INTEGRATING ARTS INTO CURRICULUM TO ENHANCE ENTREPRENEURSHIP SKILLS: A CASE OF THREE BOTHA-BOTHE SCHOOLS.

BY

PALESA MAKHOABENYANE (201002072)

A DISSERTATION SUBMITTED IN FULL FULFILMENT OF REQUIREMENTS OF MASTER OF ARTS IN EDUCATION (MA.ED)

AT THE

NATIONAL UNIVERSITY OF LESOTHO.

SUPERVISOR: DR. B. M MOTEBANG

OCTOBER 2025

DECLARATION

I hereby declare that this dissertation entitled "INTEGRATING ARTS INTO CURRICULUM TO ENHANCE ENTREPRENEURSHIP SKILLS" is my own work and all sources that have been used in this dissertation are indicated and acknowledged by means of complete references. This dissertation has not been submitted previously in part or whole for examination for a degree at any institution.

Signed: P Makhoabenyane **Date:** 15th October, 2025

Student: Palesa Makhoabenyane

Statement by supervisor:

This dissertation is submitted with the supervisor's approval.

Signed: Motebang **Date:** 15th October, 2025

Supervisor: Dr. Bonane Motebang

Certified by:

Signed: **Date:** 15th October, 2025

Head of Department: DR Rasebate Mokotso

ACKNOWLEDGEMENTS

Many are owed for the successful completion of this study. My immense gratitude goes to my supervisor Dr Bonane Motebang for her continuous guidance and mentorship in the long journey of this research. My mentors and study partners Mr Girop Thobi, Mrs 'Mats'episo Mphunyane and Mrs 'Mamakhooa Mphana contributed immeasurably in shaping and refining this academic endeavour. The generous support I received from my colleague and best friend 'Manoha Secobe was instrumental in the completion of this thesis. I pray that all the days of her life be filled with love, good health and happiness.

To my cherished husband Mr. Nkuebe Qhobela and my three children Sempe, Makhabane and Mosa Qhobela, whose unwavering support and belief in my capabilities motivated me to continue even when my strength was failing me. I thank them for their kindness and understanding and for the many hours they had to endure without my presence. I am grateful for the support I received from my mentor and study partner 'Malefu Shai for constantly pushing me and holding my hand throughout this endeavour. I wish for the successful completion of her thesis too. My warmest thanks go to all the participants who provided insights into this research. Lastly, to God be all the glory, all the great things He has done for me.

ABSTRACT

The introduction of the integrated curriculum in Lesotho led to a shift from individual subjects to a grouping of subjects under learning areas. Amongst the five learning areas in the new integrated curriculum is the Arts and Entrepreneurship learning area, which comprises content from subjects such as Business Education, ICT, Home Economics, Art, Crafts, Technical subjects, Music, Drama and Theatre. The Arts and Entrepreneurship learning area aims at developing creativity and entrepreneurial talents and abilities to curb societal problems such as unemployment. This research therefore studied the integration of arts into the curriculum and its significance in enhancing entrepreneurship skills. This investigation used a qualitative approach employing a case study research design which enabled an in-depth analysis of the phenomenon of arts in enhancing entrepreneurship skills. The participants in this research were Business Education teachers currently teaching Arts and Entrepreneurship in three Botha-Bothe secondary schools. Two curriculum policy documents were analysed. Also, students' artefacts were analysed as a form of triangulation. The findings in this study revealed that the integration of arts into curriculum through its activities develops skills such as creativity, collaboration, problem-solving, and critical-thinking. Literature classifies the aforementioned skills as entrepreneurship skills, which implies that integrating arts into curriculum instills entrepreneurship skills. Therefore, it is crucial for arts to be integrated into curriculum as it enhances entrepreneurship skills.

Keywords: Arts, Curriculum Integration, Arts Integration, Entrepreneurship Skills.

ABBREVIATIONS AND ACRONYMS

A & E : ARTS AND ENTREPRENEURSHIP

BED : BUSINESS EDUCATION

MoET : MINISTRY OF EDUCATION AND TRAINING

NCDC : NATIONAL CURRICULUM DEVELOPMENT CENTRE

MA.ED : MASTER OF ARTS IN EDUCATION

ES : ENTREPRENEURSHIP SKILLS

LA : LEARNING AREA

ICT : INFORMATION COMMUNICATION TECHNOLOGY

LIST OF ARTEFACTS

Artefact 1: Model house..……..……..40

Artefact 2: Plastic Mat ……..……..47

Artefact 3: Picture of clothes sewn by A & E students…….……..48

Artefact 4: A Woolen wallet made by a student…….50

Table of Contents

DECLARATION ii
ACKNOWLEDGEMENTS iii
ABSTRACT iv
ABBREVIATIONS AND ACRONYMS v
LIST OF ARTEFACTS vi
CHAPTER ONE 1
INTRODUCTION AND OVERVIEW 1
1.0 INTRODUCTION 1
1.1 BACKGROUND TO THE STUDY 1
1.1.1 INTEGRATING ARTS IN CURRICULUM 3
1.2 STATEMENT OF THE PROBLEM 4
1.3 PURPOSE OF THE STUDY 5
1.4 RESEARCH QUESTIONS 5
1.4.1 MAIN RESEARCH QUESTION 6
1.4.2 SUBSIDIARY RESEARCH QUESTIONS 6
1.5 OBJECTIVES OF THE STUDY 6
1.6 RATIONALE OF THE STUDY 6
1.7 SIGNIFICANCE OF THE STUDY 8
1.8 RESEARCH DESIGN AND METHODOLOGY 8
1.9 TRUSTWORTHINESS OF THE FINDINGS 8
1.10 ETHICAL CONSIDERATIONS 9
1.8 ORGANISATION OF THE STUDY 9
1.9 SUMMARY OF THE CHAPTER 9
CHAPTER TWO 10
CONCEPTUAL FRAMEWORK AND LITERATURE REVIEW 10
2.0 INTRODUCTION 10
2.1 ARTS INTEGRATED LEARNING AREA 10
2.2 DEFINING ARTS AND DIFFERENT TYPES OF ARTS 11
2.2.1 ART 11
2.2.2 ARTS INTEGRATION 13
2.3 ENTREPRENEURSHIP SKILLS 14
2.3.1 ENTREPRENEURSHIP 14
2.3.2 SKILL 14

2.3.3 DEFINITION OF ENTREPRENEURSHIP SKILLS 15
2.3.4 CREATIVITY 16
2.3.5 INNOVATION 16
2.3.6 RISK-TAKING 17
2.3.7 BUSINESS OPPORTUNITY 18
2.3.8 CRITICAL THINKING 19
2.3.9 COMMUNICATION SKILL 19
2.3.10 PROBLEM-SOLVING 20
2.3.11 TEAM-WORK 20
2.4 DEVELOPING ENTREPRENEURSHIP THROUGH ARTS EDUCATION 20
2.5 REVIEW OF LITERATURE ON ARTS INTEGRTION 21
2.5.0 INTRODUCTION 21
2.5.1 ARTS INTEGRATION ENHANCES ENTREPRENEURIAL SKILLS 21
2.5.2 STUDIES ON CHALLENGES IN INTEGRATING ARTS 22
2.5.3 TEACHER'S PERCEPTIONS ABOUT ARTS INTEGRATION 23
2.5.4 TEACHING METHODS USED TO INTEGRATE ARTS INTO CURRICULUM ... 24
2.6 RESEARCH QUESTIONS-PREMISED LITERATURE 24
2.6.1 WHAT IS THE ROLE OF ARTS IN CURRICULUM? 24
2.6.2 WHAT ENTREPRENEURSHIP SKILLS ARE ENHANCED BY INTEGRATING ARTS INTO CURRICULUM? 25
2.6.3. WHAT PEDAGOGICAL APPROACHES DO TEACHERS EMPLOY FOR INTEGRATING ARTS INTO CURRICULUM? 26
2.6.4. WHAT CHALLENGES ARE EXPERIENCED IN INTEGRATING ARTS. 27
2.7 SYNTHESIS OF THE STUDIES. 28
CHAPTER THREE 30
METHODOLOGY 30
3.0 INTRODUCTION 30
3.1 RESEARCH PARADIGM 30
3.2 RESEARCH DESIGN 31
3.2.1 CASE STUDY 32
3.3 PARTICIPANTS AND THEIR SELECTION CRITERIA 32
3.3.1 PARTICIPANTS 32
3.3.2 SELECTION CRITERIA FOR PARTICIPANTS 32
3.3.3 SCHOOLS 33
3.3.4 TEACHERS 33
3.4 DATA GENERATING TECHNIQUES 33

3.4.1 DOCUMENT ANALYSIS 34
3.4.2 INTERVIEW METHOD 34
3.5 DATA ANALYSIS 35
3.6 TRUSTWORTHINESS OF THE STUDY 35
3.6.1 DEPENDABILITY 35
3.6.2 CREDIBILITY 36
3.6.3 CONFORMABILITY 36
3.6.4 TRANSFERABILITY 36
3.7 ETHICAL CONSIDERATIONS 36
CHAPTER FOUR 38
DATA PRESENTATION, ANALYSIS AND INTERPRETATION 38
4.0 INTRODUCTION 38
4.1 TEACHERS' PERCEPTION OF THE ROLE OF ARTS IN CURRICULUM ARTS. 38
4.1.1 BUSINESS EDUCATION TEACHERS' UNDERSTANDING OF ARTS. 38
4.1.2 ARTS HELP TO DISCOVER TALENTS AND BOOST LEARNERS' MOTIVATION 41
4.1.3 ARTS ENHANCE ENTREPRENEURSHIP SKILLS. 42
4.2. ENHANCING ENTREPRENEURSHIP SKILLS THROUGH STRATEGIES USED TO TEACH ARTS. 44
4.3 UTILISING LEARNER-CENTRED METHODS TO ENHANCE ENTREPRENEURSHIP SKILLS 52
4.3.1 USING ROLE-PLAY TO TEACH MIMING 52
4.3.2 USING SMALL-GROUP WORK TO TEACH DRAMA 53
4.3.3 USING DISCOVERY METHOD TO TEACH RECYCLING AND KNITTING 53
4.3.4. USING PROJECT-BASED LEARNING TO TEACH DRAMA 54
4.4 CHALLENGES IN IMPLEMENTING ARTS AND ENTREPRENEURSHIP CURRICULUM 55
4.4.1 LACK OF RESOURCES TO TEACH ARTS 55
4.4.2 LACK OF ARTS KNOWLEDGE BY PARTICIPANTS 56
4.5 CONCLUSION 57
CHAPTER 5 58
SUMMARY OF FINDINGS, CONCLUSION AND RECOMMENDATIONS 58
5.1 INTRODUCTION 58
5.2 TEACHERS' UNDERSTANDING OF ARTS. 58
5.2.1 THE ROLE OF ARTS IN CURRICULUM 58
5.2.2 ENTREPRENEURSHIP SKILLS ENHANCED BY ARTS 59

5.2.3 STRATEGIES EMPLOYED IN ARTS EDUCATION..... 59**5.2.4 CHALLENGES FACED BY ARTS AND ENTREPRENEURSHIP TEACHERS**.....60
5.3 SUGGESTIONS FOR FURTHER RESEARCH......60
5.4 LIMITATIONS OF THE STUDY......60
5.5 RECOMMENDATIONS.....61
5.6 SUMMARY OF THE CHAPTER.....61
REFERENCES 62
INTERVIEW QUESTIONS 71
APPENDICES.....72
APPENDIX A: SUPREVISOR'S PERMISSION LETTER.....72
APPENDIX B: RESEARCHER'S LETTER TO EDUCATION OFFICE 73
APPENDIX C: LETTER TO THE PRINCIPALS.....74
APPENDIX D: EDITOR'S LETTER 75
APPENDIX E: TURNITIN REPORT 76

CHAPTER ONE

INTRODUCTION AND OVERVIEW

1.0 INTRODUCTION

This chapter comprises twelve sections. The first section expounds on the overview of the background authenticated by the relevant literature. A statement of the problem follows. The chapter further outlines the purpose of the study, the research questions, the objectives, the rationale of the study, significance of the study, trustworthiness of the findings, ethical considerations, organisation of the study and summary of the chapter.

1.1 BACKGROUND TO THE STUDY

This study focuses on Business Education teachers' views on the development of entrepreneurship skills through arts integrated curriculum. The research was undertaken in the context of Arts and Entrepreneurship learning area. The Ministry of Education and Training (MoET, 2018) states that "Arts and Entrepreneurship learning area aims to provide learners with advanced entrepreneurial, vocational and technological skills for the world of work and further studies (MoET, 2018, p. 6)." The foregoing aim of Arts and Entrepreneurship shows that the learning area intends to develop, among others, entrepreneurial skills in learners. This is further emphasized in MoET (2009), that the Arts and Entrepreneurial learning area intends to enhance understanding and application of creative and entrepreneurial concepts, principles and skills in addressing everyday needs. It can therefore be inferred that the essence of the Arts and Entrepreneurship learning area is to instill entrepreneurial skills in learners to enable them to earn a living, through the attitudes and values they gained from the Arts and Entrepreneurship learning area.

In addition, the Arts and Entrepreneurship learning area aims to instill certain core competencies in learners. According to MoET (2009), competencies are capabilities learners acquire as they go through the education system at different levels. In essence, the learning area promotes process skills, knowledge skills, attitudes and values for personal, moral and social developments (MoET, 2009). In relation to the Arts and Entrepreneurship learning area, the aim is to develop effective and functional communication, problem-solving, scientific, technological and creative skills, critical thinking skills, collaboration and cooperation, functional numeracy and learning to learn (MoET, 2009). The preceding skills enhanced by

arts and entrepreneurship include entrepreneurship skills such as functional communication, problem-solving, creative skills, and critical thinking skills, which means the learning area promotes the attainment of entrepreneurship skills.

To achieve the skills and competencies in Arts and Entrepreneurship as elaborated in the foregoing paragraphs, students have to be provided with opportunities to interact with arts artefacts. According to MoET (2009), pedagogy must move to learner-centred methods that promote creativity, independence and survival skills of learners. The foregoing propositions imply that pedagogy must shift from didactic teaching to participatory, activity-centred and interactive methods. Furthermore, Arts and Entrepreneurship learning area calls for pedagogies that allow for practical and learner-centred methods such as dramatization, role-play, drawing and painting, design and other mini-projects (MoET, 2018). The methods are called for in order to aid in displaying and exhibiting practical and artistic skills for immediate and later fulfilling reward (MoET, 2018, p.3). All in all, the learning area suggests methods that shift learning from simple transfer and recall of facts to a process of learning and application of knowledge.

