

# Teaching Innovation and Entrepreneurship in Sculpture: The Way Forward

Dr. Victor Kweku Bondzie Micah\*      Mr. Evans Kwadwo Donkor

Department of Sculpture, School of Applied Arts, Takoradi Polytechnic, PO box 256, Takoradi, Ghana

## Abstract

Innovation and entrepreneurship is a significant factor of teaching peoples in sculpture fraternity to gain creativity by employing their hands and minds for economic well-being. These two contents have synergising across business and management disciplines but much have not been seen in art fields especially sculpture. Universities are increasingly being criticized for their failure in innovation and entrepreneurship education with their excessive focus on storytelling about entrepreneurs, business planning competitions and lean start up models. Stemming from many cases of leading entrepreneurs who were either university drop-outs or did not go to university at all, there is cynicism in the community about the effectiveness of universities in generating innovators. However, there are in fact successful approaches to developing creativity and innovation skills being used by universities such as work integrated learning (WIL). Research shows that this approach is beneficial to both students in developing their creativity and innovation skills, confidence, self-efficacy and leadership. This paper therefore examines and assesses the approach to teaching innovation and entrepreneurship in sculpture by how this practice can be taught to entrepreneurship sculpture students as it builds on these approaches, and tries to shed some additional light on the careers opportunities where students aspiring to become entrepreneurs can learn the 'practice of innovation' in such a way that they become 'knowledge agents for innovation'. This study was based on descriptive research methodology to provide answers to the research questions. A simple random convenience sampling of art students especially in sculpture field was used. Primary data for analysis was obtained using self-written questionnaires and personal interviews. The findings are discussed and recommendations for future research and practices are also made.

**Keywords:** Teaching, Innovation, Entrepreneurship, Sculpture, Creativity

## 1. Introduction

Teaching innovation and entrepreneurship skills in sculpture provides guidance for exploring the potential of young sculptors or students' personalisation to transform their abilities and capabilities in teaching practices. Innovation and entrepreneurship require flexibility; they demand experience and knowledge that are both broad and deep. In sculpture, both innovators and entrepreneurs must be comfortable with pivoting, adapting and changing, often and without hesitation. Teaching these skills students becoming innovators and entrepreneurs must be willing and eager to learn anew, all the time, and to learn quickly. Teaching them together for twice, offering them practical classroom instruction and curriculum, and making them aware of the resources in their communities can make a difference and be able to fit in the business world after school.

But what kind of learning experience do present art university and polytechnic institutions teach students? From the day they set foot on a campus, most students are greeted with a homogenized curriculum without profound innovation and entrepreneurship art based programmes. The experience of the modern university system is the antithesis of innovative leadership traits. Students are being taught to produce rather than create, to follow rather than lead, and to fear failure greater than death itself. Innovation and entrepreneurship require independent thinking and a strong ability to work outside of the comfort of structure and predictability and security. But from the moment students enter into the higher education world, they are greeted with an insistent, unyielding message that they must prepare for a job. This communication is loud, and certain. Nothing takes precedence over job and in very short order every student learns that they are in college for one reason and one reason only to get a job. Students are encouraged to study only those things that will lead to a job; to avoid spending too much time on "pointless" studies that would not help with getting a job; to be sure to pick an "employable," lest they be left behind for a job. They are pointed to industrial attachment to career counselling and to every possible experience that will create a focus on getting a job.

In Ghana, the system of education especially in the field of art holds students' hand, points them to the future, channels their time, energy and work into a job-related programme of study. Innovation and entrepreneurship education in the arts especially sculpture should not be confused with general business and economic studies.

This research seeks to promote creativity, innovation and self-employment among sculpture students right from school to the business world. These elements help in developing personal attributes and skills that form the basis of an entrepreneurial mind-set and behaviour (creativity, sense of initiative, risk-taking, autonomy, self-confidence, leadership, team spirit, etc.) in students.

Also, by raising the awareness of students about self-employment and entrepreneurship as possible career options; working on concrete art enterprise projects and activities; providing specific business skills and knowledge of how to start a company and run it successfully. Innovative and entrepreneurial programmes and modules would offer sculpture students the tools to think creatively, be an effective problem solver, analyse a business idea objectively, and communicate, network, lead, and evaluate any given project. With this young sculptors in school would feel more confident about setting up their own businesses.

