

Article

# Arts-based Approaches to Student Entrepreneurship in a Nigerian University: Impacts on Learning, Crises Management, and Future Self-Employment

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## Abstract

*This arts-based action research investigates student entrepreneurship within the Faculty of Arts at the University of Nigeria, Nsukka. Student entrepreneurship is defined as a systematic integration of permissive tendencies between academic study and subsistence ventures that does not impede educational progress. The study pursues four objectives: (a) to determine the extent to which Faculty of Arts students engage in subsistence entrepreneurship; (b) to identify the predominant challenges confronting student entrepreneurship in the faculty; (c) to assess the potential for student entrepreneurship to enhance staff–student relationships; and (d) to evaluate the prospects for self-employment after graduation. The instruments employed were: (1) the Faculty of Arts Student-Entrepreneurship Review Content Organogram (FAS-ERCO) and (2) the Faculty of Arts Student-Entrepreneurship Impact Rating Chart (FAS-EIRC). Findings indicate that students willingly participate in subsistence entrepreneurial activities. The most salient challenges are irregular lecture schedules, as well as epileptic power and internet supply. While power and financial constraints may persist after graduation, the crisis-management skills developed by students during their studies are expected to enhance their readiness for self-employment after graduation. This study shows how arts faculties in sub-Saharan Africa balance higher education with youth entrepreneurship, offering practical guidance for policymakers, administrators, and student services. It identifies constraints like rigid schedules and unreliable infrastructure that hinder entrepreneurship and shows university-honed crisis skills aiding postgrad work and self-employment. It also presents two adaptable instruments (FAS-ERCO, FAS-EIRC) for monitoring impact.*

**Keywords:** Arts-based research, Student entrepreneurship, Crisis management, Self-employment, Higher education, Nigeria

## Introduction

An entrepreneur is a visionary who translates his dream or vision into a mission using his creative and physical facilities, as well as other endowments. An entrepreneur is an investor, a business planter, a grower and a proceeds harvester. Entrepreneurship is not necessarily about buying and selling all the time, nor can buying and selling be precluded from it. This paper addresses entrepreneurship from the angle of skills acquisition and productivity. In tertiary education, some disciplines are vocational, meaning that they are career-like or occupational in structure. The type of education that students in the humanities undertake is, for the greater part of the time, vocational or entrepreneurial. On the basis of this unique form of education, students of the arts develop their vocational skills daily as they get exposed to different techniques and materials. Vocational education enhances the students' ability to create wealth, without being overtly distracted from their studies. Byun et al (2018) averred that modern-day communities utilise entrepreneurship as a tool for job creation and improving economic power; however, the concept of entrepreneurship has undeniably become a potent and necessary skill for survival.

Idele (2011) defined an entrepreneur as an individual who is willing and able to take business risks with the aim and objectives to maximise profit, adding that entrepreneurship is the conscious or deliberate strategy of accepting the risk of commencing and managing a business. Idele, in using the words 'willing' and 'able', was emphatic on choice and commitment. One of the major business risks faced by entrepreneurs in the humanities is the cajoling utterances made by their family members and friends against the arts. It is the same mentality that instigates the hateful and spiteful statements made by some family members when a youth intends to read any of the arts courses in Nigeria. If mention is made of professional courses, you hear: Medicine, Law, Pharmacy, Engineering, etc. But in an actual sense, the core professional courses are those in the arts, going by the meaning of the word 'professional'.

In Nigeria today, students are faced with financial and material challenges daily, while their parents' lean pockets hardly cover the cost of their educational bills. From educational materials to clothing and feeding, the female student is even more challenged because of extra needs that border on: sanitary, cosmetic, hairstyling, fashion, transport, and security matters. Most of the students are indigent; therefore, they try to get involved in one money-making venture or another to make up for the little amounts given to them by their parents. According to Lose (2023), factors that motivate entrepreneurial behaviour among the youth have received consideration over the years. These factors have been considered from social, economic and psychological perspectives.

In the University of Nigeria, Nsukka, the Faculty of Arts is like a village of diverse crafts: visual, performing, literary, historical, etc. The outstanding feature of the courses in the departments under the faculty is that they shape the students for entrepreneurial or vocational readiness after graduation. It is even more interesting that some students already do some arts-related businesses in school while studying, based on which this investigation stands.

## **Theoretical Framework**

### **The Theory of Cognitive Development**

The Theory of Cognitive Development, or the Genetic Epistemology, as propounded by Swiss developmental and constructivist Psychologist Jean William Fritz Piaget (1896-1980), is the theoretical foundation for this study. Jean Piaget's Theory of Intellectual or Cognitive Development, published in 1936, is still used today in some branches of education and psychology (Marcini, 2018). In the words of McLeod (2020), Jean Piaget's theory of cognitive development suggests that "intelligence changes as children grow". A child's cognitive development is not just about acquiring knowledge; the child has to develop or construct a mental model of the world. Cognitive development occurs through the interaction of innate capacities and environmental events, and children pass through a series of stages.