MoET (2018) and MoET, (2009), suggest that Arts and Entrepreneurship learning area (LA) be assessed in the form of continuous assessment, which is an ongoing system of monitoring and assessing learners' progress. This, in essence, proposes that learners be evaluated through continuous assessment, which includes diagnostic and formative assessment. Arts and Entrepreneurship learning area calls for assessment that is integrated with teaching and learning processes. This is the type of assessment done in the school environment in the form of projects, quizzes, tests, interviews and observations. The foregoing methods of assessment are a major shift from traditional ways of testing which only reveal marks as opposed to what a learner is capable of doing. Most crucially, continuous assessment has redirected teachers' emphasis away from conventional testing, in which teachers are always under pressure to educate for examination while ignoring other areas of the curriculum that are not assessed by standard tests.

Arts and Entrepreneurship is a learning area which is made up of different subjects under one umbrella. In other words, Arts and Entrepreneurship borrows its content from different subjects such as Business Education, ICT, home economics, arts, crafts, technical subjects, music, drama and theatre (MoET, 2018). The aim of including content from different subjects is to enable all learners to demonstrate their abilities and talents in solving societal problems. Arts in particular include the generation of ideas, concepts and solutions to problems, and can be

found in contexts such as business, arts and crafts, music, domestic science, languages, science and technology (MoET, 2018).

Most importantly, arts include creation of various things that can be touched, seen or heard, with the intention to increase students' motivation to participate in societal problems (MoET, 2018). In addition, arts improve the student's ability to become a risk-taker, a creator, and an innovator, and ultimately an entrepreneur. The end-goal is to thrive in the business of artisans through exhibitions, concerts, shows, drama, and theatre and film productions, which will eventually lead to a growth in the economy and creation of jobs.

This study is situated in the context of the Arts and Entrepreneurship learning area which aims to develop entrepreneurship skills and competencies through the content borrowed from different subjects. Also, the learning area suggests a shift in pedagogy to action–oriented, learner-centred pedagogy. Equally important, the Arts and Entrepreneurship learning area proposes a change from traditional assessment in the form of examinations, to continuous assessment. Most importantly, art is integrated in the curriculum with content from other subjects.

1.1.1 INTEGRATING ARTS IN CURRICULUM

Arts integration is understood as an approach to teaching whereby students demonstrate their understanding of concepts learnt in an art form (Sylverstein & Layne, 2010). In essence, learners undergo a creative process which connects an art form and another subject area and integrate evolving objectives in both (Sylverstein & Layne, 2010). In consensus, Robinson (2013) defines arts integration as an approach where arts are taught with another non-arts area utilising higher-order thinking skills and aesthetic qualities to further understand a particular academic concept. In the context of this study, arts will be connected with entrepreneurship to promote entrepreneurial skills.

Similarly, Srivastava (2023) asserts that arts integration involves students in an experiential learning process in which they are actively engaged in their learning. Crucial in arts integration is the creation of something of original value (Sylverstein & Layne, 2010). This in effect means that students are not merely repeating an already known song or art project, but rather, they produce some new arts creations such as plays, music and murals from their art projects.

Arts integration has some advantages. According to Robinson (2013), arts integration enhances knowledge and skill, and also cognition and motivation. Other scholars specify skills promoted

through arts integration such as improvement in mathematics achievement, creativity, critical thinking, self-efficacy, co-operation, and application of higher order thinking skills (Snyder, 2000; Robinson, 2013). Similarly, Lighthouse Academies (2013) aver that arts integration allows students to learn or apply skills learnt. The foregoing assertions suggest that arts integration enhances entrepreneurial skills as it promotes acquisition of skills such as critical thinking and creativity.

1.2 STATEMENT OF THE PROBLEM

According to Miles (2016), a statement of the problem provides a rationale for the study and uses data and research to confirm the need to address the problem in the study. In other words, a statement of the problem is the basis for research which uses prior research to identify a need for a new study. In concord, Hernon and Schwatz (2007) define a statement of the problem as a clear indication of what is to be studied. This study was therefore motivated by an unanswered question: teachers' perceptions on how arts integrated curriculum promote entrepreneurial skills.

The problem that triggered this research emanated from scholarly investigations. One such scholarly investigation was conducted by Maneen (2016) which revealed that the inclusion of arts in curriculum enhances entrepreneurial skills, such as critical thinking, creativity, and collaboration, and many more which will be highlighted in the subsequent sections. The findings by Maneen (2016) called for a local study which would reveal how teachers of the Arts and Entrepreneurship learning area perceive the role of art in the curriculum. In the same vein, O'Connor (2023) asserts that arts integration can enhance key entrepreneurship skills, including creativity, collaboration, communication, and innovation. Learners' engagement in artistic processes, learners develop the ability to think critically and express ideas in unique ways, skills transferable in entrepreneurial activities. However despite its potential, the implementation of arts integration in education remains limited, fragmented, and undervalued. Teachers lack adequate training, resources, and institutional support to integrate arts-based strategies into entrepreneurship-related subjects. Moreover, according to UNESCO (2024), there is limited empirical evidence on how arts integration can be systematically embedded into the curriculum to instil entrepreneurship skills especially in African educational contexts where entrepreneurship is still developing.

This gap in knowledge and practice has resulted in missed opportunities to leverage the transformative power of arts integration in nurturing entrepreneurial mindsets among learners.

In contexts where unemployment economic instability remain pressing issues, the failure to harness arts integration as a pedagogical strategy limits the capacity of education to produce innovative, self-reliant, and job-creating individuals. Therefore, this study seeks to investigate how arts integration can be effectively utilized within the school curriculum to enhance entrepreneurship skills. This research aims to explore the extent to which the integration of arts-based learning strategies contributes to the development of creativity, innovation, problem-solving, and communication. By addressing this problem, the study intends to provide evidence-based insights and practical recommendations for educators, policymakers, and curriculum developers to strengthen the link between arts education and entrepreneurship development.

1.3 PURPOSE OF THE STUDY

The purpose of this study is to investigate how the integration of arts into the curriculum can enhance the development of entrepreneurship skills among learners. This study seeks to explore how artistic disciplines such as visual arts, music, drama and creative design can be integrated into teaching and learning processes to develop critical entrepreneurship attributes, including creativity, problem-solving, collaboration, innovation and communication. Additionally, the study intends to analyse how arts-based pedagogical approaches can transform traditional classroom practices from teacher-centred instruction to learner-centred engagement, thereby fostering an environment that encourages exploration, innovation, and independent thinking. Most crucially, the study aims to determine teachers' perceptions of the role of arts in enhancing entrepreneurship skills.

By investigating the relationship between arts integration and the development of entrepreneurship skills, the study seeks to contribute to curriculum development and educational policy formulation. Ultimately, the findings are expected to provide empirical evidence and practical recommendations on how schools can effectively recognize the power of arts education in cultivating entrepreneurship skills in learners.

1.4 RESEARCH QUESTIONS

Johnston et al, (2018) define research questions as those a researcher intends to answer. In other words, research questions give a clear focus of the investigation. The questions that guided and gave this study a clear focus were categorised into main and subsidiary research questions and they follow below.

1.4.1 MAIN RESEARCH QUESTION

- What are the Business Education teachers' perceptions of the role of arts-integrated curriculum in promoting entrepreneurial skills?

1.4.2 SUBSIDIARY RESEARCH QUESTIONS

- What are the Business Education teachers' views about the nature of and development of entrepreneurship skills?
- What strategies are used by Business Education teachers to integrate arts into the curriculum?
- What challenges and/or opportunities do Business Education teachers experience when teaching arts?

1.5 OBJECTIVES OF THE STUDY

This study, based on the integration of arts into the curriculum, was undertaken to:

- Investigate the perceptions of Business Education teachers on the role of arts in enhancing entrepreneurship skills.
- Study the entrepreneurship skills developed by arts.
- Find out strategies used to integrate arts into the curriculum.
- Determine the challenges encountered by Business Education teachers in integrating arts into the curriculum.

1.6 RATIONALE OF THE STUDY

The transformation of Lesotho's curriculum from a traditional subject-based structure to a multi-disciplinary framework, which organizes subjects into broader learning areas, has introduced significant changes to the Business-Education subject. Under the previous curriculum, Business-Education was taught as a distinct discipline, separate from the arts. However, in line with the new integrated curriculum the arts have been incorporated into Business-Education with the explicit objective of fostering entrepreneurship skills. (MoET, 2018). Despite the policy shift, there is a scarcity of scholarly literature that clearly establishes the relationship between the arts and the development of entrepreneurship skills. Existing studies on arts integration have largely concentrated on its contribution to the enhancement of cognitive abilities and academic achievement (Winner et al., 2013). Similarly, Robinson (2011) argues that the arts cultivate creativity, risk-taking, collaboration and problem-solving-

competencies that closely mirror those essential for entrepreneurship. Nonetheless, there remains a dearth of empirical research examining the direct impact of arts integration on entrepreneurship skill development within the context of secondary education. This study therefore sought to address this gap by critically examining the role of the arts in enhancing entrepreneurship skills among secondary school learners. The findings of this study are expected to generate new, evidence-based insights that will contribute to the existing body of knowledge and underscore the significance of the arts as a catalyst for entrepreneurship skill development.

Additionally, Reynolds (2005) conceptualises entrepreneurship as the identification of opportunities and creation of new businesses or organisations. This narrow view of entrepreneurship represented the cornerstone of Business Education, which was taught by teachers who are currently teaching the new integrated curriculum. The curriculum highlighted identification of business opportunities as a key skill in entrepreneurship. According to Marco (2016) identification of business opportunities is the ability to recognise, assess, and realise business opportunities. Ideally, opportunity recognition is undertaken when a business is created (Fletcher, 2006; Hill & Stewart, 2000). In addition, Wickam (2001) defines a business opportunity as a gap in the market which is left by current entrepreneurs, allowing for others to fill it differently and create new possibilities. Most importantly, Ardichvili et al (2003) assert that opportunity identification involves four steps which are scanning the environment, identifying the opportunity, developing the opportunity and evaluating it. The foregoing assertions suggest that identification of business opportunities is the ability to seize the gaps in the market to start new businesses in order to fill those gaps. The Business Education curriculum was founded on this view of entrepreneurship. As already indicated, the curriculum was taught by the current teachers of Arts and Entrepreneurship learning area. Moreover the whole curriculum was based on the nature and structure of business, an area of life that formed the basis of the teachers' area of specialisation.

Apart from the abovementioned empirical evidence, the research problem for this study originates from the researcher's personal experience as a former Business Education teacher, and currently teaching Arts and Entrepreneurship. Arts and Entrepreneurship intends to develop entrepreneurial skills through content that is drawn mostly from fine and applied arts (MoET, 2018). The problem investigated by this research is therefore how Business Education teachers who have not specialised in arts perceive its integration in entrepreneurial education as depicted in the curriculum. Thus, the study seeks to respond to several research questions

which were formulated as a way of filling the gap that may exist between Business Education and entrepreneurial education, and how teachers – who are the key curriculum implementers perceive – the integration between the two related disciplines.

1.7 SIGNIFICANCE OF THE STUDY

The findings of this research contribute new knowledge to the teaching and learning of Arts and Entrepreneurship: a learning area under the new integrated curriculum. This study proposes the teaching approaches for the Arts and Entrepreneurship learning area. Possible solutions to problems encountered in teaching Arts and Entrepreneurship were also elucidated. Additionally, the investigation provides new insights to the National Curriculum Development Centre (NCDC) on the perspectives of Business Education teachers in the teaching of Arts and Entrepreneurship, thereby indicating their competency in implementing the curriculum. This investigation also provides new information on the significance of arts in enhancing entrepreneurship skills. Most significantly this study suggests new teaching and assessment approaches for Arts and Entrepreneurship. The findings of this enquiry may also be used as a reference and guide in future training workshops for Business Education teachers teaching Arts and Entrepreneurship facilitated by National Curriculum and Development Centre or other departments in the Ministry of Education and Training.

Also, students may benefit by the attainment of entrepreneurship skills through effective teaching of Arts and Entrepreneurship, as proposed by the findings and recommendations of this study. This research also contributes new knowledge to the field of research. Additionally, new researchers may use the findings and limitations of this research as a reference in their studies.

1.8 RESEARCH DESIGN AND METHODOLOGY

This study adopted a qualitative case study. Open-ended interviews were held with six grade 8 teachers from three schools. A document analysis of the curriculum and assessment policy and the grade 8 Arts and Entrepreneurship syllabus was also conducted. The methodology and research design will be expounded in chapter three.

1.9 TRUSTWORTHINESS OF THE FINDINGS

Credibility, dependability and transferability were considered in this study to ensure trustworthiness. These concepts will be expounded in Chapter Three.

1.10 ETHICAL CONSIDERATIONS

The researcher was guided by ethical rules for conducting this research. The ethical rules will be detailed in Chapter Three.

1.11 ORGANISATION OF THE STUDY

This section details the structure of the study, specifically, the manner in which the chapters have been organised.

Chapter One presents the background of the study, the statement of the problem, research questions, objectives and significance and rationale of the study.

Chapter Two details the theoretical framework that informs the study. The literature review on the key concepts and research questions is also expounded.

Chapter Three presents the research design, population and sampling criteria, methods of data generation and analysis. The chapter also explains how the key components of trustworthiness were adhered to.

Chapter Four presents, interprets and discusses the findings of this study.

Chapter Five concludes the study. This is where conclusions of the study, suggestions for further research, recommendations and limitations of the study are provided.

1.12 SUMMARY OF THE CHAPTER

This chapter presented the background of the study and the statement of the problem that triggered this study. The purpose for conducting this study was also expounded. The research questions and objectives that guided the study were also stated. The rationale and the significance of the study were explained as well. Also the methodological aspects of this study were briefly discussed. Lastly, the structure and organisation of the study was provided. Lastly, the summary of the chapter was presented. The next chapter presents the theoretical framework of the study as well as the literature review on the key concepts and research questions.

CHAPTER TWO

CONCEPTUAL FRAMEWORK AND LITERATURE REVIEW

2.0 INTRODUCTION

The preceding chapter covered the background to the study, statement of the problem, research questions, and objectives of the study. This chapter will elaborate on the arts and entrepreneurship learning area, the theory of entrepreneurship skills, the definition of arts and what it entails. Additionally, the types of arts will be elaborated on. This chapter will also explain in detail the different entrepreneurship skills enhanced by arts. Further, how the nature of arts develops entrepreneurship skills through the methods it embraces will be expounded. Lastly, research-premised literature will be looked into.

2.1 ARTS INTEGRATED LEARNING AREA

This study was undertaken under the arts and entrepreneurship (A & E) learning area. The A & E learning area is composed of different subjects, namely: Business Education, Information Communication and Technology (ICT), Home Economics, Art, Crafts, Technical subjects, Music, Drama and Theatre (MoET, 2018). The main objective of this learning area is to bring out the creative abilities of learners (MoET, 2018). To further buttress, Arts entail the generation of ideas, concepts and solutions to problems that evolve around students. In the same vein, Entrepreneurship involve solutions to problems that evolve around students. Entrepreneurship further involves solutions to problems of unemployment, poverty, crime and corruption. Arts and Entrepreneurship therefore work together to instil innovation and creativity to create a better community, nation and world (MoET, 2018).