### *1.1 Problem Statement*

The system of higher education in Ghana specifically art institutions is defeated heavily with the future without innovation and entrepreneurship based practice. Not only are the universities or Polytechnics not teaching innovation and entrepreneurship or delivering these skills of experience, they seem to be doing their best to destroy innovative thinking in young sculptors or students. This is not intentional, but it may be all the more insidious for being unplanned, unnoticed and unseen. Business leaders, politicians and economists all say more or less the same thing. These problems are seen where practical based students hunt for job after completing school while right from the onset with innovative and entrepreneurship skills they can establish their own businesses. The future hinges on innovation and without it everybody is doomed as a country and a society to second-class status. So teaching innovation and entrepreneurship in sculpture, and young sculptors or art students who can lead and cause “Entre-innovative” skills, are the way forward. It is for these problems enumerated above that this paper or study seeks to substantiate the notion of unemployed graduate students in the field of art specifically sculpture.

### *1.2 Objectives of the Study*

The objectives of this study examines and assesses the approach to teaching innovation and entrepreneurship in sculpture by how this practice can be taught to entrepreneurship sculpture students as it builds on these approaches, and tries to shed some additional light on the careers opportunities where students aspiring to become entrepreneurs can learn the ‘practice of innovation’ in such a way that they become ‘knowledge agents for innovation’. It is therefore aimed to draw together key considerations from a range of art innovation-entrepreneurship based curriculum and teaching initiatives system of higher education in Ghana to help young sculptors or students to establish their own businesses after school. It is hoped that higher educational institutions specifically the field of art begin to transform their curriculum, and to improve the teaching and learning, that is enrich with these innovation and entrepreneurship studies with collaborative collegiality. It is therefore hoped that this research study can contribute to the momentum for careers studies, challenging and transformational change in art oriented schools in Ghana.

## **2. Literature**

Teaching innovation and entrepreneurship in higher education benefits students from all socioeconomic backgrounds specifically sculpture oriented because it teaches students to think outside the box and nurtures unconventional talents and skills. It creates opportunity, ensures social justice, instils confidence in students and stimulates the economy by creating their own businesses.

“The illiterate of the 21st century will not be those who cannot read and write, but those who cannot learn, unlearn, and relearn,” said American writer and futurist Alvin Toffler. This assertion was better emphasized when Hampden-Turner (2009) stated that his dictum was focused on building entrepreneurial economies in the name of jobs, or is it really a cunning worker training strategy as teaching starts to equip all our young sculptors or students to be familiar with the dynamics of opportunity recognition, the educational value of “failure” and the magic of iterative testing and validation that underpins modern day entrepreneurial endeavours.

This implies that building entrepreneurial economy where unemployment seemed to be a thing of the past, the creative minds need to be trained in order to go out there to build a career that can sustain the economy.

In the above context as driven by passion to fulfil, create and transform artist as entrepreneur, Dueck (2013) argues that entrepreneurship, in essence, is artisanal, though current use defines an entrepreneur narrowly as someone in a commercial business. Merriam Webster defines entrepreneur as “A person who starts a business and is willing to risk loss in order to make money.” To the ancient Greeks, however, a person who fashioned anything out of material – wood, metal, clay, fabric, words, paint, stone, monetary coinage – was an artist. The older French use of the word “entreprendre” denoted “to enterprise,” irrespective of the medium.

He further indicates that entrepreneur, driven by inner vision, sees reality in unique and unpredictable outcomes. The entrepreneur artist, often with opportunity as the only resource, is driven by a passion to fulfil innate gifts, to live life creatively, and to transform material into a meaningful product.

With typical references to why it's imperative to teach entrepreneurship, Seelig (2015) elaborates on this by stating that our education system is responsible for preparing young people to build successful lives. They should be ready for the wide range of possibilities ahead of them, including working for others, starting their own ventures, and contributing to their communities. All of these options require a depth of knowledge in their chosen discipline, as well as creative problem solving skills, leadership abilities, experience working on effective teams, and adaptability in an ever-changing environment. It is no coincidence that these are the same capabilities that employers say they want in college graduates. According to research conducted by National Association of Colleges and Employers, they are also the deciding factors when employers compare candidates with equivalent backgrounds. These skills are the cornerstones of entrepreneurship education, which explicitly prepares students to identify and address challenges and opportunities. Therefore, along with teaching traditional subjects, such as science, grammar, and history, that provide foundational knowledge, it is imperative that we teach students to be entrepreneurial. There are many who believe that entrepreneurship is an inborn trait that cannot be taught. This is simply not true. As with all skills, from math to music, learning to be entrepreneurial builds upon inborn traits. For example, learning to read and write taps in a baby's natural ability to babble. Each baby learns to harness those noises to form words, connect words to compose sentences, and combine sentences to craft stories.