Jean Piaget (1896-1980) was born in Neuchâtel, Switzerland. He was the firstborn son of Arthur Piaget and Rebecca Jackson. His father was a professor of medieval literature at the University of Neuchâtel. As a child, Piaget developed an interest in animals and nature. When he was around the age of 10, he wrote a short scientific paper on the albino sparrow. By the time he reached adolescence, his research on molluscs was widely known and published (Smith, 2020). He began working at the *Ecole de la rue de la Grange-aux-Belles* boys institution created by Alfred Binet, which was also used as a laboratory (Lascarides and Hinitz, 2013). Piaget found the work of standardising tests rather uninteresting. He, however, grew interested in the way children reasoned during the tests. It was then that he began studying the cognitive development of children (Sanghvi, 2020).

### **The Scientific Miscomprehension**

Piaget used direct observation methods and began observing the development of his own children, which contributed to the construction of his theory. These factors met with criticism from psychologists in America. They claimed that his methods were along the lines of case studies and clinical observations rather than scientific experiments (Fleming, 2004). The above stance is the

problem of academics to date, except in a few climes; the mindset that if a study does not imbibe scientific methods, it is not research enough. This calls for urgent re-visitation. Piaget was criticised for using observation and case study methods, but his critics did not think about the research instruments that went along with observation (clinical or otherwise), nor did they worry about the battery of systematic tests and records that preceded the findings. They were more interested in the fact that his approach was not scientific. The fact is that it does not take scientific approval for every research to obtain veracity, not even in all cases of quantitative or mixed-methods research. It was the choice of Piaget to study children from one experiential stage to another, not using any of the scientific methods he learnt in all his studies abroad, because the power of observation is inevitable even in the sciences. Piaget's theory is based on four stages or periods. He believed that children progress through the four stages in a preset order when they reach the proper maturation level and have been exposed to germane experiences.

### Theoretical Veracity

Piaget's theory of cognitive development focuses on children, from birth through adolescence, and characterises different stages of development, including: language, morals, memory and reasoning (Marcini, 2018). Piaget believed that learning flows from the interplay of assimilation and accommodation, which translates to adjusting new experiences to suit former concepts and adjusting former concepts to suit new experiences. The interplay of the two experiences (assimilation and accommodation) results in both short-term learning and long-term developmental change.

Piaget suggested that the stages do not end abruptly and that transition takes place slowly by merging into the next stage. He viewed cognitive development as a series of transformations with changes occurring over brief periods. It is important to note that he emphasised observing changes in the 'quality' of children's understanding and knowledge rather than quantity (Bjorklund, 2018). The interest in quality, rather than quantity, was what baffled his fellow scientists the most. The fact is this: not every research is about quantity. It is also noteworthy that every quantity has quality; that is why Piaget held that a child's behaviour differs from that of an adult in quality, not quantity. Piaget was more interested in what differentiates children from one stage to another, which manifests in levels of cognition and behaviour, viz-a-viz environmental possibilities.

Piaget, an employee of the Binet Institute in the 1920s, was tasked with developing French versions of questions on English intelligence tests. He became fascinated with the reasons children gave for giving wrong answers to the questions that required logical thinking. To him, the incorrect answers revealed the factual differences between children's and adult thinking capacities. Piaget, in measuring the IQ levels of the children, raised the following assumptions: (i) Children's intelligence differs from that of adults in quality rather than in quantity, which means that children reason differently from adults. (ii) Children actively build up their knowledge about the world; they are not passive. This means they get involved in doing rather than just responding to adult activities. (iii) The best way to understand children's reasoning is to see things from their point of view. This prescribes participation also by the adults, but from a child's cognitive perspective.

Piaget divided cognitive development into four periods or stages: (1) sensorimotor stage, (2) preoperational stage, (3) concrete operational stage and (4) formal operational stage. Children sequentially progress through each stage. Each stage is characterised by *qualitatively different* ways of thinking and cognitive growth. Below is an explanation of all four stages, the approximate ages and major characteristics of cognitive development that are generally observed. A note to clinicians, individual differences need to be accounted for while observing the development of children (Sanghvi, 2020).

### Piaget's Stages of Children's Cognitive Development

The following are the developmental stages, from birth to adolescence:

**The Sensorimotor Stage [From birth to 2 years]** – At this stage, infants gain knowledge through sensory experiences and by manipulating objects. Rapid growth and learning occur greatly at this stage because of the exertion of involuntary reflexes. At this stage, the child tries to manipulate objects and tries to fix things. Sanghvi (2020) clarified that “this stage of cognitive development is divided into six sub-stages” which the researchers have simplified thus: (i) Simple Reflexes [from birth-1 month], (ii) First habits and primary circular reactions [1-4 months], (iii) Secondary circular reactions [4-8 months], (iv) Coordination of secondary circular reactions [8-12 months], (v) Tertiary circular reactions [12-18 months], (vi) Beginnings of thought [18 months-2 years]

**The Pre-operational Stage [2-7 years]** - Sanghvi (2020) stated that in the preoperational stage, the child’s use of symbolic thinking grows. This period has its key aspects as follows: (i) Conservation [The child understands that a certain quantity will remain the same despite a change in arrangement or physical appearance], (ii) Centration [The tendency to focus on one aspect of a stimulus], (iii) Egocentrism [The child’s inability to see the world from another’s perspective]

**The Concrete Operational Stage [7-11 or 12 years]** - This stage is characterised by logical operations. The main change during this stage is that the child’s thinking becomes less dependent on perception and more focused on logic. Children are better able to understand conservation tasks in this period. They can focus on multiple aspects of a stimulus, an ability known as ‘decentering’ (Sanghvi, 2020). “Once concrete operations begin taking hold, children grasp the concept of ‘reversibility’. Reversibility is the notion that transformations of a stimulus can be reversed. For example, the children learn that a ball of clay that is turned into a long, thin rope can return to the shape of a ball again” (Sanghvi, 2020).