All in all, MoET (2018) states that the A & E learning area ensures understanding and application of creative and entrepreneurial concepts, principles, skills, attitudes and values by ensuring individual expression, personal and aesthetic development through the practice and appreciation of the creative arts. The arts and entrepreneurship learning area (A & E) also promotes understanding of the physical, socio-economic and technological environment as a pre-requisite for learning (MoET, 2018).

Additionally, the learning area aims at instilling and applying creative and entrepreneurial skills in solving everyday life challenges. To meet the main aim of developing entrepreneurship, creative and thinking skills, teachers are encouraged to utilise learner-centred methods such as dramatisation, role-play, drawing and painting, design and other mini-projects. The main

purpose of using learner-centred methods is their ability to display practical and artistic skills of arts and entrepreneurship learners have (MoET, 2018).

Furthermore, the Arts and Entrepreneurship (A & E) learning area divides its content into themes, which are assessed using formative and assessment for learning (MoET, 2018). This method of assessment generates statements about each learner's progress and ability. MoET (2018) state that the learners' progress enables the learners, their current and future teachers, parents, and guardians as well as policy makers to know what the learner is able to do. Besides, the progress points to areas that need remedial work. The new assessment methods eradicate traditional testing which encourages teachers to teach for examination, while leaving out areas that prepare the learners for the real world (MoET, 2018).

2.2 DEFINING ARTS AND DIFFERENT TYPES OF ARTS

This sub-section provides the meaning of arts and different types of arts.

2.2.1 ART

Art is defined by Dickie (1984) as a kind of an artefact created to be presented to the public Art world. To further emphasise this, Eaton (1983) explains arts as artefacts, made in a way that their history in their production attracts the viewer's attention to worthwhile properties. A more relevant definition of arts for this study is that which is proposed by Rand (2000) as works of painting, sculpture, literature, music, and dance. In the context of this study, art is defined as aesthetic work which is attractive to the viewer, and may be in the form of a painting, sculpture, literature, music and dance.

Arts are classified into two groups. For instance, Osbourne (1970) cited in Ewule (2001) classifies arts into beautiful arts and useful arts. The beautiful arts are clarified as fine arts, while the useful arts are applied arts. Fine art is defined as the art which is created for beauty not for utility (Ewule, 2001). Further, Ewule (2001) exemplifies fine arts as sculpture, painting, drawing, and music. Applied arts on the other hand include useful, practical arts such as interior decoration, ceramics, woodworks, glass, metal work, textiles, rugs, embroidery, leather works and needlework (Rumes & Schrinke, 1946). The research about teachers' understanding of the learning area has included both fine arts and applied arts as the Arts and Entrepreneurship learning area includes both arts for beauty such as paintings, and arts for utility such as woodwork.

Arts and artists have different purposes. According to Cockell (2015), artists and their arts may serve as visionaries, entrepreneurs, nucleation points for new academics and institutions, as norm-breakers, as travellers and as geniuses. Cockell (2015) further clarifies that, artists as visionaries provide a vision of what the future might be like. Furthermore, the artist as enhancer of the spiritual environment mitigates the influence of the environment on human beings. Also, the artist as nucleation point for new institutions means artists can act as nucleation for informal organisations such as reading clubs and painting clubs for people with a common interest to meet. Lastly, the artist as an entrepreneur can sell arts and get a commission or sell arts at a profit (Cockell, 2015). The foregoing purposes of arts and artists prove that arts can be sold at a profit, which shows that arts can enhance entrepreneurship skills. In addition, the purposes show that arts and artists can find new ways of adding value to an existing art form, thereby creating new business opportunities.

Art education, on the other hand, "is a set of instructions on how to use the language of art'' (Abaci, 2013, p.1). Abaci (2006), indicates that art education includes fine arts and visual arts. Visual arts equip those who have gone through art education with aesthetical sensibility, critical thinking and the ability to convey their thoughts with a genuine language (Abaci, 2006). Again, visual arts enable individuals who are studying the discipline to create numerous authentic designs using the basic knowledge of arts (Abaci, 2006). The above-mentioned functions of art education include developing critical thinking, which is identified as an entrepreneurship skill.

Furthermore, Bucher (2010) asserts that arts education promotes acquisition of life skills, which include critical thinking, communication, conflict management and networking. The preceding skills are identified as entrepreneurship skills. Additionally, Cattrell (1998) avers that arts education enables students to work as artists to come up with ideas and bring them to life, which in effect gives the students experiential learning needed in entrepreneurship. Most notably, students in arts actively engage with artists, artistic content, materials and methods, which give them hands-on experience. Also, arts education instills resilience in students which is vital in entrepreneurship. Again, Fiscke (2006) avers that arts allow students to manage risk, regarding their artistic outcomes and being permitted to fail. Moreover, students take risks to intensify the quality of their products, interactions and performances (Heather, 1998). The preceding aversions prove that arts enhance numerous entrepreneurship skills through experiential learning the arts provide. In other words, arts students get involved in the whole process of creation, which gives them real-life experience of entrepreneurship.

The preceding paragraphs have elaborated on the meaning and importance of arts which includes the enhancement of entrepreneurship skills. It is therefore crucial at this point to describe in detail the nature of entrepreneurship skills this study aims to include. Ladzani and Vuuren (2002) state that the entrepreneurial skills to be learnt are creativity, innovation, ability to take risks and identification of business opportunities. The foregoing aversions suggest that entrepreneurs should be skilled in how to be innovative, and finding better ways of doing things. Also, entrepreneurs must be able to take risks, meaning they should not be afraid of failure. Furthermore, entrepreneurs should be skilled in how to seize opportunities in business.

2.2.2 ARTS INTEGRATION

Arts integration is understood as an approach to teaching where students showcase their understanding in an art form (Lauss et al., 2024). In concord, Endacott et al. (2023) define arts integration as an approach where students engage in historical inquiry through artistic expression, fostering deeper understanding and empathy. In consensus, Robinson (2013) defines arts integration as an approach where arts are taught with another non-arts area utilising higher-order thinking skills and aesthetic qualities to further understand a particular academic concept. In the context of this study arts will be connected with entrepreneurship to promote entrepreneurial skills.

Furthermore, Sylverstein and Layne (2010) assert that arts integration is an approach to teaching which is based on student-centred methods of teaching. The above assertion suggests that arts integration involves students in an experiential learning process in which they are actively engaged in their learning. Crucial in arts integration is the creation of something of original value (Sylverstein & Layne, 2010). This in effect means that students are not merely repeating an already known song or art project, but rather, they produce some new arts creations such as plays, music and murals from their art projects.

Art integration is conducted in five stages. According to Sylverstein and Layne (2010), the first stages entails observation and inquiry. In this stage, students explore, ideas and concepts through various perspectives. The second stage involves learners in exploring, experimenting and developing. In the third stage, learners produce original works that express their ideas and understanding. Reflection, assessment and revision make up the fourth stage in arts integration, where students think critically about what they have learnt and how the artistic process influenced their understanding of the core subject (DuPre, 2025). According to DuPre (2025)

the last stage entails sharing of products where students present their work to peers, teachers and broader audience. In the sharing stage, students reflect on their feedback.

2.3 ENTREPRENEURSHIP SKILLS

The preceding paragraphs have elaborated on the meaning and importance of arts. It is therefore crucial at this point to describe in detail the nature of entrepreneurship skills this study aims to include. As a basis for the better understanding of entrepreneurship skills, the two terms entrepreneurship and skill will be elaborated upon.

2.3.1 ENTREPRENEURSHIP

Entrepreneurship is the process of identifying, evaluating, and exploiting opprotunities to create goods or services, involving innovation, risk-taking, and strategic management of resources to establish and grow a business venture (Hisrich et al., 2021). In concord, Barot (2015) defines entrepreneurship as a creation of a new organisation. In this study, it is submitted that entrepreneurship is the seizing of business opportunities, accepting risk, and utilisation of entrepreneurial skills to start a new business.

Entrepreneurship has different types. According to Barot (2015), there are two types of entrepreneurship: opportunity-based and necessity-based. Bosma et al. (2021) state that opportunity based entrepreneurship, develops as a person's career choice. Jinjian et al. (2019) add that opportunity-based entrepreneurship comes as a result of a new business idea and personal amplifications. The other type of entrepreneurship, necessity-based entrepreneurship develops as a result of a need to earn a living.

Moreover, entrepreneurship is divided into two categories (Aulet & Murray, 2013). According to Hisrich et al. (2021) innovation-driven entrepreneurship entails creating new products, services, or processes that are novel to the market. These entrepreneurship involves leveraging technological advancements, creative ideas, and innovative business models to gain competitive advantage. On the other hand, Bosma et al. (2021) defines small business entrepreneurship as ventures that operate on small scale, targeting local markets.

2.3.2 SKILL

Green (2011) defines a skill as an individual's ability to perform a task or a set of tasks. In other words, a skill encompasses the knowledge needed to perform different duties. Furthermore, skills can be cognitive, involving mental processes such as problem-solving and critical thinking or practical, involving physical or technical abilities (Anderson, 2010).

Anderson (2010) further asserts that skills include writing reliability, communication, reasoning, problem-solving and motivation to assertiveness, judgement, leadership, team-working, self-management and continuous learning. Given the foregoing definitions, it can be concluded that a skill is a qualification, a trade, a craft, and a person's ability to perform a certain task, which in this study is entrepreneurship.

Furthermore, skills are divided into core and supplement skills (OECD, 2019). The author further postulate that core skills are the fundamental skills needed in doing the job. This includes all skills directly related to doing the job. On the other hand, European Commission stresses that supplementary skills are needed for boosting productivity levels. The author further avers that supplementary skills include communication and team-working skills. Most importantly, qualifications underpin core skills (OECD, 2019). However, skills are considered core or supplementary depending on the demands of the job. For the purpose of this study, entrepreneurship skills such as team-work, creativity, collaboration, problem-solving, communication innovation and risk-taking -were considered core in entrepreneurship.

2.3.3 DEFINITION OF ENTREPRENEURSHIP SKILLS

It is crucial at this point to describe in detail the nature of entrepreneurship skills this study is based on. Ndofirepi (2020) aver that entrepreneurial skills to be learnt are creativity, innovation, ability to take risks and identification of business opportunities. The foregoing aversions suggest that entrepreneurs should be skilled in how to be innovative, and finding better ways of doing things. Also, entrepreneurs must be able to take risks, meaning they should not be afraid of failure. Further, entrepreneurs should be skilled in how to seize opportunities in business. Team-work, collaboration, problem-solving and communication will also be expounded.

Ndofirepi (2020) articulate that an entrepreneur must acquire skills in the general running of a business. For instance, entrepreneurs should be taught sales and marketing skills, which suggests that they should be able to attract customers to their business. The other skill for entrepreneurs is money management skill, which means they must use money effectively and also have the right sources of money for the right purposes. Another skill is administrative skill, which suggests that entrepreneurs should be taught how to organise, direct and plan activities in their businesses. Also, entrepreneurs must be trained in technical, analytical and human relations skills, which suggests that they should be able to negotiate and build networks with

stakeholders in their businesses. Additionally, entrepreneurs should acquire information and communication technology skills to use in the daily running of their future businesses.

2.3.4 CREATIVITY

One of the most important entrepreneurial skills highlighted by Yang (2013) is creativity. Yang (2013) elaborates on creativity as the process of employing one's idea to create a new business and ultimately develop new products and services for the market need. In the same vein, Farrukh et al (2023) defines creativity as the need to start a new business by creating new products or new services or by developing a new organisation. In this current study, it is submitted that creativity is the ability of the entrepreneur to come up with new ideas based on the needs of the market to initiate a business which will satisfy the needs of the market. This study considers creativity a key entrepreneurial skill because arts and entrepreneurship learners would need to create new businesses to sell their arts, therefore it would be beneficial for them to be equipped with creativity as a crucial skill. Learners would be required to think of new ideas to commence businesses in arts based on the needs of the consumers.

Furthermore, for learners to be creative, the following elements have to be considered: their intellectual abilities, knowledge, styles of thinking, personality, motivation, and environment. According to Stenberg (2018), creativity requires three intellectual skills. Creativity necessitates a synthetic skill to view problems in a new way. Also, creativity demands analytical skill to recognise an idea to pursue. Lastly, a practical-contextual skill is needed to encourage others to value one's idea. The foregoing aversions suggest that learners' creativity has to be developed by instilling a synthetic skill in them so that they view problems differently. In other words, learners would be encouraged to view problems as business opportunities and thereby come up with solutions to those problems. Additionally, an analytical skill has to be introduced in learners in order for them to be creative. This would mean that students would be nurtured on how to choose an idea to pursue as their business. Also, they would be assisted to acquire a practical-contextual skill which would aid them to persuade other people to believe their ideas. This study considers creativity a key entrepreneurial skill because Arts and Entrepreneurship learners would need to create new artefacts to serve the market.

2.3.5 INNOVATION

The other key entrepreneurial skill this study aims to develop is innovation. Innovation is the actual implementation of a new idea to start a business or develop a new product or service

(OECD, 2023). The authors further articulate that innovation comes as a result of creativity or creative thinking. On a similar note, Nambisan et al (2020) views innovation as a successful implementation of a creative idea. Given the foregoing postulations, it is concluded that innovation is the development of creative thinking to generate a new product or a new service to improve a product or service or to bring a solution to a problem. This study considers innovation a key entrepreneurial skill as arts and entrepreneurship learners would be assisted to come up with better ways of selling arts to serve the current market. Also, innovation would aid learners to implement their new ideas in arts to add new value. Most importantly, innovation would encourage students to look at things differently and ultimately bring new ideas to satisfy customers' needs. In other words, innovation would encourage students to perceive problems as business opportunities.

2.3.6 RISK-TAKING

The other skill which is considered crucial in entrepreneurship is risk-taking as generating a venture is considered risky (Palmer et al., 2021). Arts and Entrepreneurship learners therefore have to be skilled on how to take calculated risks, based on research, rather than acting impulsively. Based on the foregoing aversion, it can therefore be suggested that risk-taking be classified as a key entrepreneurship skill (Rauch & Frese, 2022). The preceding postulations suggest that risk-taking and Entrepreneurship learners would have to be nurtured on how to accept uncertainty in entrepreneurship, which suggests that the learners would be encouraged to undertake risky entrepreneurial activities by starting their businesses in arts.