In this regard, the author personally considers that entrepreneurship can be taught using a similar scaffolding of skills, building upon our natural ability to imagine: - *Imagination is envisioning things that don't exist.* - *Creativity is applying imagination to address a challenge.* - *Innovation is applying creativity to generate unique solutions.* - *Entrepreneurship is applying innovations, scaling the ideas by inspiring others' imagination.* Using this framework, educators at all levels can help young people engage with the world around them and envision what might be different; experiment with creative solutions to the problems they encounter; hone their ability to reframe problems in order to come up with unique ideas; and then work persistently to scale their ideas by inspiring others to support their effort.

A further explanation on the less or total lack of teaching innovation and entrepreneurship skills in our educational system, Rampersad and Patel (2014), cited Bath, Smith, Stein, & Swann's descriptions on beyond mapping and embedding graduate attributes, it expresses that graduate attributes are emphasized in higher education as incentives to attract both learners and employers. Learners are encouraged to enrol into programs that emphasize global experience and work-ready skills and competencies making them sought after 'commodities' in a rapidly technologized world. Employers are persuaded that graduates hired from higher education institutions that are committed to embedding graduate attributes within the curriculum will enhance their corporate profiles. Generic attributes are emerging in importance in higher education, influenced by several factors including the popular view of education being lifelong process; increased focus on the influence of education on graduate employment; and the quality movement towards the development of outcome measures.

In a similar context, Doss (2015) contributes an account that our system of higher education is out of whack with the future, and with innovation; and it is at direct odds with what we say we believe. Not only are our universities not teaching innovation or delivering an innovation experience, they seem to be doing their best to destroy innovative thinking in young people. This is not intentional, but it may be all the more insidious for being unplanned, unnoticed and unseen.

Business leaders, politicians and economists all say more or less the same thing: The future depends on innovation and without it we are doomed as a country and a society to second-class status. So innovation, and those who can lead and cause innovation, are at a premium. One would think that one would respond to this in our system of higher education; but, in fact, one is doing the exact opposite.

Innovation requires flexibility; it demands experience and knowledge that is both broad and deep. Both Innovators must be comfortable with pivoting, adapting and changing, often and without hesitation. Innovators must be willing and eager to learn anew, all the time, and to learn quickly. But what kind of learning experience do higher education institutions present to its students? From the day students especially sculpture (art) students set foot on a campus, most of them are greeted with a homogenized, pre-packaged, profoundly compartmentalized type of curriculum. The experience of the modern university or polytechnic system is the antithesis of innovative leadership traits. Sculpture students are being taught theoretically and practically by learning to pass academic requirement rather than creating one's own job for production of acquired knowledge. This type of system teaches sculpture (art) students to follow rather than lead, and to fear failure greater than death itself.

Innovation and entrepreneurship require independent thinking and a strong ability to work outside of the comfort of structure and predictability and security. But from the moment sculpture (art) students enter into the higher education world, they are greeted with an insistent, unyielding message: "Prepare for a job!" This message is loud, and inescapable. Nothing takes precedence over "job!" and in very short order every sculpture (art) students learn that they are in university or polytechnic for one reason and one reason only: To get a job. These students are encouraged to study and focused only on fulfilling academic purpose. They are pointed to industrial attachments or internships to every possible experience that will create a focus on getting a job, all well-intentioned efforts, perhaps; but all strongly reinforcing the jobs message.

Sculpture (art) students turn themselves away from things that are fun, exciting, challenging, and off-the-beaten path after they have graduated from school; and the higher education institutions drill a misguided pragmatism into their heads every minute of every day they are in school. Then the society is surprised when, after years of indoctrination about focusing on jobs, graduate sculpture students looking for jobs, rather than doing things that will create jobs for themselves and the community as well.