**The Formal Operational Stage [12-18 years]** – This is the full cognitive development of a child, moral, philosophical, ethical, social and political dimensions of thinking begin to emerge. Children also develop the ability to systematically plan for the future and how to achieve greatness. Piaget upholds that children at this stage are capable of exploring and ruling the environment. The ability of children to learn and retain concepts is feasible as a result of exploring and interacting with objects and materials in the environment.

### **Relevance of the Theory**

The relevance of the theory of cognitive Development to this study is already obtainable from a breakdown of Piaget’s four stages by Sanghvi (2020) above. The texts hereunder clarify:

Piaget relates children’s art to their ability to understand the permanent existence of objects. Children who interact with objects in the classroom and in the studios, develop the mental ability to retain what they have been taught quite easily. The quest to pick, manipulate and reshape objects is inherent in every child, irrespective of whether he is mentally or physically challenged. In identifying some of the “profound” benefits of the Arts Fiske (1999) acknowledged thus: the Arts reach students who are not otherwise being reached; the Arts reach students in ways that they are not otherwise being reached; the Arts connect students to themselves and each other; the Arts transform the environment for learning; the Arts provide learning opportunities for the adults in the lives of young people; the Arts provide new challenges for those students already considered successful; the Arts connect learning experiences to the world of real work.

The above acknowledgement succinctly unearths the relevance of Piaget’s Theory of Cognitive Development to the feasibility of Student entrepreneurship in the Faculty of Arts, University of Nigeria, Nsukka. This was affirmed by Salderay (2015) in stating that Art and, for that matter, Art education, could be “adapted, corresponded with everything and applied to everyone” irrespective of differences in age, gender, type of special needs, race or educational level. This, in his words, “makes Art education a reliable path for the holistic development of the cognitive, psychomotor and affective domains of all learners irrespective of their varied abilities and disabilities”

## Overcoming the Challenges of Student Entrepreneurship

The need to shape students for the labour market while they are in school cannot be overemphasised. Though faced with the challenges of possible distraction from their studies, the students' ability to multitask could be attained while undertaking entrepreneurship in school. It is like taking advantage of foreseeable stumbling blocks to convert them to career stepping stones. Most student entrepreneurs have devised ways of combining studies effectively with business, without either affecting the other. In fact, this foreseeable issue of student entrepreneurship rubbing off on studies, with its encumbrances, has instigated templates for multi-tasking among students of vocational disciplines, and the case is not different in the University of Nigeria, Nsukka.

Unah (2016) affirmed that, as a result of low art appreciation in Nigeria, over 90 per cent of the populace sees creative and visual arts as products of weak-minded and unintelligent persons. The above perception, especially by parents and educational sponsors, is why students in the arts should find ways of proving that it was not a mistake to have gotten admission into the faculty. Those whose families refused to support them fully, because they stubbornly insisted on becoming students of the arts, are faced with the task of taking advantage of the entrepreneurial advantages before them to prove that their futures are brighter than those of their friends in other faculties who might graduate and continue looking for white-collar jobs, while the graduate of the humanities gets self-employed.

Like natural traits, the average Nigerian is alert to grabbing as much as he can while he can stay afloat. In the last decade, more Nigerians have attended entrepreneurial training and taken courses in entrepreneurship than ever before. Virtually all young graduates have been tutored or received some form of tutoring on the topic. With all this in place, however, the success rate of small and medium enterprises has been very low; businesses have barely survived, let alone thrived beyond incubation periods. Some have down-sized to the barest minimum; others press on in anticipation of a better tomorrow, yet many more have been frustrated to closure (Ihugba, Odii, and Njoku, 2013).

The above situation, as presented, shows that it is not just enough to obtain entrepreneurial training in school, as some disciplines offer; the permission to practice entrepreneurship gives more chances for post-school survival. And in this context, the practical aspect of setting off, monitoring and grooming one's own business is better undertaken when the mindset of an average youth is 'schooling', especially by students of the humanities whose disciplines naturally align with entrepreneurship. Thriving beyond the incubation period or recording low success rates could be avoided, chiefly by attaining one's own skills for risk management in a chosen area of entrepreneurship. Because most young people do not take to entrepreneurship till they are done with schooling, they often start learning skills when their developmental ages are done with. This is not good for the cognitive well-being of the brain at all.

