PROMOTING ENTREPRENEURSHIP IN NIGERIA THROUGH TEACHING FOR CREATIVITY

Tochi Emmanuel Iwuagwu
Department of Health and Physical Education
University of Nigeria, Nsukka

Abstract
This paper reviews entrepreneurship promotion through teaching for creativity. It discussed need to teach for creativity, teaching creatively and teaching for creativity, and techniques of teaching for creativity. Some strategies by which creativity can be developed in students were stated, and the factors that hinder the teaching of creativity in schools. Also, ways of promoting entrepreneurship through teaching to think creatively were discussed, and finally concluded that entrepreneurship empowered by creativity is the solution to our national economic problems, in that natural resources will be tapped-generating the wealth enclosed in our society to the optimum. Also, promoting entrepreneurship through teaching for creativity makes room for self-employment, thereby reducing abject poverty in the society.

Key Words: Creativity, Entrepreneurship, Teaching Creatively, Teaching for Creativity

Introduction

The ability of human beings to find creative solutions to problems is essential for the wellbeing of human race. Creativity can help people break out of routines they dislike or that is monitoring and get incorporated into desired activity. Creativity as an important attribute of a successful entrepreneur is often subtle and may not yield apparently to the untrained eye. Some people may naturally seem to be more creative than others, which do not mean that those who feel the need cannot develop (Abe, 2006). Unlike many phenomena in science, there is no single authoritative perspective or definition of creativity (Omeke, 2011). Although properly associated with art and literature, creativity is an essential part of innovation and invention, and is important in professions such as architecture, industrial design, advertising, sculpture, music, engineering and humanities.

Holt (2006) defined creativity as the ability to bring something new into existence. This emphasizes the ability, not the activity of bringing something new into existence, but a phenomenon whereby a person creates something new (a product, a solution, a work of art among others) that has some kind of value. Creativity means having the skill and ability to produce something new, especially a work of art (Hornby, 2010). Creativity is a mental process involved in the generation of new ideas or an association between existing ideas, and devising alternative ways of solving human problems (Omeke, 2011). It is inherent in all humans, and therefore has a universal distribution. It is likened to a driving force that impacts human behaviours to shape their lives, and calls for talent, an innate ability which can be developed. Creativity utilizes time and space to fashion out something that will fill in the gap or solve problems. Creativity in this context refers to the generation of ideas that results in the improved efficiency and effectiveness of a system or organization. Therefore, one is said to be creative or have creative thinking, if he has the skill and ability to produce something new for self-reliance.

Creativity is characterized by the ability to think divergently or differently, and is the bedrock of every development. Kaur (1998) contended that one should not confuse creativity with talent. While talent is a specific aptitude in specific area, creativity happens when various forces- be it environmental, motivational or psychological interact to create something unique. It is obvious that new and good methods of creativity would ensure changes, break in new grounds; alterations would be made, things within the society would be modernized and remodeled. Creativity has been used in the past to solve human problems like the provision of light, transport, calculator, provision of toilet and bathroom facilities among others. With creativity, profit is made by individuals. It also encourages the development of entrepreneurship and allows for new and important discoveries.

Creativity and entrepreneurship are related because entrepreneurship involves creativity. Every new idea requires the individual and the work force to undergo significant changes. The

relationship between creativity and entrepreneurship developed as far as back 17th century with an entrepreneur viewed as an individual who undertakes to organize, manage and assume the risks of a business. Entrepreneurship is a necessary ingredient for stimulating economic growth and employment in all societies Okpupkara (2011) defined entrepreneurship as a purposeful activity that includes an initiation, promotion and distribution of wealth and service. It is any attempt at new business or new venture creation, such as self-employment, a new business organization, or the expansion of an existing business by an individual, a team or an established business. Osadi and Goddey (2009) posited that entrepreneurship contributes immensely to national development by creating jobs through the formation of new business enterprises, especially small and medium scale business enterprises (SMEs). This involves the individuals creating opportunity to meet the needs of the immediate environment by bringing together available resources in an innovative way.