Kuratko (2005) argues that although universities have evolved beyond the myth that creativity is a birth trait and cannot be taught, universities should address the relevant question concerning how creativity skills should be developed. He suggests that experiential learning can be an effective approach in developing creativity skills.

In this regard, the researchers personally consider innovation and entrepreneurship as basic tools in the hands of creative thinkers where sculpture come in to being. A good idea is nothing more than a tool in the hands of sculptor being an entrepreneur (Timmons, 1977). This idea shows that innovation, or the idea is just one single aspect of the processes of the entrepreneur in the making of, and continuing the success of a business. Therefore this means there is a relationship visible but it cannot be said it is one that says that entrepreneurship is more than just an idea, or innovation but it is using that idea.

Innovation and entrepreneurship have been respected in the activities of mankind since time immemorial. Schumpeter (1934) postulates that innovations are the composite of two worlds, namely, the technical, and the business; so when only a change in technology is involved, this is just an invention; but as soon as the business world is involved, it becomes an innovation.

Carland et al (1984) communicate to us that an entrepreneur is an individual who establishes and manages a business for the principle purposes of profit and growth. The entrepreneur is characterised principally by innovative behaviour and will employ strategic management practices in the business.

Kirzner (1973) shares similar view to that of Carland when he also sees that entrepreneurs are individuals that recognise opportunity and find gaps in the market and test the viability of new business by trial and error and feedback from the market.

Therefore their arguments stir from the fact that innovation and entrepreneurship are related. These two have more markets and gaps within them. The responsiveness of an individual to react and make the most of this opportunity, rather than seeing the opportunity for a new product or idea, rather than simply moulding or adapting what is there already to gain market share. After this an entrepreneur differentiates from just an opportunist introduction and realisation of the idea by carrying on the idea and turning it into a viable business.

Again, in reacting to the various circumstances that called for ways of teaching these basic tools in higher education, it needs to be understood by thinking visually and placing an emphasises on three parts of the

definition. Everyone gets the “new idea” part of it. But it is not enough to have a great idea, one also has to execute it. And even after one has done that, it does not end there. This is not innovation if one is not creating value for people. So the people talking about creativity, entrepreneurship and innovation all make a distinction between having ideas, and creating value with those ideas. Sculpture (art) students want anything to do with just the “having ideas” part of the whole thing but need it to create their own jobs after school.

This explanation is very relevant to what the study is trying to explain and the link with sculpture students can be innovators and entrepreneurs in their businesses after they have graduated from higher education institutions.

Deutsch (2015) in conversation with Nigel Konstam, illustrates how the sculptor has sailed through sculpture to become an entrepreneur. She again shares that Nigel Konstam is a renowned sculptor who studied sculpture, drawing and painting at Camberwell School of Art (1956-8). Since then he has been working as a sculptor and teacher. He works in stone and in wax for bronze. Nigel’s work is firmly based in the European tradition. His book “Sculpture, The Art And The Practice” (Collins '84)” was praised by critics for its 'lively, knowledgeable and stimulating discussion on the nature of art and the way an artist's mind works--marvellous chapters which deal in depth with imagination and creativity, structure and composition.' He is the owner and founder of the Verrocchio Art Centre, a private art school which he has been running from past 27 years. Verrocchio Art Centre is a beautiful hill top village of Casole d'Elsa, Siena, Tuscany, Italy which offers art courses, painting holidays, sculpture courses, school trips at certain times, studios and accommodation. Here is the description of the beautiful art centre from Nigel himself- “As I sit on the terrace where the vines and climbing shrubs are putting out new growth along the pergola I can look across the valley to the beautiful hills of Chianti and truly feel that the Arts Centre is a dream come true. Not only I who live here but many of our visitors describe it as 'Utopia'.”

Nigel’s teaching has led him to a number of discoveries which are important to artists. His teaching aims to provide a sound basis for personal vision. His courses are designed to develop the powers of observation, stimulate the imagination and enrich the student’s appreciation of art. They are suitable as part of a general education as well as for those whose aims are professional.