Bosma et al (2020) alerted that research by the Global Entrepreneurship Monitor (GEM) noted that entrepreneurship rates tend to be low among the youth and gradually increase in the middle ages, and then start to decline. The calculation here is that most people take to skills acquisition only when they have spent many years searching for white-collar jobs without seeing one. By then, age must have caught up with them, in addition to having no skills or knowledge of crafts upon which they can start businesses of their own.

Perspectives of youth entrepreneurship can be understood from general theories of entrepreneurship. Youth entrepreneurship denotes the assigning of an age dimension to the practice of entrepreneurship (Tamizharasi & Panchanathan, 2010). The age bracket involved, in the context of this study, is from 17 to 30, being the commonest age range in which young people stay in tertiary institutions as students. But there is another dimension to it; the studentship of an older generation that usually gain direct entry admissions into the universities from Polytechnics and

Colleges of Education. Usually, the direct entry students are older, but this study also covers them as youth or students, as long as they are also under the sponsorship of parents or guardians.

### **The Faculty of Arts as Creativity Hub and Market**

The nature of the humanities is such that every facet has something to offer, as produced in its uniqueness and entirety. However, since there are compulsory junctions where the departments meet and also crossbreed, their products and producers also cross paths. As students grow and acclimate to the faculty, they also widen their thinking horizons regarding what is best for the faculty's entrepreneurial market. Ogbechie (2003) affirmed that art in present-day Africa is seeking a new role, and this role that must be given to it by Africans themselves, who will determine the form that it should take as the mirror of the aspirations of independent African people.

The Fine and Industrial student-artist has something to produce and sell to his fellow students and staff members alike, to make ends meet, likewise his Music, Mass Communication and Theatre Arts counterparts, in knowing what brand of entertainment is fittest to attract the university community to a reasonable box office collection. They can organise carnivals, stand-up comedy shows and concerts, for entertainment and gate taking. The Mass Communication students can undertake entrepreneurship in the print, electronic and advertisement genres, to make money within the campus. The students of History, Archaeology, Tourism Studies, Linguistics, English and Literary Studies, Foreign Languages and Combined Arts, whose disciplines are majorly lingual and literary in structure, are also gifted and exposed to such crafts as: hairstyling, photography, pedicure, manicure, make-up art, mascot art and bead making. Most of the students in the faculty of arts are so ICT compliant that they can generate online businesses in school and make a living out of them without recourse to internet fraud.

Artists need to successfully meet the multi-faceted commercial and business-related challenges in order to make a living in the arts. In this context, artists are required to develop entrepreneurial skills to operate like entrepreneurs. This is first done by the identification of the skills of entrepreneurship (Schumpeter, 2003; Swerdborg, 2006).

### **The Problem**

Apart from some entrepreneurial courses obtainable in each department, a conscious effort has yet to be made to practically expose the students to the full responsibilities of entrepreneurship, based on what each person can undertake. Commercial photography was once a booming business for students on campus, but the advent of Android and other smart GSM phones, with which students now make and store digital photographs for themselves, dealt a blow to the business. Everyone has become their own essential photographers. But the industrial needs of the campus community are not limited to photography. Regrettably, students and staff go outside the campus to pay exorbitantly for some services which students can offer at minimal costs.

Hair braiding, barbing, pedicure, manicure, make-up art, fashion design, bead making, raffia weaving, juice making, food vending, making customized jewelry, vest printing, carnivals and drama shows, wall paper designs, mascot art, street exhibitions, street concerts, orchestra, heritage preservation shows, fashion parades and beauty pageants are just a few of the individual or group entrepreneurial undertakings that can yield money for the students. However, it is regrettable that most of the students were indoctrinated to the belief that they are in school to study while their parents wholly foot their financial needs. We often hear such instructions as "Take your studies seriously" without commensurate ones like "See what you can do to help your parents"

Beyond the establishment of ancillary courses within the Faculty of Arts, which the students borrow across lines, the seeming and methodical trend of lecturers indoctrinating students to the limitations of the crafts obtainable in their immediate departments is counter-productive for student entrepreneurship. A student of Music, for instance, should not be restricted to the entrepreneurial skills of composing songs, singing or playing musical instruments. He should be

allowed to explore Drama and English, possibly because he needs their neighbourhood skills to advance himself as a musicologist.

In Nigeria today, most popular stand-up comedians are not even graduates of the Arts. Restricting young people to their immediate disciplines is the biggest error of contemporary curriculum design and implementation in a generation that is fast drifting towards cross-disciplinary education. This intervention was ignited by the reasons some Fine Arts graduates end up taking careers in music and acting; some graduates of linguistics end up working in broadcast outfits; some graduates of History end up working in art galleries and museums; some graduates of mass Communication end up working in textile companies; some graduates of Archaeology end up working in the hospitality sector, to mention a few. Cross-breeding the requisite entrepreneurial skills in the Faculty of Arts is yet to be taken seriously beyond the mere curricula design of ancillary courses.

