. This by implication will be achieved through a multi-disciplinary model both for the teachers and students of creative arts. If the creative arts courses are not multidisciplinary, nor entrepreneurial enough they will not meet with the challenges of globalisation characterized by the complexity of a global market economy. Thomas (2011) opines that a multidisciplinary approach to teaching requires teachers to

broaden their knowledge base about specific topics. To foster this intellectual climate requires a shift from what is convenient to what is needed. What is needed now is design education as separate from the esoteric fine art.

Design in Britain in the years 1785-1851 attracted a great deal of attention. These years witnessed the extension and consolidation of the process of industrialisation. This was because of the increasing necessity to sell goods at home and abroad and it became recognised as a separate profession just like architecture (Punter 1990, 274) Punter further enlightens that the separation between craft, design and business developed apace in this period which also saw the emergence of the entrepreneur/businessman.... At this time even where machinery was introduced, it was not always applied to every stage of production. This calls for questions such as; what is the relationship between design, entrepreneurship activities and the craft process? These questions are germane to Nigeria's development with a lot of craft practices and in a fast changing world of complexity.

Design, Craft, Design Education and Entrepreneurship

Craft is an activity involving the skilful use of the hands to make practical objects while design as a concept means to create or execute in an artistic or skilled manner and design education is design technology based art education using problem solving model. The products produced from the technological efforts will need both science and entrepreneurship education for marketability. This will involve varied strategies as buttressed by Punter (1990) that marketing techniques varied from trade to trade but the overall trend was to greater sophistication.

Entrepreneurship education refers to a collection of formalised teachings that trains and educates anyone interested in participating in socio-economic development through a project to promote entrepreneurship awareness, business creation or small business development (UNESCO, 2006).

If the field of entrepreneurship is as defined by Shane (2000: 218) “the scholarly examination of how, by whom and with what effect opportunities to create future goods and services are discovered, evaluated and exploited” then Davidson’s (2004) advice is pertinent, we must learn to differentiate entrepreneurship as a research field from entrepreneurship as a phenomenon.

Gibb and Hannon (2007) advice on an approach to entrepreneurship education to be exactly learner-centred, free from constraints of the environment within the framework which the programme is delivered. Gibb expresses that “I wish for my students the attainment of entrepreneurial knowledge that leads to entrepreneurial wisdom. I want my students to discover themselves in the lives they live. I want my students to be excited about learning and fearless of failing in the same breath. I want my students to be able to create opportunities for satisfaction within and after their university studies....I sense that grades provide short term confidence whereas peer and assessed proficiency contributes to long term confidence given that confidence is acknowledged to be a key antecedent of entrepreneurial behaviour. This is an issue to bear in mind. How do you know that your students learn? The answer is by identifying between pedagogy and andragogy.”

Entrepreneurship in Creative art Curriculum

Handle (2004) asked some pertinent questions “Who should teach entrepreneurship? Who should learn? What should be taught? On who should teach entrepreneurship, Handle says lies in

Whiteheads response “A business school is the wrong place in which to teach entrepreneurship

(Alfred North Whitehead 1929/1967:6). Whitehead stresses that entrepreneurship should not be an “add – on” but should be built-into the curriculum of a vocational practice. Handle concurs that the only place you must not put entrepreneurship is any where it is likely to be

stifled. According to him “My first rule for people who want to play the entrepreneurship curriculum development game is: subscribe to Whiteheads philosophy about the role of university education. My second role is that you must ask the great question posed by Alan Bloom on *The closing of the American mind!*

What can the university add to an entrepreneurship curriculum that will make the learning experience unique.... an experience that your students can have nowhere else- a plus zone”. Handle explains the conduit; “they provide constant contact between those who are learning it and those who are doing it: entrepreneurs, venture capitalists and all manner of relevant participants in daily actions. Conduit elements may be used in many ways, from the obvious direct use of practitioners giving instructions in the classroom or mentoring students in various ways, the subtle use of networks to gain credibility for the program and its graduate in many contexts.”

Self Efficacy as a Precursor to Entrepreneurship in Art Departments in Ogun State

The concept of self efficacy and its measurement is a way forward in theory and practice. The standard way to measure self-efficacy beliefs is to present individuals with a range of items portraying different levels of task demands and ask them to rate their confidence in their ability to execute each requisite activity (Bandura (1997)). Self efficacy measurement was carried out by these researchers on the teaching content in the art departments of tertiary institutions in Ogun State. A number of questions were addressed through a study of course descriptions of the varied art departments and interviews of lecturers and students: The Questions posited and the observations are as follows:

1. Are the studio areas well covered for acquiring the necessary skills?

Observation- The study of the course descriptions shows largely that studio skills are concentrated on art for public places in the fine arts and craft methods in ceramics, painting and textiles.