To sum up, the relationship between innovation and entrepreneurship is not a simple thing to do with a single sentence answer. What the study can conclude is that there is a relationship between the two in sculpture field of study. A common idea of the relationship is that it is a dependant one, in which both are needed in an economy to stimulate economic growth. The idea that innovation is a part of the entrepreneurial process is one that the study agrees with, there can be innovation without an entrepreneur involved; however there cannot be a successful entrepreneurial venture without the input of innovation. This is because innovation is what will be the distinction between ideas, without innovation there may be change or progression and this could lead to a stagnant economy. The examples the study has given of sculpture students or sculptors as entrepreneurs are ones that the study believes show a differing amount of innovation, but similar amounts of success. However, innovation is still shown and is still important. Overall in most cases it is not just sculpture students or sculptors, individual entrepreneurs may be inspired by an innovative idea and create entrepreneurial flow of a business over time as a team which can lead to great success with the right mix of both innovation and entrepreneurial processes.

### **3. Methodology**

#### *3.1 Research Design*

This study was based on descriptive research methodology to provide answers to the research questions. This qualitative research design, using descriptive approach was aimed at examining and assessing the approach to teaching innovation and entrepreneurship in sculpture by how this practice can be taught to entrepreneurship sculpture students as it builds on these approaches, and tries to shed some additional light on the careers opportunities where students aspiring to become entrepreneurs can learn the ‘practice of innovation’ in such a way that they become ‘knowledge agents for innovation’. Descriptive research was conducted for observing and describing the behaviour of teaching innovation and entrepreneurship at higher education institution. This study involved both government and private owned higher education institutions with sculpture or art oriented background. This was a valid method for researching specific subjects and as a precursor to more quantitative studies. Whilst there are some valid concerns about the statistical validity, as long as the limitations are understood by the researchers, this type of study is an invaluable scientific tool.

### *3.2 Sample and Sampling Procedure*

A sample is a part of the population used to describe the whole group (Jackson, 2015).

The study chose a sample sized of 60 respondents and employed simple random sampling. The research sample size of 60 respondents was contacted for this sampling procedure. These 50 respondents were comprised of government and private higher education institutions as they were simple randomly selected to comprise the research populations. These were Takoradi Polytechnic, University of Education, Winneba, Kwame Nkrumah University of Science & Technology (KNUST) and individuals or sculpture graduates. Specifically, these noble institutions were chosen for the study, based on the criteria that they both pursue art programmes pertaining sculpture done contemporary to suit Ghana's higher education curriculum. It was the basic sampling technique where the study selected the mentioned grouped on sculpture subject (a sample) for study from a larger group (a population). Each individual was chosen entirely by chance and each member of the population has an equal chance of being included in the sample. Every possible sample of a given size had the same chance of selection. Simple random sampling was a common method used to collect data in many different fields of innovation, entrepreneurship and sculpture where the study seemed the most feasible way to get information (Easton & McColl, 1997). The sample was made up of 60 respondents, 25 from Takoradi Polytechnic, 15 from University of Education, winneba, 10 from Kwame Nkrumah University of Science & Technology (KNUST) and 10 sculpture graduates.

### *3.3 Research Instrument*

A research instrument is a survey, questionnaire, test, scale, rating, or tool designed to measure the variable(s), characteristic(s), or information of interest, often a behavioural or psychological characteristic. Research instrument can be helpful tools to your research study. "Careful planning for data collection can help with setting realistic goals. Data collection instrumentation, such as surveys, physiologic measures (blood pressure or temperature), or interview guides, must be identified and described. Using previously validated collection instruments can save time and increase the study's credibility. Once the data collection procedure has been determined, a time line for completion should be established." (Pierce, 2009, p. 159)

A data collection tool was primary source of data analysis. It was validated using self-written questionnaires and personal interviews. It focused on individual discussions of personal viewpoints on innovation, entrepreneurship and sculpture. The results are here presented as a descriptive analysis.

## **4. Results**

### *4.1 Innovation and Entrepreneurship in Sculpture (Career Guidance)*

Based on source of data gathered, sculpture students must be trained and geared their minds on setting up their own revenues after school. This was revealed that Sculpture artists or graduates can work on public art installations and create commissioned works for various businesses, arts organizations, or personal collectors. They also may teach sculpture arts, restore works of art, or create sculptural reproductions and models for television and film. Sculpture artists typically are self-employed, working in their own studios and selling their art to collectors and galleries. Sculpture artists may hold another job to supplement their income from making sculptures. Sculpture artists or graduates often have a bachelor's degree in art or a Bachelor of Fine Arts (BFA) from a 4-year university or a 3-year Higher National Diploma (HND) in Commercial art from polytechnic. Some continue their education to earn a master's degree, but there are few graduate programs that focus exclusively on sculpture. With related work experience, sculpture artists or graduates often secure employment as self-enrichment educators who teach students taking classes for self-improvement or enjoyment; those with teaching experience may have the best prospects.