## **Methods and Measures**

### *Research Design*

For this study, the action research design was acknowledged because of its suitability for the subject of study. Mills (2003) acknowledged that action research is any systematic inquiry conducted by teacher-researchers to gather information about the ways that their particular school operates; how they teach, and how well their students learn. The information is gathered with the goals of gaining insight, developing reflective practice, effecting positive changes in the school environment and on educational practices in general, and improving students' outcomes.

The following are common features of action research:

- i. Action research is oriented towards the purposes of teacher education.
- ii. It sets out to solve problems with assorted approaches that can be applied both qualitatively and quantitatively.
- iii. Action research is used by educational administrators, curriculum designers, teachers and supervisors to improve the quality of their decisions and implementations.
- iv. Action research usually targets immediate application, not the development of theories.
- v. It makes investigations and solves problems simultaneously. In other words, investigation runs concurrently with taking action.
- vi. Usually, after taking action to solve problems, evaluations are made to see how well the action taken addressed the problems.

According to Stringer (1996), an action research project seeks to create knowledge, propose and implement change, and improve practice and performance. Specifically, the arts-based action research was adopted for the study, with alpha-numeric data collection and analysis.

### **Participants and Sampling**

The mode of participation for students is giving feedback through the questionnaire. An initial population of 2,500 were the recipients of the questionnaire, but 1,800 copies were returned. The returned questionnaires were sampled further, based on the stratification provided by the eligibility criteria: (i) no incomplete or repeated information per question is allowed, (ii) respondents must be registered students in the faculty of arts, and (iii) respondents must be healthy and physically active students. Out of the 1,800 questionnaires returned, 450 were dropped for bearing double or incomplete data per question, 220 were discovered to have been erroneously given to students who visited from other faculties, 4 were physically inactive and subsequently dropped, meaning that a total of 1,126 participants were respondents. See Fig 1 below:

Initial questionnaire recipients	Questionnaires returned	Incomplete or double info	Students from other faculties	Physically inactive students	Eligible as respondents
2, 500	1, 800	450	220	4	1, 126
	Not returned - 700	Bal-1, 350	Bal-1, 130	Bal-1, 126	
<i>Source: RitaDoris Edumchieke Ubah et al (Research, 2024)</i>					

**Fig 1: Inclusion Eligibility Criteria and Sampling**

## Objectives

The objective of the study was to ascertain the impacts of student entrepreneurship in the Faculty of Arts, University of Nigeria, Nsukka, with a view to improving areas that recorded lapses, and then recommending study-and-work multitasking among healthy students. The specific objectives were:

1. To ascertain the extent to which the Faculty of Arts students undertake subsisting aspects of entrepreneurship on campus.
2. To ascertain the most predominant challenges facing student entrepreneurship in the faculty.
3. To ascertain the likelihood of student entrepreneurship improving staff and students' relationships in the faculty.
4. To weigh the possibilities of self-employment after graduation for the students.

## Scope of the Study

The purposeful confines of this study were, first of all, students, and then, the Faculty of Arts, University of Nigeria, Nsukka. The student entrepreneurs were not expected to invest in arts-based ventures that are limited to their immediate departments only; rather, sundry aspects of art entrepreneurship that cut across all the departments in the faculty of arts were included. The study was investigative, like every other action research; it was not interventional, meaning that situations on the ground were investigated for the dual purposes of (i) ameliorations, and (ii) recommendations, where the needs arose respectively.

## Research Questions

In tandem with the study objectives, the following research questions steered the study:

1. To what extent do the Faculty of Arts students undertake subsisting aspects of entrepreneurship on campus?
2. What are the most predominant challenges facing student entrepreneurship in the faculty?
3. To what extent is student entrepreneurship likely to improve staff and students' relationships in the faculty?
4. To what extent is self-employment possible after the students' graduation?

## Instruments for Data Collection

The primary data sources and instruments of investigation were the following research instruments. The first instrument for data collection was the Faculty of Arts Student-Entrepreneurship Review Content Organogram (FAS-ERCO), a checklist of calibrations and crossroads for the subject of investigation, which also serves as a scope for the researchers.

The second instrument was the Faculty of Arts Student-Entrepreneurship Impact Rating Chart (FAS-EIRC), which was the questionnaire used to elicit information about the levels of impact or otherwise of arts-based entrepreneurship among the students. All the frequency and percentage rating tables were patterned after the FAS-EIRC. The secondary instruments were online and offline literature from journal articles, books, and book chapters.



## Procedure for Data Analysis and Discussion

Responses on the Faculty of Arts Student-Entrepreneurship Impact Rating Chart (FAS-EIRC) were structured based on the researcher- designed 5-scale ranges of: (i) Strongly concur, (ii) Concur, (iii) Undecided, (iv) Disagree, (v) Strongly disagree. The 4 Research Questions spearheading the investigations were captured as headlining the 20 answer options in 4 clusters and 5 answer options per cluster, to generate responses across the calibres of (i) Affirmative; *strongly concur* and *concur*, (ii) Unsure; *undecided*, and (iii) Non-affirmative; *disagree* and *strongly disagree*. Using the population 1, 126 as a baseline, data within the range were converted into percentages and discussed accordingly.

## Findings

The findings of the study were presented in four clusters, following the 4 research questions. Whereas the answer options on the (FAS-EIRC) were 20 in number, 5 were represented per research question in 5 rows.