In creativity, ideas do not just happen, it usually follows a process. Entrepreneurs need ideas to pursue, and ideas materialize accidentally. Ideas usually evolve through a creative process whereby imaginative people germinate ideas, nurture them, and develop them successfully (Agu, 2010). Creative ideas are often generated when one discards preconceived assumptions and attempts a new approach or method that might seem to others unthinkable. Entrepreneurs implement creative ideas to introduce innovative products or services, or to deliver products or services in a new, more efficient, and hence innovative way. Since entrepreneurship always deals with finding new inventions and strategies, and applying innovation to production of goods and services for business, it becomes obvious that both creativity and entrepreneurship focus on innovation. Thus, innovation is the main characteristics of entrepreneurship and creativity is a core entrepreneurial activity. Pretorious, Millard and Kruger (2005) noted that creativity is clearly part and parcel of the entrepreneurial skills required to successfully start a venture.

A creative process may begin with a flash of a new idea or with a hunch. It may just start as battling with a problem, getting some fresh ideas along the way. It is a process, not a single event, and genuine creative processes involve critical thinking as well as imaginative insights and fresh ideas. But, creativity is not just about coming up with new ideas; some ideas might be completely crazy and impractical. So, an essential bit of every creative process is evaluation (Azzam, 2009). Really, creativity is a disciplined process that requires skill, knowledge, and control. Obviously, it also requires imagination and inspiration. But it is not simply a question of venting: It is a disciplined path of daily education.

Need to Teach for Creativity

The Nigerian institutions mostly teach for formal wage and salary employment. The learners should be properly trained to believe that if there is no entrepreneurship skill or they are not creative, there will be no employment opportunity and self-reliant enhancement. Ejionueme (2007) posited that education in Nigeria needs improvement at all levels, but essentially in all its aspects of teaching and learning. The Federal Government of Nigeria-FGN (2004) in its educational policy among other things , acknowledged the acquisition of appropriate skills and the development of mental, physical and social abilities and competencies, as equipment for the individual to live and contribute to the development of his society. Unfortunately, the Nigerian educational goals are only good on paper and theory, but not in practice. Abiogu (2009) lamented that the creative aspect of the Nigerian educational system has gone to the dogs, and the survival of its educands and the larger society is on the brink of disaster.

Since technology is advancing our society at an unprecedented rate, creative problem solving will be needed to cope with these challenges as they arise. Creativity help students identify problems where others have failed to do so. In teaching students, there is need for fostering of intrinsic motivation and problem solving skills. Students are more creative when they see a task as intrinsically motivating, and valued for its own sake (Omeke, 2011). Educators need to identify what motivates their students and structure teaching around it. Providing students with a choice of activities to complete, allow them to become more intrinsically motivated, and therefore creative in completing their tasks. Teaching students to solve problems that do not have well defined answers is another way to foster their creativity. This is accomplished by allowing students to explore problems and redefine them, possibly drawing on knowledge that at first may seem unrelated to the problem in order to solve it.

Teaching Creatively and Teaching for Creativity

Creativity can inspire students to learn new content through a creative outlet. Classroom teachers have a constant struggle between teaching content and incorporating creativity into daily instruction. It is the teacher's responsibility to generate lessons and centers that encourage students to be creative. It is vital that the incorporation of creativity in the classroom is encouraged so that students of varying learning styles are exposed to different ways to learn (Papaleo, 2013). He added that there are two possible ways to incorporate creativity into the classroom. The first option would be to designate a space in the classroom to pique the student's creative outlet. This area is dedicated to creative activities such as a thinking table, drama station, readers' theater or group discussion. An advantage to this solution would be that students are able to move around the classroom throughout the day and are not confined to staying at their desk. It also encourages students to use their imagination through planned or spontaneous dramatic actions. The second possible solution would be collaboration of content material with specialized teachers (art, gym, computer, among others). By having the specialized teacher involved in the creation and implementation of lessons the student will gain a varied understanding of the material.