Another result of the study was that in order to have a successful sculpting career, a graduate must have a love and appreciation for all types of art. Sculptors should also have an eye for detail and the ability to manipulate their chosen medium. For instance, if they choose wood as their medium, they should have the ability to carve, cut, and preserve wooden sculptures. A typical example of Ghanaian sculpture entrepreneurs are Francis Kwatei Nee-Owoo, CEO of Touch of Bronze Ghana limited and Constance Elizabeth Swaniker, CEO of Accents and Art Limited both in Accra. These two renowned sculptors and art entrepreneurs have shown the world by making strides in the arts sector as their craft works continue to attract international recognition.

It was also noted that there was a significant difference in the perception of teaching innovation and entrepreneurship in art institutions where skills are needed to execute these vital components. Sculpture artists or graduates must be able to create a 3-dimensional representation of an idea. They must be creative thinkers and should be proficient in various art forms, such as 3-dimensional modelling, forging, casting, and woodworking. Other beneficial skills for sculpture artists or graduates include the abilities to interpret art and connect art and theory. Additionally, since sculpture artists or graduates may work for themselves, marketing savvy and interpersonal skills can help them build their clientele.

It was further realized that there was a low degree of self-employment in the sculpture or art field. This confirms the submissions of BLS (2012). According to them, the career outlook for fine artists, which includes sculpture artists, is predicted to have slower than average growth, with employment expected to increase by 8% between 2010 and 2020. Sculpture artists should expect continued competition for grants and gallery space. Sculpture artists are typically self-employed; however, the median annual income among fine artists, including sculpture artists, was \$44,850 in May 2012.

#### *4.2 Discussion*

##### *Innovation, Entrepreneurship and Sculpture Theory Approach*

Sculpture can simultaneously be referenced as the most traditional and the most innovative of the visual arts. It is among the oldest and most contested forms of representation. This approach is a basic introduction to sculptural concerns and issues of three-dimensional form. It includes instruction in traditional modelling techniques in clay, plaster, metal, fibre glass and wood. The teaching method must include slide lectures, demonstrations of techniques and individual guidance on studio projects. There are occasional group critiques and discussions of exhibitions or readings. Evaluation is based on the quality of the completed studio projects, participation in group critiques and attendance. This investigates concepts, forms, and processes in sculpture with emphasis on the development of a personal artistic direction. Students develop individualized projects through class discussions and one-on-one meetings with the lecturer. Emphasis is on experimentation, communication and interpretation. Students explore a variety of materials and approaches appropriate to their individualized projects with technical instruction as needed.

##### *Innovation, Entrepreneurship and Sculpture Practice Approach*

This approach of sculpture practice offers an extensive range of possibilities for making art in multiple and diverse media and materials. This considers sculpture to be an open field of material practices that can additionally include aspects of other modes of art making including 2D images, 4D virtual realities, sound, video art, performance, political and socially engaged practices. Sculpture can also include temporary installations, permanent public sculpture and the World Wide Web as a platform for art. This approach of teaching sculpture is inter-disciplinary and focused on 'joined-up' thinking and action. It encourages research-based studio practice that leads to innovation, entrepreneurship discovery and development of the students' personal artistic language. Again it stresses on advanced and independent levels are of sculpture in the environment, ecological sculpture, interactive and socially engaged sculpture, installation and public sculpture, duration and movement, figurative or sound and virtual space. This approach explores sculptural methods, techniques, materials and forms for the communication and expression of ideas. Contemporary concepts and themes must form the basis of assignments alongside a focus on environmental and public sculpture, installation sculpture and the discrete object. Students must be encouraged to experiment with diverse, non-traditional materials and approaches to sculpture. It is self-directed, facilitated by the lecturer as mentor and fellow artist, providing conceptual, critical and practical support. The students must be encouraged to devise her/his own assignments in consultation with the lecturer. Tutorials must form the basis of the course structure and the student can also attend the general sculpture class which meets weekly for lectures, field trips, seminars and critiques. A high level of dedication and understanding of the student's contemporary sculpture practice must be fostered. An understanding and sensitivity to sculpture in the environment will be encouraged. This is to development and sustain artistic expression of the sculpture students. The course is self-directed and facilitated by the tutor in the role of mentor and fellow artist providing conceptual, critical and practical support. Tutorials will form the basis of the course structure and the student can also attend the general sculpture class which meets weekly for lectures, field trips, seminars and critiques. A high practical and concept based approach to contemporary sculpture must be fostered and an understanding and sensitivity to sculpture in the environment must be encouraged.