**Table 1:**

**Percentage rating of data on the extent to which the Faculty of Arts students undertake subsisting aspects of entrepreneurship on campus (n=1, 126)**

RQ 1: To what extent do the Faculty of Arts students undertake subsisting aspects of entrepreneurship on campus?							
	Answer clusters	Strongly concur	Concur	Undecided	Disagree	Strongly disagree	Rating
		F (%)	F (%)	F (%)	F (%)	F (%)	
1	Hairstyling, barbing, pedicure, manicure, mascot art, bead making, tie-dye, batik, embroidery, crochet, pendant art.	1,020 90.59%	70 6.22%	- -	30 2.66%	6 0.53%	Very highly subsisting
2	Stand-up comedy, stage drama, command performances, Musical instrumentation, carnival, rap music advertisements, orchestras, film and video shoots.	955 84.81%	133 11.81%	10 0.89%	23 2.04%	5 0.44%	Highly subsisting
3	Excavations, library content cataloguing, historiography seminars,	22 1.95%	46 4.09%	16 1.42%	742 65.90%	300 26.64%	Insignificantly subsisting

	literary debates.						
4	Hand-made cards, posters, banners, signposts, letterhead papers, vest printing, book covers, etc	980 87.03%	126 11.19%	- -	10 0.89%	10 0.89%	Highly subsisting
5	Commercial transport, computer, Photostatting, cyber café, mail running.	- -	- -	- -	10 0.89%	1,116 99.11%	Non-subsisting
<i>Source: RitaDoris Edumchieke Ubah et al (Research, 2024)</i>							

Data in Table 1 reveal the extent to which the students undertake subsisting aspects of entrepreneurship on campus. The first cluster of options, heralding aspects of body adornment, polled 1,020 (90.59%) of the respondents as strongly concurring, 70 (6.22%) merely concurred, 30 (2.66%) disagreed, 6 (0.53%) strongly disagreed, and none was undecided. The second cluster with performing arts-related ventures had 955 (84.81%) strongly concurring, 133 (11.81%) merely concurred, 10 (0.89%) were undecided, 23 (2.04%) disagreed, and 5 (0.44%) strongly disagreed. The third cluster with literary and forms of alpha-numeric documentation in humanities polled 22 (1.95%) strongly concurring, while 46 (4.09%) merely concurred, but 16 (1.42%) were undecided, 742 (65.90%) disagreed, and 300 (26.64%) strongly disagreed. The fourth cluster, with aspects of visual arts, polled 980 (87.03%) highly concurring respondents, 126 (11.19%) concurring, none were undecided, but 10 (0.89%) disagreed and strongly disagreed apiece. The fifth cluster polled no responses to the 'strongly concur' and 'concur' boxes, and none were equally undecided. However, a massive 1,116 (99.11%) strongly disagreed, and 10 (0.89%) merely disagreed.

**Table 2:**

**Percentage rating of data on the most predominant challenges facing student entrepreneurship in the faculty (n=1, 126)**

<b>RQ 2: What are the most predominant challenges facing student entrepreneurship in the faculty?</b>							
	<b>Answer options</b>	<b>Strongly concur</b>	<b>Concur</b>	<b>Undecided</b>	<b>Disagree</b>	<b>Strongly disagree</b>	<b>Rating</b>
		<b>F (%)</b>	<b>F (%)</b>	<b>F (%)</b>	<b>F (%)</b>	<b>F (%)</b>	
1	Irregular fixtures of lectures and other school activities.	660 58.61%	450 39.96%	8 0.71%	- -	8 0.71%	Predominant challenges
2	Epileptic electricity, internet, power and water supply on campus.	940 83.48%	176 15.63%	- -	10 0.89%	- -	Very predominant challenges
3	No supporting	15	10	10	91	1000	Highly

	companies and factories on campus.	1.33%	0.89%	0.89%	8.08%	88.81%	insignificant challenge
4	Difficulty in convincing staff and lecturers to patronise students' enterprises.	420	120	-	356	230	Average challenge
		37.30%	10.66%	-	31.62%	20.43%	
5	Gender preferences and religious attachments.	14	19	-	543	550	Highly insignificant challenge
		1.24%	1.69%	-	48.22%	48.85%	
Source: RitaDoris Edumchieke Ubah et al (Research, 2024)							

On the predominant challenges facing student entrepreneurship, data in Table 2 shows that 660 (58.61%) strongly concurred with the first set of answer options, 450 (39.96%) merely concurred, 8 (0.71%) were undecided, none disagreed, and 8 (0.71%) strongly disagreed. On the second cluster of challenges, 940 (83.48%) student entrepreneurs strongly concurred, 176 (16.53%) concurred, none were undecided, 10 (0.89%) disagreed, and none strongly disagreed. Data on the third set of challenges show that 15 (1.33%) strongly concurred, 10 (0.89%) concurred, 10 (0.89%) were undecided, 91 (8.08%) disagreed, and 1000 (88.81%) strongly disagreed. The fourth batch of challenges had 420 (37.30%) strongly concurred, 120 (10.66%) concurred, none were undecided, 356 (31.62%) disagreed, and 230 (20.43%) strongly disagreed. The fifth cluster of challenges polled 14 (1.24%) of the respondents who had strongly concurred, 19 (1.69%) concurred, none were undecided, 543 (48.22%) disagreed, and 550 (48.85%) strongly disagreed.