Crucial in risk-taking skill is the ability of entrepreneurs to minimise risk (Duening, 2015). Scaborough (2021) further emphasises that risk can be managed internally and externally. Internally, the entrepreneur lives with the risk, and adapts to what it includes. Externally, the entrepreneur minimises the risk through raising capital from external investors, gathering resources, honing in on essential knowledge (Duening, 2015). In sum, risk-taking is an essential skill in entrepreneurship, which aspiring entrepreneurs must acquire. Most importantly, when recognising opportunities, entrepreneurs must evaluate the risk that opportunity entails.

An entrepreneur should be resilient. Ayala & Manzano (2014) defines resilience as the ability of entrepreneurs to recover from setbacks, adapt to change, and continue pursuing their goals. To further clarify, Bullough & Renko (2023) assert that resilience assist entrepreneurs in managing stress, learning from failure and transforming difficulties into opportunities. Fisher et al (2021) stresses that resilience is essential in entrepreneurship as entrepreneurship may

lead to failure. Therefore entrepreneurs must acquire the capability to rebound from failure. Duening (2015) further articulates that resilience includes the ability to accept a negative emotion, deal with it and move on to new challenges. Resilience also includes the ability of the entrepreneur to maintain a social reputation even in the midst of failure and beyond (Cope, 2022). The foregoing articulations call for resilience to be instilled in aspiring entrepreneurs as entrepreneurship involves scenarios of failure.

Entrepreneurs must have an effectuating mind. Duening (2015) asserts that the effectuating mind involves the ability to create or acquire something of value and to deliver the value to a market willing to pay in excess of costs. Additionally, the effectuating mind is focused on understanding the gap between current and future reality (Duening, 2015). Central in this skill is goal definition and goal achievement. In other words, the effectuating mind calls for entrepreneurs to act on their ideas, accept feedback and act upon other ideas again. The effectuating mind calls for entrepreneurs to not only create or innovate products and services of value but also to deliver those products and services of value to the market.

Pedagogical implications of entrepreneurship skills, as suggested by Duening (2015), are as follows:

- Introduce track and evaluation of entrepreneurial ventures over time.
- Challenge students to work on projects and review their ideas with others for feedback.
- Assist students to manage stress.
- Teach students a variety of financial resources available to them.
- Teach students how to network and communicate with people who may be able to help them.
- Expose students to competitive situations in the classroom, where some win and some lose.
- Invite entrepreneurs who have recently failed to the classroom.

2.3.7 BUSINESS OPPORTUNITY

Duening (2015), identifies opportunity recognition as a key entrepreneurial skill. The opportunity recognition skill develops as a result of experience gained by entrepreneurs on consumer behaviour and economic conditions and resource availability. Further, Duening (2015) suggests that opportunity recognition skill can be instilled by exposing learners to cases

of nascent entrepreneurs in order to learn about the factors and patterns that occupy the thoughts of successful entrepreneurs

Entrepreneurial skills may also be defined in terms of the five minds of the future (Gardner, 2007). According to Duening (2015), the five minds for the entrepreneurial future are the opportunity recognising mind, the designing mind, the risk-managing mind, the resilient mind and the effective mind. The foregoing minds of the entrepreneurial future are based on the five minds of the future as asserted by Gardner (2007).

The designing mind is also recognised as a key entrepreneurial skill (Duening, 2015). The designing mind is the ability of entrepreneurs to create a new product or service to underserved markets (Duening, 2015). Crucial in this mind is the ability to bring solutions to customer's problems. Additionally, Duenne (2006) defines the design mind as the unique way in which entrepreneurs think, which focuses on projects. The foregoing aversions suggest that the designing mind is the key entrepreneurial skill in entrepreneurship as entrepreneurs must come up with new products to solve customers' problems and provide solutions.

2.3.8 CRITICAL THINKING

The other important entrepreneurship skill this study is based on is critical thinking. Yaldiz and Bailey (2019) define critical thinking as a thinking process which consists of evaluating, reasoning and reaching a conclusion when making a decision or solving a problem. In other words, critical thinking entails logical thinking based on reliable facts and personal experience. This study therefore sought to investigate the ability of arts integration to enable the application of information learnt in the form of project-based learning in which it is taught.

2.3.9 COMMUNICATION SKILL

Another skill crucial in entrepreneurship is communication skill, which is the ability to exchange verbal and non-verbal messages between the sender and the receiver (Srivastavia, 2018). Srivastavia (2018) mentions listening, speaking, reading and writing as communication skills, and further articulates that these skills are needed in entrepreneurship. This study investigates the effectiveness of arts and the methods used to integrate them into the curriculum in enhancing communication skills in Arts and Entrepreneurship (A & E) students.

2.3.10 PROBLEM-SOLVING

One key entrepreneurial skill enhanced in an environment which allows for active learning is problem-solving (Crebert et al., 2011). To instil problem-solving skill, learners have to define, discuss and understand the problem before finding the solution to it (Crebert et al., 2011). In the same vein, Tull (2012) postulates that learners should come up with as many ideas as possible before deciding on the solution. Daft and Marcic (2014) define problem-solving skill as a process of taking corrective action to attain positive results. This study investigated the integration of arts in the curriculum and its ability to provide problem-solving instances and active learning to develop the problem-solving skills of learners.

2.3.11 TEAM-WORK

Team-work, as a skill needed in entrepreneurship, is defined as the ability of people to work collaboratively towards a common goal (Godasu, 2015). The author suggests that team-work is a key skill which creates successful results because it enables workers to work together and share tasks which makes the job easier (Godasu, 2015). Godasu (2015) adds that team-work enables individual weaknesses to be minimised when people work together. The author also mentions that work becomes interesting when people work collaboratively. This study therefore, set out to establish whether the inclusion of arts in the curriculum provided the learning experiences that enabled A & E learners to work collaboratively as a team.

2.4 DEVELOPING ENTREPRENEURSHIP THROUGH ARTS EDUCATION

Arts enhance numerous entrepreneurship skills through active learning the arts provide. In other words, arts students get involved in the whole process of creation, which gives them real-life experience of entrepreneurship. One suspects that it is against the potential that arts as a subject has in developing and enhancing entrepreneurship skills that Lesotho in its formulation of educational policy opted to integrate arts in a learning area meant to develop entrepreneurship skills. The innovation might have been brought about by Business Education's shortfall in realising the intended aims of developing entrepreneurship as some scholars have observed that Business Education teachers are not teaching for entrepreneurship due to the pressure to meet the requirements of examinations (Nketekete & Motebang, 2008;, Thaanyane, 2010). The subject, as already indicated, is integrated with other business subjects. Consequently, it is the same teachers who participated in the implementation of the Business

Education curriculum meant to develop entrepreneurship skills who are currently teaching Arts and Entrepreneurship learning area.

As already highlighted in the previous sections, Bucher (2010) asserts that arts education promotes acquisition of life skills, which include critical thinking, communication, conflict management and networking, which are achievable through arts projects. This suggests that education anchored on acquisition of arts-related skills has the potential to develop skills that learners could put to good use in future entrepreneurship projects.

2.5 REVIEW OF LITERATURE ON ARTS INTEGRTION

2.5.0 INTRODUCTION

This review of literature addresses the following issues: how arts integration enhances entrepreneurial skills, challenges in integrating arts, and teachers' perspectives about arts integration. The aforementioned issues are all in relation to the integration of arts and entrepreneurship.

2.5.1 ARTS INTEGRATION ENHANCES ENTREPRENEURIAL SKILLS

Globally, arts integration into the curriculum has been subjected to research. For instance, in the USA, Maneen (2016) undertook a qualitative case study on arts integration practices in developing the 21st century skills of critical thinking, creativity, communication and collaboration. The study was guided by three research questions, which were on strategies used to implement a school-wide arts integration programme in one school. Also, the research enquired on methods used to foster student acquisition of creativity, collaboration, communication and critical thinking. The last research question was on the 21st century support systems that align with the school-wide art integration programme. Experiential learning formed the basis of the study. Data was, collected from interviews, observations, and documents, and revealed that arts integration practices enhance critical thinking, creativity, and collaboration.

Another study was undertaken by Pollard and Wilson (2013) on the entrepreneurial mindset in the creative and performing arts in Australia. The study aimed at understanding teaching approaches to arts entrepreneurship to contribute to the Australian curriculum. Data was generated qualitatively through in-depth, semi-structured interviews on a small number of participants. Pollard and Wilson (2013) found that arts entrepreneurship provides students with a commercial edge to creativity as it encourages them to venture on their own and create

something and find a market for it. Also, it was articulated that artists and entrepreneurs have similarities, which should be made explicit as both are creative. The articulation therefore proves that arts integration enhances entrepreneurship as students would be aided on how to actively create their own artefacts.

Still in the USA, a case study was undertaken by Bresler (2011). Data was collected using in-depth, semi-structured interviews with principals, teachers and students. The findings pointed out that projects' themes in arts integration seemed relevant to students' lives. Additionally, students seemed more interested and motivated to learn, since the curriculum addressed issues in their own lives. It was also found that the commitment that students showed in arts integration projects aligned with those of social entrepreneurs. This study found that including arts in the curriculum enhances entrepreneurial skills through arts projects. This study is relevant to the current study which intends to find out how arts integration enhances entrepreneurial skills.

In Sudan, Africa a study was conducted by Mahgoub (2015). The study was descriptive, analytical and experimental in nature and it was undertaken on a sample of 24 Sudanese students. The research was based on the impact of arts within education. Results pointed to a significant difference between students' performance before and after development of art education, which suggested the inclusion of arts in national development policies.

2.5.2 STUDIES ON CHALLENGES IN INTEGRATING ARTS

An ethnographic study was conducted in America by Strickland (2008) to enquire on teachers' arts education, more specifically, integrating arts in the classroom. The findings stated that teachers' knowledge and experience in the arts increase their confidence and willingness to use arts in the curriculum. The findings further indicated that teachers should be engaged in professional development to connect to their own artistic process and enhance their skills. It was also suggested that technological advancements and arts specialists should be included when integrating arts. Again, the study proposes more visual and entertaining methods to get the information across effectively. The findings of this study call for teacher training to be taken into consideration when integrating arts into the curriculum. The use of technology and arts specialists is also highly recommended by this study.

A qualitative study was conducted in China by Zhu (2021), which aimed at establishing the status of arts integration in Chinese secondary schools. Data was generated through interviews at a secondary school in China. The findings reveal that teachers' believe arts integration is

meaningful, although most lacked understanding of art integration. Additionally, lack of resources in schools emerged as a challenge to art integration. Also, teachers seemed to focus on instilling skills that are required in examinations for college acceptance. From the findings of this study, it is reasonable to undertake a similar study in Lesotho to find out if similar challenges apply in when integrating arts into the curriculum.

Africa is no exception in arts integration research as a study was undertaken in Kenya by Glenn (2011) on the impact of arts education in the developing world. The inquiry revealed that it is challenging to teach arts in Kenya as the Kenyan curriculum is examination-oriented. Besides, it was revealed that arts education enhances creativity, empathy, and other numerous skills important in a developing country. Kenya is an examination-oriented developing country, similar to Lesotho. The similarities between the two countries with an examination-oriented curriculum trigger a similar study in Lesotho that will reveal the impact of examinations on the teaching of arts for enhancement of entrepreneurial skills or for examination purposes. There was therefore a need for another study in Lesotho that would reveal the challenges of teaching Arts and Entrepreneurship in a highly examination-oriented curriculum.

2.5.3 TEACHER'S PERCEPTIONS ABOUT ARTS INTEGRATION

In the USA, Dowell and Hipp (2019) undertook a case study on challenges and support mechanisms to teacher education focusing on pre-service teachers' perspectives on arts integration. The study was led by a research question which enquired on the influences, factors, circumstances that supported the implementation of art-integrated lessons by pre-service teachers placed in public, urban elementary schools. The study revealed that time, ways to incorporate resources, knowledge awareness, standardised tests and scripted curricula are challenges to implementation of arts integrated teaching. Teachers regarded time as the main barrier to arts integration as they were under pressure to teach for high stakes testing. The findings of this study called for a similar study in Lesotho to find out if teachers perceive the same challenges as barriers to arts integration, an approach which has just been implemented in Lesotho.

Still in the USA, Badger (2019) conducted a mixed methods study on teachers' perceptions of arts integration in elementary classrooms. The research question was how teacher perceptions of arts integration in the classroom impact student performance. The findings of the study pointed to a belief that students' motivation and performance increased due to arts integration. Also, it was revealed that teachers perceive that students' attention levels improved in an art-

integrated classroom. Additionally, it was found that time was a major constraint an art-integrated curriculum. The study did not address the perceptions of teachers on the role of arts in enhancing entrepreneurial skills, which is what this current study seeks to investigate.

2.5.4 TEACHING METHODS USED TO INTEGRATE ARTS INTO CURRICULUM

In the USA, Pool (2011) undertook a classroom study aimed at modelling hands-on application of intelligence theory through arts based integration. The findings showed that teachers applied multiple intelligences theory using participatory, multifaceted methods. Also, it was recommended that teachers should consider different ways to accommodate varying intelligence types in a classroom. The findings and recommendations in this study triggered a Lesotho-based study to determine how Business Education teachers are integrating arts into the curriculum.

In the USA, Ching (2017) undertook a qualitative study led by the research question on how a sample of elementary years' teachers integrate arts in cross-curricular instruction and what outcomes they observe for learning. The findings indicated that teachers define arts integration as a personal commitment to lifelong learning. Additionally, educators showed that integrating the arts across the curriculum fosters the development of the whole child. It was also found that teachers integrate arts using responsive teaching which places learners in an active role. It will be interesting to establish what the current study will reveal in relation to how teachers understand arts integration.

2.6 RESEARCH QUESTIONS-PREMISED LITERATURE

2.6.1 WHAT IS THE ROLE OF ARTS IN CURRICULUM?

Art education is defined as a learning process that encompasses different forms of art such as dance, theatre and visual arts into the curriculum (Nikolaou, 2023). According to Ramadhani (2023), the main goal of art education is to develop creative, aesthetic, and expressive abilities of students. Additionally, Ramadhani (2023) posits that arts involves varied activities that develop students' talents and interests in the field of study. The aforementioned purposes of art education prove that the integration of arts into the curriculum enhances entrepreneurship skills such as creativity and innovation.

According to Oktaviani (2024), art education instils creativity in students through the exploration it provides in its activities such as drawing, painting, singing and dancing. Widiyawati (2024) further emphasises that group activities such as drama or music in arts can

enhance team-work and communication skills. The foregoing aversions suggest the significance of arts in education in developing entrepreneurship skills.

Further, Bayode (2023) asserts that arts foster innovation, and uncovers creative talents. Also, diverse art forms, develop oral and written communication skills (Bayode, 2023). Moreover, arts develop team-work and cooperation (Bayode, 2023). The author further emphasises that arts enhance creativity and critical thinking through fostering an environment where imagination flourishes, innovation takes root and creativity is applied in problem-solving (Bayode, 2023). Also, Bayode (2023) indicates that arts encourage team-work and communication which promote collaborative skills.