In order to teach creativity, one must teach creatively; that is, it will take a great deal of creative effort to bring out the most creative thinking in learners. Teachers should know their fields and know how to create an appropriate learning environment, and when it will be most important to offer direct instruction. Jeffrey and Craft (2004) noted that teachers teach creatively when they use imaginative approaches to make learning more interesting and effective, and teaching for creativity is a form of teaching that is intended to develop young people's own creative thinking or behaviour which has learner empowerment. Teaching for creativity involves teaching creatively where students' creative abilities are most likely to be developed in an atmosphere in which the teacher's creative abilities are properly engaged.

Although, it is commendable that education is attempting to promote the benefits of being a creative person, creativity cannot be taught, although asking good questions of students and promoting deep thought and discussion can lead people to alternatives and different ways of approaching an issue (Bartel, 2013). The best thing to do is to provide time and space for creativity to be fostered. This is, of course, not an easily apprehended formula and it will not necessarily conform to a time-frame which makes it difficult for schools where the day is built around bells and the clock. However, teachers can incorporate creativity across the content areas simply by asking students deeper, open-ended questions. Teachers should also be open-minded and allow students to explore questions and topics. Rather than just providing students with facts, they should provide them with information that they can explore and utilize to develop their own understandings and conclusions.

Teaching creativity to everyone is vitally important. A creative teacher finds some useful teaching strategies by looking at how artists generate ideas. Students need to make the choice about what is being changed. It is the student that needs practice in being creative. Teachers should not be creative for the student. Teachers can raise questions to produce awareness. However, the student needs to be given autonomy to make choices about what seems important. Otherwise, the motivation to be creative is lost. Students who are too directed feel put upon to do as they are told for some external reward, but they are bored and hate the process. In creative teaching, assignment limitations can provide a way to change the student's habits of work (Bartel, 2013).

Teachers should encourage the imitation of creative thinking habits.True creativity happens when intuitive imagination brings forth the previously unknown and unimagined. Once students tackle an assignment creatively, they will naturally be curious to see what experts have done in the past related to the problem they have struggled to solve. Bartel (2013) expressed that creative teachers teaches that creative ideas can be generated by making lists and sketches of an idea, consider oppositessuch as finding successes when they look at things upside down, inside out, and from back to front, considering practice of the ideas, direct involvement with materials and processes, thinking process rather than product, considering assessment and grading paradigms on students, considering the tone and nature of responses to student ideas such as in encouragement and reassurance, using common everyday experiences, and issues that students are very familiar as content assignments for art.

Teachers should teach for creativity by giving time for the creative process, and assign homework of the mind. Good teachers prepare their students so that when their students leave the classroom, their minds are prepared for homework that is no work. They expect to get ideas at unexpected times. This is homework that is no work in the traditional sense. Good teachers understand the surreal powers of subconscious minds, of imagination, and of creative thinking habits.

A creative teacher has the responsibility to review the results of a lesson or a unit, assesses the results, and imagines other ways the lesson could have been taught. A creative teacher needs a good system to record ideas for next class. However, creative teachers go beyond imitating their role models. They go beyond their mentors. They do this by virtue of critical review of their own teaching – by carefully reviewing what happens and then searching for alternative things to try. Creative teachers make mistakes, but they also search for ways to overcome mistakes (Bartel, 2013). Each time they try something, they review the outcomes and try to imagine ways to make improvements, and have a habit of looking for new alternative methods. Creative teachers do not worry about pointing out mistakes. When the students begin to notice their own mistakes, the teacher knows how to use questions that help students learn to see and eventually answer their own questions.