**Table 3:**

**Percentage rating of data on the extent to which student entrepreneurship is likely to improve staff and students' relationships in the faculty (n=1, 126)**

<b>RQ 3: To what extent is student entrepreneurship likely to improve staff and students' relationships in the faculty?</b>							
	Answer options	Strongly concur	Concur	Undecided	Disagree	Strongly disagree	Rating
		F (%)	F (%)	F (%)	F (%)	F (%)	
1	Staff members are likely to patronise students who are from their own ethnicity or religion more.	-	-	-	120	1,006	To a very insignificant extent
		-	-	-	10.66%	89.34%	
2	Once trust is established, many members of staff will patronise student entrepreneurship.	900	226	-	-	-	Very high extent
		79.93%	20.07%	-	-	-	
3	Student entrepreneurship does not affect relationships between staff and students beyond	-	40	10	86	990	To a very insignificant extent
		-	3.55%	0.89%	7.64%	87.92%	

	business.						
4	Only staff members that patronize student entrepreneurs will keep relationships with them.	147 13.06%	90 7.99%	- -	260 23.09%	629 55.86%	Insignificant extent
5	Staff members will encourage student entrepreneurs who are respectful.	1,100 97.69%	26 2.31%	- -	- -	- -	Very high extent
<i>Source: RitaDoris Edumchieke Ubah et al (Research, 2024)</i>							

Table 3 reveals data on the extent to which student entrepreneurship is likely to improve staff and students' relationships in the faculty. The first set of options shows none strongly concurring, concurring and undecided, 120 (10.66%) disagreed, and 1,006 (89.34%) strongly disagreed. The second set of factors had a massive 900 (79.93%) having highly concurred, 226 (20.07%) concurred, none were undecided, none disagreed, and none strongly disagreed. The third set of factors shows that none strongly concurred, 40 (3.55%) concurred, 10 (0.89%) were undecided, 86 (7.64%) disagreed, and 990 (87.92%) strongly disagreed. The fourth cluster of factors had 147 (13.06%) strongly concurred, 90 (7.99%) concurred, none were undecided, 260 (23.09%) disagreed, and 629 (55.86%) strongly disagreed. The fifth cluster has a whopping 1,100 (97.69%) having strongly agreed, 26 (2.31%) merely agreed, none were undecided, none disagreed, and none strongly disagreed.

**Table 4:**

**Percentage rating of data on the extent to which self-employment is possible after graduation for the students (n=1,126)**

<b>RQ 4: To what extent is self-employment possible after graduation for the students?</b>							
	<b>Answer options</b>	<b>Strongly concur</b>	<b>Concur</b>	<b>Undecided</b>	<b>Disagree</b>	<b>Strongly disagree</b>	<b>Rating</b>
		<b>F (%)</b>	<b>F (%)</b>	<b>F (%)</b>	<b>F (%)</b>	<b>F (%)</b>	
1	Given the myriad of entrepreneurship-based disciplines in the faculty, even without commitment, students are likely to become self-employed after graduation.	- -	29 2.58%	10 0.89%	165 14.65%	922 81.88%	To a very insignificant extent
2	Only graduates from the faculty of arts who were not entrepreneurs on campus may insist on white-collar jobs after graduation.	470 41.74%	10 0.89%	10 0.89%	36 3.20%	600 53.29%	Average extent
3	Self-employment	950	130	-	26	20	Very high

	after graduation is still subject to the availability of considerable capital.	84.37%	11.55%	-	2.31%	1.78%	extent
4	Irregular power supply will still hunt for self-employment possibilities after graduation.	1,010 89.70%	90 7.99%	- -	26 2.31%	- -	Very high extent
5	The skills acquired in school will help the graduates to manage economic and productivity crises well after graduation.	990 87.92%	120 10.66%	- -	6 0.53%	10 0.89%	Very high extent
<i>Source: RitaDoris Edumchieke Ubah et al (Research, 2024)</i>							

On the extent to which self-employment is possible after graduation for the students, Table 4 reveals the first set of options as having polled no strongly concurring responses, 29 (2.58%); however, concurred, 10 (0.89%) concurred, 165 (14.655%) disagreed, and 922 (81.88%) strongly disagreed. The second cluster of options shows 470 (41.74%) having strongly concurred, 10 (0.89%) concurred, 10 (0.89%) were undecided, 36 (3.20%) disagreed, and 600 (63.29%) strongly disagreed. On the third row, 950 (84.37%) respondents strongly concurred, 130 (11.55%) concurred, none were undecided, 26 (2.31%) disagreed, and 20 (1.78%) strongly disagreed. The fourth cluster had 1, 1,010 (89.70%) having strongly concurred, 90 (7.99%) concurred, none were undecided, 26 (2.31%) disagreed, and none strongly disagreed. The fifth row had 990 (87.92%) strongly concurring, 120 (10.66%) concurring, none were undecided, 6 (0.53%) disagreed, and 10 (0.89%) strongly disagreed.