2.6.2 WHAT ENTREPRENEURSHIP SKILLS ARE ENHANCED BY INTEGRATING ARTS INTO CURRICULUM?

Arts integration enhances creativity, innovation, and critical thinking (Winner et al., 2013). These are the key skills in entrepreneurship. The authors further state that arts have a positive impact on technical skills, thinking skills, creative and behavioural and social skills. In furtherance of the above postulation, Green (2000) asserts that arts such as literature, visual arts, drama, music and dance contribute to the ability levels of cognitive, affective and psycho-motor domains. In the same vein, Wakeford (2004), stresses that arts enhance competencies such as creativity, intellectual risk-taking and problem-solving skills.

To further elucidate the significance of arts in instilling entrepreneurship skills, Fiscke (1999) avers that arts incorporate a range of multiple intelligences and learning styles. The author further avers that the arts improve creativity, imagination and critical thinking skills. The enhancement of the above-mentioned skills is achieved through multiple intelligences and different learning styles which the arts provide.

The arts through the experiential learning they provide enhance new talents, self-esteem, social and employment-related skills (Ricco & Hamon, 2013). Similarly, Ricco and Eaton (1995), postulate that arts integration enhances individual expression, creative problem-solving and flexible thinking. Further, Maneen (2016) avers that arts integration enhances creativity through the immediate feedback it gives. The creative process which the learner undergoes in arts develops their creativity. Maneen (2016) further asserts that in order to foster creativity, students must be involved in the process of writing, designing and creating plays and music as opposed to repeating a song or performing a script. Problem-solving skill is also developed by

arts integration (Maneen, 2016). This is achieved through a teacher facilitating learning by enabling students to explore and take risks in the process of learning (Maneen, 2016). The author further asserts that arts integration develops critical thinking of individuals' culture and environment.

Additionally, Brown and Zhou (2018) indicate that central to arts integration is the creative process. This highlights that arts integration enhances creativity as students undergo a creative process in arts integration. Learners inquire and experiment as opposed to following rigid step-by -step rules (Brown & Zhou, 2018). In furtherance of the preceding assertions, Brown and Zhou (2018) aver that the creativity process that students get engaged in, challenges them into solving creative problems. Solving creative problems instills another entrepreneurial skill in students, which is the problem-solving skill. In the same vein, Crawford (2004) postulates that arts stimulate higher-level thinking and collaborative work skills. In all respects, it is reasonable to conclude that arts do enhance entrepreneurship, problem-solving and critical thinking.

According to Hardiman et al., (2017), arts improve cognitive, academic and social skills. The cognitive skills which arts instill are critical thinking and creativity. Academically, arts develop long-term storage and retention through rehearsals that arts provide (Kandel, 2006 cited in Hardiman, Rinne & Yarmoliskaya, 2017). Also, Goff and Ludwig (2013) assert that arts integration enhances self-management, communication skills, team-work, leadership, agency and relationship skills by encouraging reflection, challenging arts activities, less competition and connection to content learnt in class. At this point, it is reasonable to conclude that the hands-on experience that arts enable, instils the aforementioned entrepreneurship skills.

2.6.3. WHAT PEDAGOGICAL APPROACHES DO TEACHERS EMPLOY FOR INTEGRATING ARTS INTO CURRICULUM?

Arts integration involves organisation of instruction from life experiences, enabling students to enquire into real-life issues (Burnaford et al., 2007). Also, arts integration occurs through drawing content from different disciplines and combining subjects. Burnaford et al. (2007) further state that the combination of different subjects is based on related concepts. The authors further clarify that there should be collaboration with other teachers, arts specialists, community artists and institutions. In this combination, Wiggins and Wiggins (1997) assert that in arts integration, no one subjects should be considered core. The preceding postulations suggest that arts integration occurs through borrowing of content from different disciplines to

address real-life issues, and in doing so, no single subjects is considered core or better than the other.

Additionally, Eisner (2002) outlines the four curricular structures that represent arts integration, namely: a focus on a particular historical period, a focus on the similarities and differences between and among art forms, identification of a major theme to be explored through the arts, and access through the process of solving a problem which is rooted in the arts. The aforementioned structures call for a teacher to focus on a certain historical period, look into the differences between and among art form and find a common theme to solve societal problems that affect students.

Inquiry is another method which teachers have to utilise to encourage students to question concepts across disciplines (Burnaford, 2007). Artful learning is also proposed by Wiggins and McTighe (2005). The authors aver that artful learning process starts with active, hands-on procedure, with teachers and students sharing the roles of artists, teachers and scholars. Also, Maneen (2016) suggests innovative learning methods that integrate the use of technology, problem-based approaches and high-order thinking skills. Maneen (2016) further posits that learning in integrated arts should be project-based, self-directed, collaborative and relevant to real-life. Most significantly, field trips and arts specialists should be included in integrating arts (Maneen, 2016). The foregoing suggested approaches to arts integration call for an active, process of learning.

Assessment in arts integration should include technology-enhanced formative and summative assessment and the development of portfolios (Maneen, 2016). In other words, teachers should provide useful feedback on students' learning daily as learning occurs. Students should also be engaged in reflection, utilising self and peer assessment in order to revise and share their work (Mannen, 2016). This provides a useful feedback for students to reflect on their work, take risks and improve on their work in a supportive environment.

2.6.4. WHAT CHALLENGES ARE EXPERIENCED IN INTEGRATING ARTS?

According to Lajevic (2013), teachers rely on traditional methods as opposed to collaborative and digital learning. In other words, teachers are resistant to try new innovative approaches to teaching such as arts integration. This demonstrates that arts enhance critical thinking. Lajevic (2013) also stresses that arts integration is implemented wrongly. The author emphasizes that arts do not get linked to students' learning and are treated inferior to other subjects. This is due to the compartmentalised structure of the school day which is not conducive to arts integration.

Another challenge is that arts integration is demanding in comparison to traditional methods of teaching and learning (Lajevic, 2013)

Furthermore, Lajevic (2013) posits that teachers understand arts integration differently. This is due to the dearth of knowledge of arts integration among teachers since they were not taught through the arts themselves nor trained on arts integration in their teacher training programmes. The lack of training and knowledge in arts integration results in arts being integrated poorly by teachers. The other challenge in arts integration is assessment of the art part of arts integration which teachers are not skilled to assess (Lajevic, 2013). The higher-order cognitive skills that arts enhance are left un-assessed (Beattie, 1997). This results in arts being marginalised even further (Lajevic, 2013). The common theme from the above postulations is the lack of training in arts integration.

Teachers' reluctance to integrate arts into the curriculum is another challenge (Sorensen, 2010). The author further explains that the reluctance is due to lack of time, resources, and skills in integration. The lack of skill and knowledge in arts integration results in teachers' interpreting arts wrongly, such as supplementing lessons with art forms (Mishook, 2006). In all effect, both the art form and the other subject should be treated equally. The foregoing aversions suggest lack of training for teachers in integrating arts. As a result, teachers become hesitant to utilise the arts integration approach in their teaching because of lack of understanding of the approach.

2.7 SYNTHESIS OF THE STUDIES.

Synthesis of the foregoing studies reveals several niches that remain unanswered. These include the following:

- Apparently, teacher training should be taken into consideration when integrating arts into the curriculum.
- Teachers' perceptions are based only on the impact of arts on motivation and students' engagement as addressed by some of the studies.
- Most of the studies concentrated on the impact of arts on learning, not on improving entrepreneurial skills.
- Another limitation identified is that studies conducted on arts integration did not focus on pedagogical approaches employed in this integration.
- Again, most of the studies were done at elementary schools, and at institutions of higher learning, hence the need for a study on arts integration at high schools in Lesotho.

Based on the aforementioned gaps, it could be inferred that the above niches call for more research in Africa, more especially in Lesotho, where arts integration has just been implemented at high schools with the aim to enhance entrepreneurial skills in high school learners (MoET, 2018). The current study therefore intends to discover teachers' perceptions of the role of arts in the curriculum, and how they are teaching arts.

CHAPTER THREE

METHODOLOGY

3.0 INTRODUCTION

The previous chapter reviewed literature on arts integration and entrepreneurship skills development. It examined key entrepreneurship skills as a conceptual framework for this study. Studies that highlight the role of arts in enhancing creativity, innovation, and problem-solving among learners were discussed. The review also identified gaps in existing literature, particularly the limited focus on how arts integration can be applied in African educational contexts to develop entrepreneurship skills. Building upon the aforementioned insights from the literature review, this chapter focuses on the methodological aspects of the study, namely, research paradigm, research design, participants and selection criteria, data generating techniques and data analysis. Trustworthiness of the findings of the study and ethical considerations are also elaborated on. Research methodology is defined as a systematic way of conducting research (Igwenagu, 2016). Similarly, Irny and Rose (2005) assert that methodology includes concepts such as paradigm, theoretical model, and qualitative and quantitative techniques. A detailed description of the adopted research paradigm follows.

3.1 RESEARCH PARADIGM

Rehman and Alharthi (2016) define a research paradigm as an individual's belief and understanding of the world, based on ontology, epistemology, methodology and methods. Most importantly, Rehman and Alharthi (2016) aver that there are three approaches to educational research: which are positivist, interpretivist and critical theory. Richards (2003) describes a positivist approach as an objective and scientific method of studying natural objects. The author further clarifies that positivists' approaches are not effective when applied to a social phenomenon. On the other hand, critical theory research is a critical review of a society's political, ethnic, gender and religious factors that interact to form or change a social system (Rehman & Alharthi, 2016). An interpretive approach is identified by Rehman and Alharthi (2016) as a subjective epistemology, which socially constructs knowledge. Having described the three paradigms, this study adopted an interpretivist paradigm because it aims to investigate social phenomena.

Interpretivist paradigm also aims to establish the interpretations of individuals on the social phenomena they interact with (Rehman &Alharthi, 2016). Further, the interpretive approach accepts multiple knowledges about the same issue (Grix, 2004). Additionally, Cohen (2007)

asserts that the interpretive approach understands the phenomena in their social setting through the participants and not the researcher. Given the foregoing postulations, the interpretive approach seemed suitable for this research as it intended to study teachers' understanding of the development of entrepreneurship skills and arts integration. The interpretive approach enabled the researcher to obtain perspectives about the enhancement of entrepreneurship skills through arts integration from teachers and pupils surrounded by the phenomena studied. Furthermore, the interpretive approach was appropriate for this research as the researcher is an arts and entrepreneurship teacher, which follows that the researcher need not be detached from the research process.

The interpretive paradigm employs numerous data collection methods using qualitative case studies and ethnographic studies. Creswell (2008) avers that the interpretive approach uses observations, interviews, questionnaires, documents and audio-visual materials to collect data. These methods of data collection enable the researcher to build a relationship of trust with the participants (Denzin & Lincoln, 2008). In addition, introspective methods may be used to attain a deeper understanding of the phenomenon (Dornyei, 2007). Moreover, interpretive paradigm utilises purposeful sampling to select information-rich individuals and sites (Creswell, 2008). Information rich individuals in the current study significantly benefitted the researcher by providing the needed data about entrepreneurship skills and arts integration. Data in the interpretive paradigm is organised using data reduction, data display and conclusion drawing and verification (Miles & Huberman, 1994).

3.2 RESEARCH DESIGN

According to Burns and Grove (2001), a research design is a clear structure in which the study is undertaken. This study adopted a qualitative approach. Qualitative data involves describing a setting in words (Parkinson & Drislane, 2011). Additionally, qualitative data comprises a collection and analysis of text, image, and sounds (Nkwi et al., 2001).

The phenomena in this study is teachers' perspectives, which were analysed qualitatively. Creswell (2015), asserts that qualitative research studies a phenomenon holistically in its natural setting. This qualitative research collected data using face-to-face interviews and document analysis. Most importantly, a qualitative study may employ a phenomenology, ethnography, grounded theory as well as case studies (Hancock, 2009). This particular study utilised a case study, which will be explained in the subsequent sub-section.

3.2.1 CASE STUDY

A case study is a research methodology used to examine in detail, a person, and a group of people or a unit (Gustafsson, 2017). The preceding definition of a case study makes it a suitable method for this study as it intended to intensively study the perspectives of teachers on the role of arts in enhancing entrepreneurial skills. Also, this study aimed to understand the views of teachers on the nature of entrepreneurship skills and their relation to arts integration. A holistic, intensive and detailed study of a phenomenon is made possible by a case study (Yin, 2003), hence its choice for this study. Most importantly, case studies are in line with this study as they allow for a qualitative approach.

According to Zainal (2007), a case study chooses a small geographical area or a small number of individuals as the subjects of study. The subjects under investigation in this study were Grade 8 teachers in three selected schools in Botha-Bothe. The selection of the three schools granted an in-depth examination of teachers' perspectives on the enhancement of entrepreneurship by arts integration in three different schools in their natural settings. Also, the small number of participants used enabled a thorough understanding of the phenomena under study, which in this case are teachers' perspectives.

3.3 PARTICIPANTS AND THEIR SELECTION CRITERIA

3.3.1 PARTICIPANTS

Participants in this study were six Business Education teachers teaching Arts and Entrepreneurship in Grade 8, in three selected Botha-Bothe schools.

3.3.2 SELECTION CRITERIA FOR PARTICIPANTS

Participants in this study were purposively selected. According to Whitehead (2016) purposive sampling selects information-rich participants. Information-rich participants are those who have the needed attributes, experience and knowledge of the phenomenon (Whitehead, 2016). Therefore, Business Education teachers currently teaching Arts and Entrepreneurship in Grade 8 were purposively selected because of their knowledge and experience of the phenomena. Two teachers were chosen from each of the three schools.

Face-to-face interviews which lasted for thirty minutes were held with the teachers during their free time. The interviews were conducted at the selected schools. To affirm whether the experiences of the teachers were in line with curriculum documents, a document analysis of the arts and entrepreneurship syllabus (MoET, 2018) and Curriculum and Assessment Policy (MoET, 2009) was undertaken.

3.3.3 SCHOOLS

Three Botha-Bothe schools were conveniently selected. Whitehead (2016) defines convenience sampling as selection of participants based on access location, time, and willingness to participate. Both-Bothe schools were selected because they were easily accessible to the researcher who currently resides and teaches at Botha-Bothe. Expenses were also minimised as the study was self-sponsored.