2. Is there any course on critical thinking, analytic and scientific enquiry?

Observation- The study reveals that Philosophy is taught however this is as separate from critical thinking, analytic and scientific enquiry necessary for this digital age.

3. Do the course descriptions show training in Computer animation, Digital Arts, media design, and refining of natural resources e.g. Gemstones, Dye herbs etc?

Observation- In Graphics Cartooning, advertising communication and media are observed however in a “humdoldtian culture” lacking in entrepreneurial behavior of this digital age. It is also observed to be lacking in the much needed multidisciplinary approach. Also, relevant courses in mechanics, electrics and electronics needed in ceramics, new media, digital arts and design and computer animation relevant in sculpture, graphics and other art courses are not included. To buttress this point, below is an example of courses and course description in sculpture from the Art Institute at University of Chicago and Tai Solarin University of Education Creative Arst department, in Ogun State:

Table 1. Course description of the Department of Sculpture at the Art Institute, University of Chicago showing a contemporary practice in four curricular themes:

Permanence/Ephemerality:	Addressing making and materiality, this area encompasses traditional materials and processes and their continuity with newly evolving technologies, including 3D digital production and video/new media.
Public Practice:	Encompassing participatory engagement with social situations and groups, as well as with a wide variety of exhibition contexts, audiences, publics, and places, including outside of the city of Chicago and the United States.
Space and Place:	Focusing on places, spaces, and scales, this area encompasses site-based explorations, including relations to landscape, digital model and map-making, and geography, as well as installations, large-scale projects, and web-based practices.
Systems:	Studying the intersections of the organic and inorganic worlds with human activity, including the human body, its needs and failures, as well as the evolving tradition of figure studies, which extends into bio-mimicry, prosthetics, and robotics.

Fig 2 is the course description for sculpture at Tai Solarin University of Education.

Introduction to Sculpture and Ceramics:	Meaning of Sculpture and Ceramics. Styles, media, tools/instruments. Functions of Sculpture and Ceramics. Career prospects for sculptors and ceramists. Clay: its properties formation processes and its importance as a sculptural material, Creation of clay Marquette, moulding of fruits, human figure, animals and birds, pots, flower vase, ash tray, teacup and saucers.
Sculpture	Sculptural production using clay and cast methods. Wood carving methods. Relief sculpture in clay, cement and wood. Sculpture in the round depicting human figure in maquettes. Production of busts with the cast method. Excursion to sculptors shops/studio.
Metal Design & Construction:	Welding Materials and methods .Exhibition of course works.
Wood Carving:	Traditional wood carving : Production of two and three dimensional wood
Modern Materials & Sculpture:	Use of fibre glass, P.O.P., plastic or polymeric materials such as industrial metal body filler to create sculpture works. Exhibition of course works. Execution of busts and full size human figures in clay to be cast in cement ,P.O.P. and fibre glass, direct moulding of human figure and animal forms with cement and clay(for terracotta). Exhibition of course works.
Advanced Moulding and Casting	Execution of busts and full size human figures in clay to be cast in cement ,P.O.P. and fibre glass, direct moulding of human figure and animal forms with cement and Clay (for terracotta). Exhibition of course works
Others:	Art History, Drawing, Art Education

4. Do the course descriptions show entrepreneurship education? Some relevant courses are observed. These include Philosophical Foundation of Education, History and Philosophy of Science, General Management of Human resources, Entrepreneurship and Business Management, Accounting for Business Management.

5, Do the course description show relevant issues of law with regard to practice that include the Law of Banking and negotiable instruments, Personal and property taxation, Intellectual property law, Law of contract, law of management, Law of partnership and other organizations, Law of insurance, Law of Business Taxation and Public International Law? No course on Law is observed protecting entrepreneurship?

6. Do the course descriptions reveal a problem solving process in project execution? Projects are not through the problem solving process.

Sophistication Through Design Education And Media In Curriculum Development For A Digital Age

This research perused art curriculum of Visual Arts across the globe however, because of the restraints of volume of content in study presentation the research report is restricted to a choice of art departments at the School of Art Institute at University of Chicago; Full Sail University in Florida and University of Ouagadougou in Burkina Faso in West Africa as focal point for comparable research with art departments in Ogun State.