Techniques of Teaching for Creativity (Celt, 2011)

Celt (2011) suggested the following techniques of teaching for creativity, which are outlined and describe:

Assumption busting.

An assumption is an unquestioned, assumed truth. Assumption busting is particularly effective when one is stuck in current thinking paradigms or has run out of ideas. Deliberately seeking out and addressing previously unquestioned assumptions stimulates creative thinking. The teacher can list assumptions associated with a task or problem, for example, that a solution is impossible due to time and cost constraints; something works because certain rules or conditions; and people believe, need or think of certain things. Then ask under what conditions these assumptions are not true, continue the process of examination as old assumptions are challenged and new ones are created. An alternative way of proceeding is to find ways to force assumptions to be true.

Brainstorming.

Brainstorming is a useful tool to develop creative solutions to a problem, is a lateral thinking process by which students are asked to develop ideas or thoughts that may seem crazy or shocking at first. Brainstorming can help define an issue, diagnose a problem, or possible solutions and resistance to proposed solutions. Criticism dampens creativity in the initial stages of a brainstorming session. Ideas should be listed, rather than developed deeply on the spot; the idea is to generate possibilities. Accordingly, students should be encouraged to pick up on ideas offered to create new ones. One person should be appointed as note-taker, and ideas should be studied and evaluated after the session.

Concept Mapping.

Concept maps represent knowledge graphic form. Networks consist of nods, which represent concepts, and links, which represent relationships between concepts.Concept maps can aid in generating ideas, designing complex structures, or communicating complex ideas. Because they make explicit the integration of old and new knowledge concept maps can help instructors assess students' understanding. Create a focus question specifying the problem or issue the map should help resolve. List the key concepts (roughly 20-25) that apply to the area of knowledge. Put the most general, inclusive concepts at the top of the list, and most specific at the bottom.

Role-playing.

Role plays should give the students an opportunity to practice what they have learned and should interest the students. Provide concrete information and clear role descriptions so that students can play their roles with confidence. Once the role play is finished, spend some time on debriefing.

Storyboarding.

Story-boarding can be compared to spreading students' thoughts out on a wall as they work on a project or solve a problem. Story boards can help with planning, ideas, communications and organization. This method allows students to see the interconnections, how one idea relates to another, and how pieces come together. Once the ideas flow, students become immersed in the problem and hitch-hike other ideas.

DO IT .

DO IT stands for Define problems, be Open to many possible solutions, Identify the best solution and then Transform it into effective action.It accelerates and strengthens one's natural creative problem-solving ability and to stimulate a large number of good, diverse ideas. When time allows, students can take advantage of incubation (unconscious thinking) and research processes (find out what ideas have already been tried).

Random Input.

Random input, a lateral thinking tool, is useful for generating fresh ideas or new perspectives during problem solving. It offers new perspectives on a problem, fosters creative leaps, and permits escape from restrictive thinking patterns. It is helpful to get new insight by selecting a word from outside the field being studied. List the word's attributions or associations, then apply each to the problem at hand. With persistence, at least one of these may catalyze a creative leap.Students thinking about reducing car pollution have so far considered all the conventional solutions, e.g. catalytic conversion and clean fuels. Selecting a random noun from the titles of books in a bookcase, a student may see "Plants." Brainstorming from this, the class could generate a number of new ideas, such as planting trees on the side of roads or passing exhaust gases through a soup of algae, to reduce carbon dioxide.

Questioning Activity.

In this exercise in questioning, students create a list of 100 questions. There are no directions regarding what questions to ask and no judgments or criticism of questions.Students will ask a wide range of questions, increasing student productivity and motivation. As students focus on what they want to discover and generate their own questions, they pursue answers without prodding. Questions can be general or based on a particular topic or reading; instructors can give several examples from their own lists.

Slip Writing.

This method can gather ideas from large groups, numbering from the dozens to the hundreds. Students are given slips of paper and asked to write down ideas which are discussed or evaluated. This method collects a large number of ideas swiftly and creates a sense of participation or ownership at the same time.