3.3.4 TEACHERS

Six Grade 8 Arts and Entrepreneurship teachers were selected to take part in open-ended interviews, and two curriculum documents were analysed. The teachers were purposively selected because they were believed to be experienced in the teaching of Arts and Entrepreneurship while the curriculum documents were utilised because they provide guidelines in the teaching of Arts and Entrepreneurship. This is in-line with Whitehead (2016) who posits that selected participants must have experience of the phenomenon. The selected teachers were presumed to possess the necessary data concerning the nature of entrepreneurial skills through arts integration, as well as perspectives on the role of arts in curriculum due to their involvement in the teaching of Arts and Entrepreneurship. The researcher therefore obtained their perceptions regarding the attainment of entrepreneurial skills through arts integration. Their perceptions were obtained through face-to-face interviews. Validations of whether and how and Business Education teachers perceive and teach Arts and Entrepreneurship aligned with the requirements of curriculum documents were done through the analysis of the Arts and Entrepreneurship syllabus and Curriculum and Assessment Policy.

3.4 DATA GENERATING TECHNIQUES

This study employed various data collection methods. Myers (2013) describes data collection techniques as ways of collecting data and further asserts that data collection techniques include interviews, participant observation, fieldwork, and document analysis. In the same vein, Bryman (2016) avers that interviewing, participant observation, and document analysis are some of the data collection techniques. Given the preceding assertions, this study employed interviews and document analysis. According to Kabir (2016), multiple data collection methods enable triangulation which increases the credibility of the findings and authenticity of the results.

3.4.1 DOCUMENT ANALYSIS

Morgan (2022) defines document analysis as a qualitative research method of reviewing, examining and interpreting both printed and electronic documents to gain understanding on a certain topic. In support, Patton (2015) explains that any document containing text or visual materials is worthy of qualitative analysis. Document analysis is mostly utilised to complement other methods or as a sole method (Morgan, 2022). In this study, the documents analysed are the Grade 8 arts and entrepreneurship syllabus (MoET, 2018) and the Curriculum and Assessment Policy (MoET, 2009). The method of analysis was not a single data analysis method but a complementary method to the interviews held with Arts and Entrepreneurship (A & E) teachers. The policy document was analysed to assess whether the perceptions of Business Education teachers teaching A & E and their teaching and understanding of A & E aligned with the requirements of the policy document. The two policy documents were systematically reviewed to identify themes related to the integration of arts in teaching entrepreneurial skills. Data extracted from the documents were coded and analysed thematically to complement findings from interviews, ensuring understanding of the phenomenon.

3.4.2 INTERVIEW METHOD

According to Acquah (2023) an interview is a method of collecting data which involves two people discussing a social phenomenon or issue in order to gain the perspective of the respondent. Further, the interviews can be structured, unstructured and semi-structured (Acquah, 2023). Babbie (2007) adds that in a structured interview, all research participants respond to the same pre-set questions. On the other hand, semi-structured interviews are flexible and enable the researcher to include or exclude certain questions (Tod, 2006). Tod (2006) further asserts that semi-structured interviews allow the researcher to seek clarifications and also explore any issues that come up from the interviewees' responses. In unstructured interviews, there are no set of questions for the interviewees rather the interviewer and the participants discuss topics (Moyle, 2002). A conclusion can therefore be drawn that an interview is an interaction between a researcher and a participant discussing a certain issue in order for the researcher to gain a thorough understanding of the phenomena and draw conclusions. In this research, the semi-structured interviews were conducted to attain perspectives of A & E teachers on arts integration in order to instil entrepreneurship skills. The interviews were held with Business Education teachers teaching Arts and Entrepreneurship individually and they lasted for thirty minutes. The collected data was recorded using the researcher's phone.

3.5 DATA ANALYSIS

Bryman (2016) defines data analysis as the application of statistical techniques to collected data. Data in this qualitative study was analysed descriptively, which includes generation of tables, charts, and summary of statistics from raw data (Samuels, 2020). Cohen et al. (2011) elucidate qualitative data analysis as the classification of participants' perceptions, patterns, themes, categories, and regularities, and later on reducing them into codes and categories.

The Arts and Entrepreneurship teachers' views were categorised into codes and themes (Male, 2016). The researcher employed open coding, which is the identification of categories which emerge as data is examined (Male, 2016). The other approach to coding, according to Male (2016), is selective coding, which examines a trend of the pattern of responses. Selective coding was utilised to categorise themes related to arts integration and entrepreneurial skills. The themes were drawn from the research questions.

Male (2016) describes the stages in the development of codes. Ideas that a researcher has before data collection are called prior codes, which are supplemented by emergent codes. Emergent codes are patterns that are observed from collected data, which are classified into matrix units of analysis. Additionally, emergent codes are then linked using axial coding to develop theoretical themes and concepts (Richards, 2006). Also, memos were used to label data, as Male (2016) suggests the use of memos to reduce categories of data and develop cognition maps. Male (2016) avows that selective coding is the last stage in data analysis. The author further asserts that in selective coding, data is reduced into categories and classifications, which show themes and the theory.

3.6 TRUSTWORTHINESS OF THE STUDY

Paramount to research is trustworthiness of a study. Polit & Beck (2021) define trustworthiness of a research as the extent to which a research is considered worthy. The authors further indicate that trustworthiness of a qualitative study is measured by credibility, transferability, dependability, conformability and validity.

3.6.1 DEPENDABILITY

Dependability as defined by Moon et al (2012) is the consistency and reliability of the research findings. In other words, dependability is the degree to which the reader of a study can follow, audit and critique the research project. Dependability is applied in this study, since the researcher has shown details of the methods of conducting the research. The detailed

methodology will enable other interested researchers to apply the same methods, to get the same results.

3.6.2 CREDIBILITY

Credibility is the extent of the truth-value of the study, achieved through prolonged engagement, persistent observation, triangulation and member check (Korstjens & Moser, 2018). For the purpose of this study, triangulation was applied by the use of several data collection methods.

3.6.3 CONFORMABILITY

Conformability is the neutrality of research findings (Polit & Beck, 2021). Conformability in this study was ensured by linking results to conclusions in a way that was easy to be followed. In essence, the findings of the study were crystallised by empirical evidence.

3.6.4 TRANSFERABILITY

Polit & Beck (2021), defines transferability as the degree to which the findings of the study can be applied in other aspects, such as theory, practice and future research. As suggested by Flyvbjerg (2006), this study developed new conceptualisations of the phenomenon. Also, the analysis has shown the relation of the research to the theory.

3.7 ETHICAL CONSIDERATIONS

Ethics in research are defined as moral principles that should be followed when conducting research, which are outlined as being harmless, maintaining confidentiality and not distorting data (Bisnis & Manajemen, 2015). The above definition implies that this study should be conducted within the parameters of ethical principles. This study therefore adhered to several ethical considerations.

The first principle that was applied in this study is the principle of autonomy. The principle refers to participants' right to make informed consent and voluntary decision to participate in research (Owonikoko, 2013). In this research autonomy was applied by informing participants with the purpose and objectives and the relevance of this study. They were also informed about the potential benefits and foreseeable risks in participating in this research. Most importantly, the researcher sought permission to collect data from the National University of Lesotho (NUL) and from the District Education Manager (DEM), Both-Bothe. Letters were also written to the principals of the selected schools.

The second ethical principle to be expounded is anonymity which is defined as a way of maintaining the secrecy of the background and names of participants (Resnik, 2020). Resnik (2020) further elaborates that if ever information or names have to be released, consent should be sought from the respondents. Anonymity of participants in this study was maintained by the use of pseudonyms such as x, y z.

The principle of non-maleficence was applied in this this research by undertaking interviews in ways that respected participants' privacy and comfort. Confidentiality was applied by protecting information from participants (Duenas et.al., 2024) is the other ethical principle that was applied in this research. In this research, the researcher ensured that the participants and their responses are only accessible to the inquirer and the supervisor, and that the information given will not affect them in any way.

The last ethical principle that was applied in this research is the principle of beneficence. This principle refers to the ethical obligation to maximize benefits and minimize harm to participants (Beauchamp & Childress, 2019). In this study, beneficence was ensured by enabling teachers' understanding of arts integration for better implementation of the integrated curriculum and attainment of entrepreneurship skills by their students. Also, the study is intended to inform curriculum design, teaching strategies, and educational policy, thereby benefitting current and future students and the broader educational community.

3.8 CONCLUSION

This chapter covered the methodology that was followed in this study. The chapter detailed, the research design of this study, the research paradigm, and selection of participants as well as data generating techniques and how data was analysed. The ethics considered in this research were also elaborated upon. Chapter Four follows with data presentation, analysis and interpretation.

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND INTERPRETATION

4.0 INTRODUCTION

The preceding chapter presented the methodological aspects of this study. This chapter sets out to present, analyse, and interpret data collected through interviews and document analysis. A document analysis of the Arts and Entrepreneurship syllabus and Curriculum and Assessment Policy was undertaken to find out whether Business Education teachers' understanding of how they claim to teach arts and entrepreneurship aligns with the two policy documents. Data was interpreted based on entrepreneurship skills such as critical thinking, imagination, creativity, innovation, collaboration and communication and problem-solving.

4.1 TEACHERS' PERCEPTION OF THE ROLE OF ARTS IN CURRICULUM ARTS.

This section presents the findings from Business Education teachers on how they view arts, types of arts and their role in the curriculum. Participants were interviewed to determine their understanding of arts and their responses are presented in the coming subsections.

4.1.1 BUSINESS EDUCATION TEACHERS' UNDERSTANDING OF ARTS.

In the interviews, teachers were asked to provide a definition of arts. The interview responses reveal that teachers X and Y have a common understanding that arts is a creation of something beautiful, being a product or music, drama, and drawings, which in essence brings out learners' creativity as they have to think and create something artistic. The creation of something enhances creativity; a skill which is essential in entrepreneurship. Teacher Z on the other hand, understands arts as an approach to teaching which is based on learners' creativity and imagination. From the interview responses, teachers defined arts as follows:

Teacher X:

> *I understand arts as something related to music, drama, drawings and any other thing that comes out of creativity*.

Similarly, teacher Y understood arts as:

> *The creation of a beautiful and meaningful product from ones imagination and skills*.

Also, teacher Z understood arts as follows:

> *I understand arts as an approach to teaching and learning that uses creativity and imagination.*

To find out if teachers' views of arts are in line with integrated curriculum policy documents, a document analysis of the Arts and Entrepreneurship syllabus (MoET, 2018) was conducted and it defined arts as the creation of something that can be seen, touched and heard, whereas some teachers understand arts as a teaching approach that utilises learners' imagination and creativity. Also, the definition of arts as a form of enhancing creativity is in-line with the requirements of Curriculum and Assessment Policy (2009), which stipulates that learners should apply knowledge and acquired skills and demonstrate values and attitudes which are required to address current and new situations, with core competencies such as problem-solving, creative skills and critical thinking.

The above requirements of both policy documents seem to have some commonality with the responses from teachers' interview responses as teachers understand arts as development of something out of someone's creativity and imagination. Paramount to the definition of arts is the emphasis on creativity and aesthetic development through the creation of arts. To further emphasise the point, it is suggested in MoET (2018) that due to the freedom to produce anything, a learner develops into a risk-taker, a creator, and an innovator, which ultimately leads to them being entrepreneurial. The above definitions from both the participants and the syllabus are consistent with Eaton (1983) who defines arts as the creation of an artefact (Section 1.2.1). The artefact below created by teacher X's student is an example of arts produced by learners.

Artefact 1: A Model house created by a student

To further elaborate on the definition of arts, participants expounded on the types of arts. Several responses came up as exemplified below.

Teacher X:

> *The syllabus that we were given does not show us types of arts, it only gives us guidelines on what we should do in class. As a Business Education teacher, my knowledge is only limited to visual arts, literary arts and performing arts. I only teach what the syllabus requires me to teach, without knowing how the arts are classified.*

Teacher Y:

> *For the types of arts, we have visual arts, which come in the form of drawing, painting and photography. There are also literary arts, which are related to written work such as novel, poetry and drama. Performing arts are also types of arts, which come in the form of music and dance.*

Teacher Z:

> *Types of arts that I know are fine arts, which are mostly based on creative practices and purposes, for instance, drawing and paintings.*

Given the above responses from the participants, it can be inferred that Business Education teachers understand arts as visual arts such as drawings, paintings and photography.

Following the above elaboration on the types of arts, and the definition of arts, the participants provided their views on the role of arts, which further consolidated their opinions on the definition of arts. The sub-section below provides these additional views.

4.1.2 ARTS HELP TO DISCOVER TALENTS AND BOOST LEARNERS' MOTIVATION

From the interview responses, it was revealed that teachers perceive the role of arts as bringing to the fore the talents of students as they get engaged in real projects. Most importantly, the projects that are done by students are varied which enable each student to showcase their talents and capabilities. Also, teachers' responses pointed out that the role of arts is to enhance students' engagement and motivation.

For instance, teacher Y specified:

> *I think the role of arts in curriculum is to develop students' talents, skills and abilities.*

In the same vein, teacher Z asserted:

> *The role of arts in curriculum is to help students to explore their capabilities and to express themselves and their feelings*.

Also, teacher X asserted:

> *I believe the role of arts is to enhance students' engagement and motivation.*

An analysis of the Arts and Entrepreneurship syllabus, indicated that the learning area is designed to help learners to discover their talents and capabilities in doing things that can be touched, seen and heard, which brings satisfaction to students. The above assertions from teacher X aligned with MoET (2018), as the syllabus indicates that there are various ways of learning in arts, which are also interesting and free-minded. It is also shown in MoET (2018) that in arts there is no wrong idea, which may ultimately eliminate fear in students and boost their motivation to learn even in other learning areas.

4.1.3 ARTS ENHANCE ENTREPRENEURSHIP SKILLS.

Besides assisting learners to discover their talents through hands-on activities and boosting their motivation by allowing them to learn without categorising their creations into wrong or right as in arts there is no wrong idea, it was also revealed that arts enhance entrepreneurship skills. Participants further showed in their interview responses that they perceive the other role of arts as to enhance entrepreneurship skills.

Arts develop entrepreneurship skills

From the interview questions, teachers were asked about the relation between arts and entrepreneurship. Their responses were as follows:

> Teacher X:
>
> *Arts have the capability to develop creativity and critical thinking, which are good qualities of an entrepreneur. In order for one to be an entrepreneur, one has to be creative and come up with good business ideas. Also, for*

the business to be sustainable, one has to be innovative and think critically. The relationship therefore is that arts, through the activities it provides, develops the skills which are needed in entrepreneurship.

In the same vein, teacher Y averred:

I think there is a similarity between arts and entrepreneurship because arts assist students' growth in entrepreneurship by creating new ideas. Also, arts instil problem solving skill which is essential in entrepreneurship. The team-work which arts provides is needed in entrepreneurship.

Teacher Z added:

Arts help students to explore their creativity, decision-making and critical thinking and problem-solving. These skills may also assist in other subjects such as Science and Technology which demand learners to be creative and innovative.

An analysis of the syllabus showed that integration of arts fosters understanding and application of creative and entrepreneurial concepts, principles, skills, attitudes and values in addressing everyday needs, which Business Education teachers also perceive as the role of arts.