## Discussion

The findings of the study elicited the following discussions, stemming from the 4 research questions and 20 sub-questions that polled responses for the study. On the extent to which the students undertake subsisting aspects of entrepreneurship, it was found that the body adornment facets of: hairstyling, barbing, pedicure, manicure, mascot art, bead making, tie-dye, batik, embroidery, crochet and pendant art, were very highly subsisting. However, the performing arts-related ventures: stand-up comedy, stage drama, command performances, musical instrumentation, carnival, rap music, advertisements, orchestras, film and video shoots were discovered to have an obvious presence on campus too, being highly subsisting.

From the literary arts and forms of alpha-numeric documentation in some departments, we deduced that: excavations, library content cataloguing, historiography seminars and literary debates insignificantly subsist. The aspects of visual arts: hand-made cards, posters, banners, signposts, letterhead papers, vest printing and book cover designs were discovered as highly subsisting. However, commercial transportation, computer typing, printing, photocopying, cyber café, mail running and their likes, were discovered as having insignificant influences on student entrepreneurship on campus.

On the predominant challenges facing student entrepreneurship, irregular fixture of lectures and other school activities were noted as predominant, though epileptic electricity, internet, power and water supply are more predominant. The absence of supporting companies and factories on campus is a highly insignificant factor, but the difficulty in convincing staff and lecturers to

patronise students' enterprises is an averagely rated challenge. Gender preferences and religious attachments are highly insignificant challenges facing student entrepreneurship on campus.

On the extent to which student entrepreneurship is likely to improve staff and students' relationships in the faculty, it was discovered that ethnic and religious affiliations are insignificant factors; however, once trust is established, to a very great extent, many members of staff will patronise student entrepreneurship. Findings also show that student entrepreneurship may affect relationships between staff and students beyond business, but to a very insignificant extent. The statement that only staff members that patronize student entrepreneurs will keep relationships with them may be true, but to an insignificant extent too. Findings also show that, to a very great extent, staff members will encourage student entrepreneurs who are respectful to them.

On the extent to which self-employment is possible after graduation for the students, findings show that the myriad of entrepreneurship-based disciplines in the faculty of arts is not a guarantee that, even without commitment, students are likely to become self-employed after graduation. It is not arguable that, to an average extent, only graduates from the faculty of arts who were not entrepreneurs on campus may insist on white-collar jobs after graduation. With strong statistical evidence, it was discovered that, to a very great extent, self-employment after graduation is still subject to the availability of considerable capital and that irregular power supply will still hinder self-employment possibilities after graduation. However, the skills acquired in school will help the graduates to manage economic and productivity crises well after graduation.

## Recommendations

The following recommendations were made after the findings of the study were collated:

1. Serious efforts should be made to explore possibly unknown entrepreneurial aspects of the literary, archive and history-oriented arms of the humanities, for the students to start early enough to develop themselves. This venture should also involve the postgraduate students.
2. Since the majority of the students in all the Departments of the Faculty of Arts show conspicuous cross-departmental potentials in advancing the tangible art ventures for self-survival, they should be encouraged to explore beyond their immediate departments in preparation for the labour market after graduation.
3. Students need to be encouraged to take advantage of computer and cyber cafés, commonly called business centres, within the faculty, to obtain ICT skills requisite for entrepreneurship. This could be done hand-in-hand with the studies in computer basics obtainable in the university curricula.
4. It is contingent upon the students to make friends across different departments, ethnicities and religious affiliations, to widen their chances of obtaining extracurricular entrepreneurial skills occasioned by socialisation. The more they socialise, the more their chances of learning entrepreneurial skills.
5. The University of Nigeria administration should work towards having enough standby electricity power supplies for the Faculties, Departments and Hostels, to narrow the chances of epileptic electricity power supply hampering student entrepreneurship on campus.
6. Water supply and internet access should also be improved upon, so that student entrepreneurs will not be choked off between their vocational ventures.
7. There is a need for students to do away with aberrant behaviours, to earn the trust of academic and non-academic staff, and for entrepreneurial purposes.
8. Student entrepreneurs should imbibe the culture of saving money while in school, to enable them have some capital for taking off fully after graduation. To achieve this, they should learn to avoid certain luxuries as students.

## Conclusion

The study is consequent upon the need for students to be encouraged to undertake self-survival ventures while studying. Apart from helping their parents and sponsors where needed, the skills acquisition that attends to the vocational process is needed for lifelong benefits. Students who develop the skills of hair styling, barbing, facial beautification, tailoring, pedicure, manicure, soap making, and other skills not covered in this research, stand better chances of surviving in very

stringent labour markets where a vast majority wait for white-collar jobs to survive. Whereas this study does not boast of exhausting all the possible avenues, thereby investigating the existing entrepreneurship undertaken by students in the faculty, further studies could initiate interventional case studies to benefit the fresh students who are more susceptible to joining cult groups and destructive gangs on campus.

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