Laddering.

Laddering or the "why method" involves toggling between two abstractions to create ideas. Laddering techniques involve the creation, reviewing and modification of hierarchical knowledge. In a ladder containing abstract ideas or concepts, the items lower down are members or sub-sets of the ones higher up, so one move between the abstract and concrete. Laddering can help students understand how an expert categorizes concepts into classes, and can help clarify concepts and their relationships. Beginning with an existing idea, "ladder up" by asking, of what wider category is this example? "Ladder down" by finding more examples.

Exaggeration.

This method helps in building ideas for solutions. It is useful to illustrate a problem, by testing unspoken assumptions about its scale. It helps one think about what would be appropriate if the problem were of a different order of magnitude. After defining a problem to be addressed or idea

to develop, list all the component parts of the idea or if a problem, its objectives and constraints. Choosing one component, develop ways of exaggerating it and note them on a separate sheet.

Brain-sketching.

To solve a specific problem, students make sketches and then pass evolving sketches to their neighbours. Students sit in a group of 6-8 around a table or in a circle. Questions or problems should be well explained and understood by each student.

Reversal.

The reversal method takes a given situation and turns it around, inside out, backwards, or upside down. Any situation can be "reversed" in several ways.Looking at a familiar problem or situation in a fresh way can suggest new solutions or approaches. It does not matter whether the reversal makes sense or not.

Fishbone.

The fishbone technique uses a visual organizer to identify the possible causes of a problem. This technique discourages partial or premature solutions and demonstrates the relative importance of, and interactions between, different parts of a problem.

The Mystery Spot.

Teachers set up a mystery story (videos, animations) that evolves a key concept such as DNA. Students try to solve the mystery by applying their knowledge. Meanwhile, the story evolves as students investigate on the problem, allowing the instructor to incorporate different knowledge/concepts, and different knowledge depths. The mystery integrates science learning within an exciting narrative. The narratives have wide appeal and involve students in learning. It is also a very flexible tool with which instructors can invent stories based on their lesson purposes/ targeted key points.

The Blackout Syndrome.

In this exercise, students are medical investigators. And as a blackout paralyzes the city, they are called in to investigate outbreak of a new disease. They need to take steps to identify how it is transmitted, characterize it, and figure out how to treat it. The mystery tests literacy, problem solving skills and deductive reasoning. Students investigate why people have fallen ill, do lab tests in order to decide what kind of pathogen is involved, and work on solutions and how to best counter the disease. A conclusion offers further research readings.

Strategies for Developing Creativity in Students

Creativity fosters deeper learning, builds confidence and creates a student ready for college and career. Researchers have proved that creativity can be taught and learned. It is no more the time creativity was regarded as being only genetically endowed in individuals (Ozioko, 2006). He added that creativity is achieved through processes; ways of teaching and learning that involve not only the strategies, techniques and activities, but also the attitude and feeling of teachers. One sure way of fostering creativity in children is by providing a favourable social environment for them.

Okoh (1983) posited that teachers should respect their students' ideas and questions in order to foster creative thinking in them. He further suggested that students should be made to appreciate and imbibe the general aspect of information; teachers should encourage self-knowledge, self-trust and risk taking in students; teachers should stress discovery and explorations for the students; there should be no insistence on sex for certain subjects or activities (like nursing, cooking for females, engineering, medicine for males); school curriculum should not be based on academic achievement only; and higher thinking skills have to be infused into the teaching strategies used by teachers in schools. Jeffrey and Craft (2004) stated that creative thinking can be developed in the learners through encouraging young people to believe in their creative identity; identifying students' creative abilities; fostering creativity by developing some of the common capacities and sensitivities of creativity such

as curiousity, recognizing and becoming more knowledgeable about the creative processes that help foster creativity development and providing opportunities to be creative.