The responses from the participants about the role of integrating arts in curriculum and the aims of arts in the syllabus seem to have some commonality. Both the teachers and the syllabus are aligned in that arts enhance entrepreneurship skills such as creativity, problem-solving and critical thinking.

Arts model entrepreneurs.

Teachers also indicated that the various activities that arts provide and the hands-on active learning in which it is taught, model entrepreneurship in learners. These responses came up:

Teacher Z:

> *Arts activities such as projects contain a lot of decision-making which is required in entrepreneurship. Learners have to decide on the arts to produce in their groups. In essence, both arts and entrepreneurship promote the same skills. Arts engages students in activities that make them experience entrepreneurship in reality. All in all, arts brings out the abilities of a learner, which can be used in entrepreneurship.*

Teacher Y added:

> *I realised while teaching the arts that most of the students got interested in entrepreneurship as arts provide them with hands-on activities such as recycling plastic*.

To investigate whether what teachers perceive is in-line with the Curriculum and Assessment Policy (2009) and the Arts and Entrepreneurship syllabus, I went through the Arts and Entrepreneurship syllabus. The investigation indicated that arts instil entrepreneurship skills as MoET (2018) states that creativity and entrepreneurship function together to stimulate the activity and innovation necessary to create a better community, a better nation and a better world. This is done through providing a free environment where learners discover their talents and capabilities by engaging in hands-on activities to produce things that can be touched, seen and heard (MoET, 2018). Additionally, MoET (2009) states that the curriculum should enhance competencies such as problem-solving, creativity, critical thinking and collaboration. All the foregoing statements are aligned with the above responses from teachers that arts enhance entrepreneurship skills and model entrepreneurs.

4.2. ENHANCING ENTREPRENEURSHIP SKILLS THROUGH STRATEGIES USED TO TEACH ARTS.

From their responses, Business Education teachers claimed that they employ varied strategies to integrate arts into the curriculum to enhance entrepreneurship skills. It was revealed from their responses that teachers use discussion method to enhance communication skill. They also

employ group work to develop collaboration skill. Additionally, they include knitting and recycling to enhance problem solving. All in all, teachers employ active, learner-centred methods to integrate arts into the curriculum. Below is the elaboration of themes which were revealed by participants' responses.

4.2.1 Enhancing communication skill through discussions and script-writing.

Business Education teachers revealed that project learning, which is done in groups when teaching arts, instils communication skill in learners.

For instance teacher X elaborated:

> *One of the main skills I noticed in my students is communication skill, which was developed through discussions and presentations on their drama project. Learners have to discuss the theme to use, characters and the script. They also have to share roles and responsibilities.*

In the same vein teacher Y averted:

> *Communication skill was enhanced in students through group work since the arts projects are done in groups, where students discuss and present their ideas.*

4.2.2 Enhancing collaboration skill through group-work

Participants indicated that students gain collaboration skills when they work with others in groups.

For instance teacher X asserted:

> *Since students work together in their arts projects, the collaboration skill gets instilled in them.*

Also, teacher Y averred:

> *Collaboration and teamwork was also enhanced through working in groups*.

4.2.3 Enhancing problem-solving through recycling and knitting.

It was revealed from teachers' responses that students solve problems such as pollution by recycling the waste. Students also solve conflicts that arise in their project work themselves. This is believed to develop problem-solving skills. It was also revealed from participants' responses that arts and entrepreneurship students who have never knitted before also learn knitting, which instils problem-solving skill in them when they learn knitting by themselves since Business Education teachers are not skilled in knitting and sewing. The participants' responses were as follows:

Teacher Z:

> *My students acquired persistence and problem-solving skill when learning how to sew. They had to learn on their own through discovery learning as I am not experienced in sewing*.

Teacher Y also claimed:

> *The arts are done using project-based learning individually or in groups, where conflicts sometimes arise, from which they learn how to solve problems on their own or with my assistance. Also, the project themes are meant to address societal issues which students face in their communities*.

The image below shows products made by teacher X's students to solve the problem of plastic waste which causes pollution. The plastic mat was made from waste plastic sewn together by students. The mat may be used in a household to decorate or as a plate mat. The process of sewing the mat provided students with an opportunity to practise problem-solving as they had

to think about ways to reduce the problem of pollution, which they addressed by coming up with the plastic mat concept.

Artefact 2: Plastic mat created by students.

The image below also shows products sewn by teacher Y's students while carrying out a sewing project.

Artefact 3: Items sewn by students.

4.2.4 Enhancing critical thinking through active learning.

Business Education teachers elucidated that real-life problem-based learning in which arts are taught, instils critical thinking skill. This is achieved through engaging Arts and Entrepreneurship students in thinking critically when partaking in arts projects. The following statements from teacher X and teacher Z support the above claim:

Teacher X:

> *When engaging in arts projects, students have to create products of value in order to solve societal problems. Students have to think about solutions and make decisions on their own. Students therefore gain critical thinking skill.*

Teacher Z:

> *When doing arts projects, students had to create products, which requires them to think about designs of their products, explore various strategies, interact with others and hold discussions, which fosters critical thinking*.

Below is an artefact made by teacher X's student engaged in a knitting project, which required them to think critically about valuable products to create for themselves. The student made a woolen wallet to carry their pocket money.

Scanned with CamScanner

Artefact 4: A Woolen Wallet made by a student.

4.2.5 Enhancing creativity through solving real-world problems.

Responses from teachers suggested that arts enhance creativity in learners through engaging, exploring, explaining, elaborating and evaluating when participating in tasks in the projects.

For example teacher Z elaborated:

> *Projects such as drama and recycling are done to address societal problems such as pollution, early marriage and drug abuse through creation of products. This creation of products can be complex and encourage students to assess different risks and create new ideas for their solutions.*

Teacher Y stated:

> *When undertaking arts projects, pupils have to make decisions on what to produce in order to turn their ideas into action. In this way, creativity is enhanced.*

Following the above themes derived from responses from participants, the Arts and Entrepreneurship syllabus was analysed to investigate the skills that the arts are meant to instil in students. The syllabus indicates that different arts projects aim to enhance entrepreneurship skills in learners. Additionally, the Arts and Entrepreneurship learning area aims at instilling creative and entrepreneurial talents and abilities such as creativity, innovation, thinking skills, risk-taking and problem-solving. Most crucially, the learning area intends to develop creative abilities in all learners (MoET, 2018). The integration of arts in the curriculum aids in generation of ideas, concepts and solutions to problems such as unemployment, crime and corruption. The learning area's syllabus intends to develop entrepreneurship, creative and thinking skills by using practical and learner-centred methods, which is in-line with how Business Education teachers claim to use it in the above paragraphs. In the same vein, the Curriculum and Assessment Policy, (MoET, 2009) suggests that as learners go through the education system, they should acquire skills such as communication, problem-solving, creative skills, critical thinking and collaboration. MoET (2009) also recommends that pedagogy should shift from teaching to facilitating and utilisation of methods that are participatory, activity-centred and interactive in order to develop skills in learners. The aforementioned

recommendations seem to align with active learning that Arts and Entrepreneurship teachers and students engage in class.

4.3 UTILISING LEARNER-CENTRED METHODS TO ENHANCE ENTREPRENEURSHIP SKILLS

As elaborated in the above sections that arts education enhances entrepreneurship skills, the researcher found it crucial to explore the teaching methods that are used to teach those arts projects. Participants stated that they use learner-centred methods to teach in arts education in order to facilitate arts projects. The teachers were further asked to clarify which teaching method or strategy they used for a specific art. The following themes were therefore revealed from their responses.

4.3.1 USING ROLE-PLAY TO TEACH MIMING

Participants indicated that they use the role play method to teach miming.

For instance teacher X specified:

> *For miming short scenarios, I use role-play method. This is because it is a student-centred method which gives my students the freedom to do arts projects on their own. The syllabus also necessitates that arts be taught using learner-centred methods.*

Teacher Y added:

> *When teaching miming, I use role-play. I assign a task to each selected student to carry out. I then give them short scenarios to mime individually*.

Teacher Z also stated:

> *I use role play to teach miming, whereby I choose students to mime short scenarios*.

4.3.2 USING SMALL-GROUP WORK TO TEACH DRAMA

Participants indicated that they use small groups to teach drama since carrying out a play involves various activities that need many students to carry out.

For instance teacher X specified:

> *To teach drama, I use small groups as the project is big for students to do individually. They would brainstorm and discuss ideas in those groups and then together as groups they would perform at their best. My role was only to facilitate and motivate.*

Also, teacher Y asserted:

> *Since a play entails various responsibilities, I use small-group work to teach it.*

A study of the Arts and Entrepreneurship syllabus showed that a play does indeed entail a lot of activities which have to be shared amongst students.

4.3.3 USING DISCOVERY METHOD TO TEACH RECYCLING AND KNITTING

Participants indicated that they use discovery method to teach recycling. Teachers said that they chose the method because learners had to determine what to recycle and the products to produce, either when recycling or knitting.

For example, teacher X elaborated:

> *For recycling, students would find out which products are created out of waste materials. They would then mention those products, out of which I would give them the freedom to choose which ones they would try to produce using recycled materials*.

Also, teacher Z asserted:

> *I teach in a rural area where students do not have cellphones. Therefore to use discovery method we had to improvise by using my phone to watch recycling videos on You Tube to watch how others recycle.*

4.3.4. USING PROJECT-BASED LEARNING TO TEACH DRAMA

It emerged from teachers' interview responses that they use project-based learning to teach arts.

For instance teacher X indicated:

> *I use project-based learning to teach drama. In the project, each student is assigned a task to carry out. They plan, organise, negotiate, and decide on the different responsibilities in the drama project.*

Teacher Z added:

> *I use project-based learning whereby students get engaged in hands-on activities such as theme identification, characters and script writing to solve real-world problems such as drug abuse and school drop-out. The method is chosen because it allows learners to develop multiple and alternative perspectives on a problem*.

Teacher Y articulated as follows:

> *The project-based method allows me to incorporate numerous teaching strategies in planning. The project-based method also enables students to plan, research and make choices. I therefore use the project to teach arts projects such as drama and music*.

The arts and entrepreneurship syllabus was also analysed to find out which methods could be used to integrate arts into the curriculum in order to enhance entrepreneurship skills. The syllabus recommends that arts be integrated using learner-centred methods in order to help nurture and unleash the creative abilities which all learners possess (MoET, 2018). The syllabus suggests that teachers should use practical and learner-centred methods such as dramatisation, role-play, drawing, painting, design and other mini-projects. Most importantly, it is stipulated that the way of learning in arts be interesting and free-minded (MoET, 2018). The methods enable learners to discover their talents and capabilities such as being a risk-taker, a creator and an innovator (MoET, 2018).

Additionally, the syllabus is organised into projects, which are proven to be holistic and engage a person in real-life situations (MOET, 2018). Further, certain teaching methods are suggested to teach specific arts. For instance, when producing a play, it is suggested that learners discuss,

act out roles and work as a team (MOET, 2018). The play taught in a project would enhance entrepreneurship skills such as creativity, critical thinking and effective communication. Also, when learning miming, it is stipulated that learners be taught using role-play to enhance creativity, critical thinking and communication. The researcher further read through the Curriculum and Assessment Policy which suggested that teaching should move from didactic methods to participatory, activity-centred and interactive methodologies, (MoET, 2009). The suggestion is in-line with the above learner-centred methods which participants claim to use when teaching arts and entrepreneurship.

4.4 CHALLENGES IN IMPLEMENTING ARTS AND ENTREPRENEURSHIP CURRICULUM

Although the findings in the preceding sections specify that participants acknowledge the role that arts play in promoting the development of entrepreneurship skills, as well as the teaching methods used to teach arts, participants also identified some challenges they encountered in implementing the syllabus. The challenges indicate some of the factors that the participants alleged hinder the realisation of the aims of the Arts and Entrepreneurship learning area. The section that follows presents findings on this aspect of the challenges. The challenges include lack of resources, and lack of knowledge on arts by participants.

4.4.1 LACK OF RESOURCES TO TEACH ARTS

Participants indicated that there is lack of resources for them to teach arts in order to enhance entrepreneurship skills.

For instance, teacher Z articulated:

> *There are no resources to be used by teachers and learners.*

Teacher Y concurred:

> *Lack of resources presents a challenge, for example when doing recycling which compels students to recycle the same materials.*

Also, teacher X stated:

> *Teaching arts needs resources such as television and speakers to watch how others act in a play. At our rural school, there are no such resources such as a television, Wi-Fi and electricity.*

An analysis of the Arts and Entrepreneurship syllabus however revealed that teachers should improvise. A list of material that may be used is also suggested for each learning outcome. This could mean that teachers probably do not improvise enough in situations where resources constrain them.

4.4.2 LACK OF ARTS KNOWLEDGE BY PARTICIPANTS

Lack of arts training for Business Education teachers was revealed as a challenge in the appropriate integration of arts in curriculum. The participants raised several issues related to lack of training which in a way impacts their ability to incorporate arts in their teaching.

For example, teacher Z stated:

> *It is difficult to teach arts as Business Education teachers were trained to teach Business Education and Accounting*.

Also teacher Y asserted:

> *As Business Education teachers, we are unable to measure learning outcomes and assess the outcomes that are achieved by learners*.

While teacher X added:

> *The main challenge I identified in my teaching is that as teachers we do not know arts and how to teach them. We also have no clue on how the arts are assessed*.

Given the above claims by participants, it can be inferred that there are some challenges that hinder the successful teaching of arts and entrepreneurship. For instance, if teachers lack

resources to carry out some projects, then it means such projects may not be undertaken. Also, the fact that Business Education teachers lack knowledge of the arts may hinder the effective teaching and assessment of the arts.

4.5 CONCLUSION

The chapter presented, analysed and interpreted data which was classified into themes. The findings from the data were reported in themes under a research question. Data was analysed by entrepreneurship skills, that include creativity, critical thinking, imagination, innovation, collaboration, communication and problem-solving. A definition of arts was first presented, and it was concluded that participants understand arts as a form of creativity. To further emphasise on the definition of arts, the types of arts were expounded. It seemed as though participants lacked knowledge of the types of arts.

The role of arts in the curriculum was also elaborated upon, and was therefore concluded to be to discover talents, instil motivation and enhance entrepreneurship skills. Following that, the entrepreneurship skills that are enhanced by arts were presented, and identified to be collaboration, creativity, problem-solving, communication and critical thinking. It was also revealed that arts be taught using learner-centred methods as arts encourage active learning. Notwithstanding the crucial role where arts were found to develop entrepreneurship skills, lack of resources and lack of arts knowledge were found to hinder the effective teaching of the arts. The next chapter presents the conclusions, recommendations and suggestions for further research. Limitations and personal reflections are also featured in Chapter 5.