Arts and Humanities Courses
Applied Arts *
Classics
Design Education*
History
Literature
Museum Studies*
Performing Arts*
Philosophy
Religion and Theology
Visual Arts*

Fig.4. Humanities Programmes, University of Ouagadougou in Burkina Faso

<p>☐☐COMPUTER ANIMATION BACHELOR'S › ☐☐DIGITAL ARTS & DESIGN BACHELOR'S › ☐☐GRAPHIC DESIGN BACHELOR'S › ☐☐MEDIA DESIGN MFA › OTHERS: Games Web Technology</p>	<p>“Art is a profound act of expression, and when it meets design, it results in meaningful concepts and objects that shape our day-to-day lives. Our degree programs are designed to equip serious artists with a comprehensive toolbox, combining traditional skills like drawing and sculpting with digital techniques like motion graphics and 3D arts. You’ll build a portfolio as diverse as anything you can dream up, and enter the workforce ready to respond to the creative needs of your clients.”</p>
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Fig. 5. Mission Statement of Programme at Full Sail University retrieved from <https://www.fullsail.edu/area-of-study/art-design>.

<p>Fine Arts (sculpture and painting) Applied Arts (ceramics, textiles and graphics) Photography Performing Arts (music and theatre arts)</p>
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Fig. 6 Visual art courses as obtained across the tertiary institutions in Ogun State.

Findings

1. The Art courses at the University of Ouagadougou in Burkina Faso (Fig 4) include Visual Arts (implying fine Arts and Applied Arts, Design Education, Museum Studies and Performing Arts. However they are separate departments within a faculty.
2. A study of the curricula of arts programmes in the tertiary institutions in Ogun state including the Creative Arts department at Tai Solarin University of Education (TASUED) shows Visual Arts existing as separate from performing arts except in the Creative Arts department in TASUED that has music and performing arts courses for students within a fine and applied arts curriculum.
3. The Art Institute, University of Chicago, have contemporary courses that include new media and digital art. Of interest also are courses in bio-mimicry, prosthetics, and robotics which are absent in art courses in art courses at tertiary institutions of Ogun State.
- 4 At Full Sail University Computer Animation is studied for the Bachelors Degree. In this program, students build traditional art fundamentals while familiarizing themselves with the techniques and technology behind animated projects (including sculpture) in media such as film, television, video games and motion graphics.
5. Digital Arts is also studied for a Bachelors Degree at Full Sail University where the program combines art fundamentals with the design industry’s current technology – helping students expand their artistic talents to create powerful imagery for entertainment, advertising, branding, and the web.
6. Media Design is observed to be studied at Full Sail University although for an MFA degree.

7. University of Ouagadougou has inclusive, courses in design education, and Museum studies. This is in keeping with trends in globalization as is further buttressed by the courses at Full Sail University in Florida.
8. Contemporary trends; Computer Animation, Digital Arts and Media Design are absent in the Arts programmes of tertiary institutions in Ogun

Recommendation

In view of the technical sophistication of the globalised world through the use of Internet communication and computer:

1. It is pertinent to introduce into the creative arts programme the following courses: design education, Museum and tourism, computer animation, digital Arts and media design. These will widen the scope of the artist thus increasing their potentials for self employment and increase the ability to face challenges in the highly digitized art practice in the global market.
2. Multidisciplinary characterises 21st century Higher education globally. It is therefore imperative that vocational students are exposed to courses in not only the humanities but also social sciences, science and engineering. These courses should be taken not as subsidiary courses to be taught in the art department but in the departments in which they are domiciled. Without exposure to these other courses the students will not be eclectic in the study of computer animation, digital Arts and media design.
3. In a highly competitive capitalistic globalised world, courses on issues of law are necessary. These include Banking and negotiable instruments, Personal and property taxation, Intellectual property law, Law of contract, law of management, Law of partnership and other organizations, Law of insurance, Law of Business Taxation and Public International Law.
4. In addition courses on critical thinking, analytic and scientific enquiry will boost entrepreneurship for self employment.
5. Lastly, Art lecturers are expected to avail themselves for additional training in the new areas; design education, museum and tourism, computer animation, digital Arts and media design to meet with the digital age and for mass employment of graduates of creative arts

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