Abe (2006) disclosed that learners can develop creative thinking through teaching them to believe in change to think the unthinkable; teaching them to become receptive to ideas, that is, being an experimental entrepreneur and be progressive and not regressive; learning to let go pre-conception and understand the different ways of reprogramming the minds using knowledge and experiences more productively; working with others-sharing ideas with others; evaluation of ideas against goals to identify the strength and weakness of the idea and then present the proposal with confidence; involving creative people to help find solution to problems; and ensuring that new ideas are relevant to the needs of a particular situation, and understand the process by which creative ideas are turned into realistic plans. Synthesizing ideas in original and surprising ways, asking new questions to build upon an idea, brainstorming multiple ideas and solutions to problems, and communicating ideas in new and innovative ways are some of the strategies for teaching for creativity (Lucas, 2013).

Factors that Hinder Creativity in Students

Abe (2006) revealed that some of the factors that hinder teaching creatively and creativity in students are inconsistency in educational policy, where policy changes with new political administration; cultural factors in terms of people's resistance to change; political and social factors inhibition, where ideas are not often shared and recognized into new assemblage with others; creative people not putting their creative ideas forward for development; problem of originality in terms of looking for the right answer to every situation; problem of logicality in terms of always trying to be logical when faced with a familiar problem; strict observation of rules and regulations which constrains creativity; fear of ridicules and avoidance of failure; avoiding ambiguity among others. Ozioko (2006) pointed out factors which hinder teaching for creativity to include teacher strategies that do not contextualize learning, and provide students with opportunities to work and reflect over an extended period of time emphasizing self-reliance and flexibility; strong emphasis on memorization and imitation by learners; instructional strategies that do not engage learners in experiential learning, but lead them to observe, interpret, analyze, make and consider consequences; and teachers not serving as facilitators allowing students to construct their own knowledge through learning, application, action, review and reflection.

Ways of Promoting Entrepreneurship through Teaching to Think Creatively

Learners need to be taught to have unbending confidence in the ability to come up with solutions to problems or businesses. Torrance (1995) posited that the ways of teaching to think creatively include training on programmes that emphasizes creative problem solving procedures or modifications; training in general semantics, creative research and the like; complex programmes involving package of materials; using media and reading programmes designed to teach and give practice in creative thinking; curricular and administrative designed to create favourable conditions for learning and practicing creative thinking; using motivation, reward, competition, and the like; using teacher-classroom variables, indirect and direct control, classroom climate, and the like; testing conditions designed to facilitate a higher level of creative
functioning or more valid and reliable test performance; increasing attention to specific creative problem solving skills; providing practice with feedback; using guided fantancy and guided imagery; thematic fantacy play and the use of games; testing or other activities should not interrupt or replace highly interesting and activities of the learners; and training in creative writing to improve creative thinking.

Ozioko (2006) suggested that learners should be taught to imbibe the attribute of risk taking in business which enables one venture into virgin areas and make inputs into business transactions; taught to learn divergent thinking strategies to enable them generate ideas for businesses; taught for flexibility in thoughts, so as to be receptive to new concepts, ideas, materials and approaches to improve the business; and taught to be motivated by problems they encounter.

Conclusion

This write up has shown that unlike many phenomena in science, there is no single authoritative perspective or definition of creativity. Although, some people tried to explain its concept

in their own views, so also entrepreneurship. Creativity was revealed to be clearly part and parcel of the entrepreneurial skills required to successfully start a venture. Nigeria educational system has to be reviewed tilting towards promoting entrepreneurship through teaching for creativity. There is the need to identify students' creative abilities, motivate them, reward, and place them on competition. Conducive educational environment that nurtures creativity in the learners is needed, where the learners will have freedom of thought and expression to stimulate initiativeness, fluency, originality, flexibility and elaboration which are attributes of creativity. Creativity empowers entrepreneurs to tap into their resources, get motivated, and commitments to reform the pattern of production for self-reliance. Creative thinking skills have to be infused into the educational system. And through such infusion, entrepreneurship education would be realistic. Entrepreneurship empowered by creativity is the solution to our national economic problems, in that natural resources will be tapped-generating the wealth enclosed in our society to the optimum. Promoting entrepreneurship through teaching for creativity makes room for self-employment, thereby reducing abject poverty in the society.