### *Innovation, Entrepreneurship and Sculpture Pedagogy Approach*

“The factory of ideas, objects, practices and pedagogies that constitute an art school today, as they will tomorrow, seems particularly restless, wanting more porosity, irritated by bureaucratic weight, impatient for new shapes, even for an ephemeral life.”(Madoff, 2009).

This is a creative approach that brings together artists, curators, students, academics and others to investigate the challenges that contemporary ‘sculpture’ presents to art education, and the possibilities that these challenges open up in the innovative and entrepreneurship world. The primary focus of this approach is on current practices and future possibilities. This involves considerations and investigations such as where the current expansion of pedagogical models places the teaching of sculpture in relation to broader discourses of social regeneration and transformation; whether, and if so, how the art school challenges models predicated on modernist value hierarchies, which favour individualism, meritocracy and autonomy; and, the degree to which, and by what means sculpture itself might be thought as a form of pedagogy? By pursuing such lines of enquiry, exciting shifts and a new set of possibilities for students, academics, artists, theorists and others may be revealed. It establishes and foregrounds collaborative partnerships, both locally and internationally, in order to stimulate a rich and meaningful debate around the interstices in which contemporary sculpture and models of pedagogy intersect. This helps to equip students to execute a quality educational programme by familiarizing and understanding the specifics of the artistic development of the individual and how to nurture this development. They gain theoretical and practical knowledge from the design fields of sculpture and visual communication for arts activities in the Higher education institution.

### **5. Conclusion and Recommendations**

The purpose of this study was to examine and assess the approach to teaching innovation and entrepreneurship in sculpture by how this practice can be taught to entrepreneurship sculpture students as it builds on these approaches, and tries to shed some additional light on the careers opportunities where students aspiring to become entrepreneurs can learn the ‘practice of innovation’ in such a way that they become ‘knowledge agents for innovation’. It is therefore allowed to conclude that teaching innovation and entrepreneurship in the higher education institutions especially sculpture oriented schools seemed low or less emphasized. The research obviously showed that sculpture graduates after years of indoctrination about focusing on jobs, these graduates look for jobs, rather than doing things that will create jobs for themselves and the community as well. Integrating innovation and entrepreneurship with contemporary sculpture and themes into teaching requires a shift from predominantly theoretical, practical -driven curriculum to pedagogical and job-driven curriculum. Teaching thematically based on this two field of study encouraged a focus on an inquiry-based investigation that examines and assesses the approach to teaching innovation and entrepreneurship in sculpture by how this practice can be taught to entrepreneurship sculpture students as it builds on these approaches, and tries to shed some additional light on the careers opportunities where students aspiring to become entrepreneurs can learn the ‘practice of innovation’ in such a way that they become ‘knowledge agents for innovation’. This study drew together key considerations from a range of art innovation-entrepreneurship based curriculum and teaching initiatives system of higher education in Ghana to help young sculptors, graduates or students to establish their own businesses after school. It showed that higher educational institutions specifically the field of art can transform their curriculum, and to improve the teaching and learning, that enriches innovation and entrepreneurship studies with collaborative collegiality. Therefore as a means of help the higher education institutions with innovation and entrepreneurship oriented training in the sculpture field, the study contributed to the momentum for careers studies, challenging and transformational change in employment after school.

Based on the results or findings obtained from the study, the following recommendations are made for the development of teaching innovation and entrepreneurship skills in the higher education institutions in Ghana;

- Renowned sculptors serve as creative role models, who can inspire students or graduates of all ages to consider how ideas are developed, articulated, and realized in the contemporary world, and offer them opportunities to support diverse learning styles.
- Teaching innovation and entrepreneurship in art oriented higher education institutions as references help educate students make connections across the curriculum and support interdisciplinary and critical thinking.



- The integration of these two skills of learning art into higher education institutions enables educates students' curiosity and encourage dialogue about the business world.

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