Recommendations

1. Experts in educational planning and administration are to adjust the curriculum to include the emerging realities in the new world order of creativity and national development.
2. All education stakeholders in Nigeria should be actively involved in the task of translating Nigerian educational objectives into reality. This could be achieved by emphasizing education for creativity rather than education for certificate and employment.

References

Abe, U.C. (2006). Creativity and entrepreneurship: Role in Business and economic empowerment. *JHER, 7 (Special Edition), 248-255.*

Abiogu, G.C. (2009). Education, creativity and national development: The Nigerian perspective. *Sustainable Human Development Review, 1 (2), 279-287.*

Agu, R.A. (2010). *Frontiers of entrepreneurship: Concepts, theories, and practice (1st ed.)*. Onitsha, Anambra: Kawuriz and Manilas Publishers.

Azzam, A.M. (2009). *Why creativity now? Teaching for the 21st century (volume 6).* Retrieved from http://www.ascd.org/Publications.

Bartel, M. (2013). *Teaching for creativity.* Retrieved from http://www.people.goshen.edu.

Celt. (2011). *Creative teaching*. Retrieved from http://www.celt.iastate.edu.

Ejionueme, L.K. (2007). Nigerian education in the 21st century: Challenges and reform options. *Nigerian Journal of Teacher Education and Teaching, 3 (1), 79.*

Federal Government of Nigeria. (2004). *National policy on education (4th ed.).* Yaba, Lagos: NERDC Publishers.

Holt, H. (2006). *Entrepreneurship: New venture creation*. Prentice Hall of India: New Delhi.

Hornby, A.S. (2010). *Oxford advanced learner's dictionary of current English (8th ed.).* Oxford: Oxford University Press.

Jeffrey, B., & Craft, A. (2004). Teaching creatively and teaching for creativity: Distinctions and relationships. *Educational Studies, 30 (1), 77-87*. Retrieved from http://oro.open.ac.uk.

Kaur, H. (1998). The spark within life. *Journal of Creative Behaviour, 30 (1), 52-60.*

Lucas, G. (2013). *What works in education.* Retrieved from http://www.edutopiq.org/blog.

Okoh, N. (1983). *Creativity: Its detection, nature and development in the child professional education.* Benin: Ethiope Publishing Corporation.

Okupkara, B.E. (2011). Developing entrepreneurship. In C.E. Ezedum, F.U. Agbo & G.O. Odigbo (Eds.), *Introduction to entrepreneurship (pp.1-31).* Nsukka, University of Nigeria CEDR Timex Enterprises.

Omeke, F.C. (2011). Concept and process creativity. In C.E. Ezedum, F.U. Agbo & G.O. Odigbo (Eds.), *Introduction to entrepreneurship (pp.161-169).* Nsukka, University of Nigeria CEDR Timex Enterprises.

Osadi, E.O., & Godday, P. (2009). The relevance of entrepreneurial education in economic development of Nigeria. *International Journal of Business and Common Market Studies, 6 (1&2), 110-115.*

Ozioko, J.N.N. (2006). Promoting entrepreneurship through developing creativity. *JHER, 7 (Special Edition), 164-170.*

Papaleo, M. (2013). *How can teachers incorporate creativity in their classroom*. Retrieved from http://www.ted.com.

Pretorious, M., Millard, S.M., & Kruger, M.E. (2005). Creativity, innovation and implementation: Management experience, venture size, life cycle stage, race and gender as moderators. *South Africa Journal of Business Management, 36 (4), 55-68.*