CHAPTER 5

SUMMARY OF FINDINGS, CONCLUSION AND RECOMMENDATIONS

5.1 INTRODUCTION

This study aimed at investigating the effectiveness of art integration in enhancing entrepreneurship skills. The data that was analysed and interpreted in the preceding chapter was generated through interviews with Business Education teachers teaching arts in three Botha-Bothe schools. The data was generated through face-to-face interviews with the teachers. Additionally, a document analysis of two policy documents, the syllabus and Curriculum and Assessment Policy was undertaken to find out if teachers' perceptions and how they teach arts to enhance entrepreneurship skills align with the recommendations of integrated curriculum policy documents and students' artefacts.

5.2 TEACHERS' UNDERSTANDING OF ARTS.

The investigation revealed that teachers understand arts as the creations of music, drama, drawings, and meaningful products out of someone's creativity. The foregoing understanding of arts by teachers aligns with Eaton's (1983)'s definition of arts as artefacts made in a way that their history in their production attracts the viewers' attention to worthwhile properties. In the same vein, Rand (2000) defines arts as works of painting, sculpture, literature, music and dance. The revelation from teachers' interviews, coupled with the literature, depicts that arts are defined as artefacts which are attractive to the viewer and may be presented in the form of paintings, sculptures, literature, music and drama. The next sub-section summarises the findings on the research question which enquired on the role of arts in the curriculum. It was important to explore the teachers' understanding of arts as a basis for further probing of how they perceive the role of arts in developing entrepreneurship skills.

5.2.1 THE ROLE OF ARTS IN CURRICULUM.

The findings from this study indicate that the role of arts in the curriculum is to help discover talents and boost students' motivation due to the varied ways of learning in arts. Also, according to this study, learning in arts was found to be free-minded with no wrong ideas, which eliminates fear in students and boosts their motivation. A similar finding from the literature is shared by O'Connor (2023) who reports that the role of arts is to enable students to discover talents and boost their motivation.

As the analysis and interpretation of the findings indicated, the other role of arts is to enhance entrepreneurship skills such as creativity, critical thinking communication, collaboration,

innovation, and problem-solving. The finding aligns with Maneen (2016) that arts integration practices enhance critical thinking, creativity and collaboration. Similarly, Pollard and Wilson (2013) discovered that arts enhance creativity. In the same vein, Bresler's (2011) study pointed to the significance of arts in developing entrepreneurship skills through arts projects. It was also revealed in this study that arts model entrepreneurs through the hands-on active learning it provides. The finding aligns with those by Burnaford et al (2021) who posits that artistic activities mirror entrepreneurial activities, which in essence assist students to take calculated risks. The above findings from this study, coupled earlier studies, imply that the role of arts is to enhance entrepreneurship skills. Also, arts have proven to instil and model entrepreneurs.

5.2.2 ENTREPRENEURSHIP SKILLS ENHANCED BY ARTS.

The study revealed that one of the entrepreneurship skills enhanced by arts is collaboration skill, enhanced through group work, since arts projects are done in groups, which therefore encourage students to collaborate. A similar revelation was observed in Maneen (2016) that arts instil collaboration skill. The interviewed teachers also revealed that identifying and solving their societal problems through knitting and recycling develops problem-solving in learners. Additionally, critical thinking was identified as an entrepreneurship skill enhanced by arts. A study by Jardim (2021) aligns with the foregoing findings in this study as it also shared that arts enhance problem-solving and critical thinking.

5.2.3 STRATEGIES EMPLOYED IN ARTS EDUCATION.

The analysed data reflected that teachers use a variety of methods to integrate arts into the curriculum. The methods include role-play, discovery and project-based learning. A similar observation was made by Stanley (2009) who suggests that arts students be given hands-on work and be involved in class discussions.

Also, this study found out that teachers use small-group work to teach drama, due to the advantage a play entailing different responsibilities for students to carry out as a group. This creates an opportunity for many students to be involved. Discovery method also emerged as a method utilised by teachers to integrate arts into the curriculum. The analysis of the findings also showed that teachers chose the method because learners are challenged to find out how to carry out the projects themselves. The other method that was revealed under strategies used to teach arts is the project-based learning. As indicated by the policy document, the project-based method is believed to instil creativity, critical thinking and effective communication (MoET, 2018), which explains why teachers employ the method while teaching arts. Additionally, the

findings in this study pointed to the fact that role-play was employed by teachers with the purpose of enhancing creativity, critical thinking and communication. All in all, the above-mentioned methods suggest that arts enhance entrepreneurship skills when taught using learner-centred methods that engage students in hands-on strategies.

5.2.4 CHALLENGES FACED BY ARTS AND ENTREPRENEURSHIP TEACHERS.

The preceding sections elaborated on the role of arts in promoting entrepreneurship skills. However, the analysis of the data disclosed that teachers encountered some challenges in implementing the arts and entrepreneurship syllabus. These challenges are some of the factors that the participants assumed hamper the achievement of the aims of the arts and entrepreneurship learning area, such as instilling entrepreneurship skills. These challenges entail lack of resources and lack of knowledge on arts by participants. The challenges are in-accordance with those revealed by Zhu (2021) and Dowell and Hipp (2019), who mention lack of arts knowledge by participants and lack of resources as challenges that hinder the teaching of arts.

5.3 SUGGESTIONS FOR FURTHER RESEARCH.

The study mainly focused on the views of Business Education teachers on the role of arts in enhancing entrepreneurship skills. There is need therefore, to also enquire on the perceptions of new teachers who joined the teaching profession after the introduction of the integrated curriculum. Another study could focus on the views of curriculum planners with regard to teachers' role in the implementation of curriculum innovations, particularly concerning their ability and capacity.

5.4 LIMITATIONS OF THE STUDY.

The objectives of the study were attained, however the study had some limitations. The findings of this research cannot be generalised as the study was conducted in only three schools in Both-Bothe district due to financial constraints as the research was self-sponsored. The researcher therefore had to choose three schools within reach. Another limitation was the choice of some schools to abandon arts and entrepreneurship for accounting because arts and entrepreneurship is not assessed externally. This limited the number of schools the researcher could include in the study.

5.5 RECOMMENDATIONS.

Based on the discoveries and conclusions of this study, it is recommended that:

- Schools buy some of the arts resources which students can share in groups.
- Training workshops for be held frequently.
- All subjects under the Arts and Entrepreneurship learning area be introduced in schools so that proper integration can happen.
- Arts and Entrepreneurship be introduced to other levels and students' attainment of entrepreneurship skills in arts projects be assessed.
- Schools should have Wi-Fi to assist in carrying out arts projects.

5.6 SUMMARY OF THE CHAPTER.

The chapter presented conclusions on the main finding of this study. The study set out to investigate teachers' perceptions of arts in enhancing development of entrepreneurship skills. Data was collected using structured interviews and document analysis. It emerged that teachers' understanding of arts is limited to its definition only, with no knowledge of the types of arts. The role of arts in enhancing entrepreneurship skills was also presented, as well as the strategies employed in arts education. Lastly, the conclusion included challenges encountered by teachers in integrating arts.

In conclusion, Arts and Entrepreneurship should not be seen as a mere addition to the school curriculum but as a means of offering future livelihood options to learners. Involving learners in arts projects could be the spark needed to explore much bigger opportunities through Arts and Entrepreneurship.

REFERENCES

Abaci, O. (2006). Art and Art education in Primary Education, Istanbul: Morpa Kultur. Yayinlari.

Abaci, O. (2013). Concept education by art education and an investigation on the opinions of teacher candidates about different concept. Marmara University, Istanbul Turkey.

Abawi, K. (2013). Data Collection Instruments (Questionnaire & Interview). Geneva workshop. Academy of Business, Engineering and Science, Halmstad University, Halmstad, Sweden.

Acquah, E. K. (2023). Effectiveness of Interviews as a Tool for Data Collection. *European Academic Research*, Vol X. Issue 12.

Alharti, K., & Rehman, A. A. (2016). An introduction to research paradigms. *International Journal of Educational Investigations*, Vol.3, No.8: 51-59.

Anderson, L. W. (2010). The taxonomy of learning and assessing: A revision of Bloom's taxonomy of education objectives. Longman.

Ardichvili, A., Cardozo, R.N., & Ray, S. (2003). A theory of entrepreneurial opportunity identification and development. *Journal of Business Venturing*, 18(1), 105-123. http://dx.doi.org/10.1016/S0883-9026(01)00068-4

Ayala, J. C., & Manzano, G. (2014). The resilience of the entrepreneur: Influence on the success of the business. Alongitudinal analysis. *Journal of Economic Psychology*, 42, 126-135.

Babbie, B. L. (2007). The Practice of Social Research. Wadsworth Belmont CA.

Badger, H. K. (2019). "Teacher Perceptions of Arts Integration in Lower Elementary School Classrooms"Honors Theses. 1070.https://egrove.olemiss.edu/hon_thesis/1070

Bayode, O. O. (2023). Arts and culture: The Role of Education in the 21st Century. *International Journal of Development Strategies in Humanities Management and Social Science*, Vol 3, No2.

Beauchamp, T. L., & Childress, J. F. (2019). Principles of biomedical ethics (8th ed.). Oxford University Press.

Bosma, N., Gelderen, M., & Kautonen, T. (2021). Entrepreneurship: Theory and practice. Springer.

Bowen, G. A. (2009). Document analysis as a Qualitative Research Method. *Qualitative Research Journal*, Vol 9. Number 2.

Bresler, L. (2011). Integrating the arts: Entrepreneurship in a School Setting. *Hellenic Journal of Music, Education and Culture*, Vol 2 (1).

Bryman, A. (2016). Social Research Methods (5TH ed.). London: Oxford University Press.

Bucher, A. (2010). Why art? Remarks on the Cultural and Social Functions of Art. **FOA-FLUX. NET**

Bullough, A., & Renko, M. (2023). Entrepreneurial resilience during challenging times: Insights from women entrepreneurs. *Entrepreneurship Theory and Practice*, 47(2), 323-348.

Burnaford, G., Brown, S., Doherty,J. & McLaughlin, H. J. (2021). Arts integration frameworks, research, and practice: A literature review. Arts Education Partnership.

Burns, N., & Grove, S. (2009). *The Practice of Nursing Research: Appraisal, Synthesis, and generation of evidence.* 6th edition, Saunders Elsevier, St. Louis.

Cattrell, J. S. (2009). Doing well and doing good by doing art. Graduate School of Education & Information Systems. University of California.

Ching, V. C. (2017). Finding a place for the Arts in Education. Exploring Arts Integrated Practices in Cross-curricular Instruction in Elementary Years. University of Toronto.

Cockell, C. S. (2015). The purpose of art and artists beyond earth. School of Physics and Astronomy University of Edinburg. UK.

Cohen. L, Manion. L, & Morrison. K (2007). Research methods in Education (6th ed.).

Cope, J. (2022). Entrepreneurial learning from failure: Toward an Integrative model. *Journal of Business Venturing*, 37(4), 106153.

Corbin, J. & Strauss, A. (2008). Basics of qualitative research: Techniques and procedures for developinggrounded theory (3rd ed.). Thousand Oaks, CA: Sage.

Crebert, G., Partrick C, J., Cragnolini V., Smith C, Worsfold K. & Webb F. (2011). Critical Evaluation Skills Toolkit (2nd ed). Australia, Institute of Higher Learning.

Creswell, J. W. (2015). Educational research: planning, conducting, and evaluating qualitative approaches to research, 5th edition. Upper Saddle River: NJ: Merrill/Pearson Education Limited.

Daft, R, L. & Marcic, D. (2014). Building Management Skills. An action first approach. Mason OH: South Western.

Denzin, N, K. & Lincoln, Y, S. (2008). Collecting and Interpreting Qualitative Materials. Sage, Los Angeles.

Dornyei, Z. (2007). *Research Methods in Applied Linguistics*. Oxford: Oxford University Press.

Drost, E. A. (2011).Validity and Reliability in Social Science Research. Education Research and Perspectives. Volume 38, number 105-123.

Duenas, D. M., Weiss, E. M., Wilfond, B. S., & Kraft, S. A. (2024). Ethical considerations for respectful research participant payment processes. *Journal of Clinical and Transitional Science*, 8(1), e204.

Dupre, F. G. (2025). Engaging minds: Assessing the impact of arts-integration on student engagement and academic performance (Doctoral dissertation, Clemson University.

Eisner, E. W. (1991). The enlightened eye: Qualitative inquiry and the enhancement of educational practice. Toronto: Collier Macmillan Canada.

Endacott, J.L., Warren, J., Hackett-Hill, K., & Lalonde, A. (2023). Arts integrated historical empathy: Pre-service teachers' engagement with pluralistic lived experiences and efforts toward instructional application. *Theory & Research in Social Education*, 52(3), 325-348.

European Commission. (2020). European skills agenda for sustainable competitiveness, social fairness and resilience. Publications Office of the European Union.

Ewule, E. E. (2001). Fine Art and Applied art. *The Nigerian Academic Forum*. Vol 1. No3.

Farrukh, M., Lee, J. W. C., & Wang, Y. (2023). The role of creativity and entrepreneurial opportunity recognition and firm performance: A multilevel meta-analysis. *Journal of Small Business Management*, 62(3), 501-522.

Fiscke, E, B. (2006). The Impact of Arts on Learning. Washington DC.

Fisher, R., Maritz, A., & Lobo, A. (2021). Resilience in entrepreneurship: A systematic literature review and future research agenda. *International Journal of Entrepreneurial Behavior and Research*, 27(2), 331-357.

Fletcher, D. E. (2006.) Entrepreneurial processes and the social construction of opportunity, Entrepreneurship & Regional Development. *Taylor & Francis Journals*. 18 (5), 421-440.

Flyvbjerg, B. (2006). Five misunderstandings about case-studyresearch. *Qualitative Inquiry* 12:219-245. http://dx.doi.org/10.1177/1077800405284363

Glenn, B. (2011). The Impact of Arts Education in the Developing World: A case study of a NGO in Kenya. Institute of Education. University of London.

Godasu, S. (2015). Teamwork Management Skill for a Success. *Research Journal of Economics and Business Studies.* Vol 14, No 4.

Grix, J. (2004). *The Foundations of Research*. New York, NY: Palgrave Macmillan.

Gundumogula, M. (2020). Importance of Focus Groups in Qualitative Research. *International Journal of Humanities and Social Science (IJHSS)*, Center for Promoting Ideas (CPI), USA, 8 (11).

Hancock ,B. (2009). An Introduction to Qualitative Research. Trent Focus Group, Nottingham.

Heather, E. (1998). Hinduism and Religious Arts. *The Journal of Asian studies*. Vol 61(2).

Hernon, P. & Schwartz, C. (2007). What is a problem statement? *Library & Information Science Research.* Vol 29, Number 307-309.

Hill, R. & Stewart, J. (2000). Human Resource Development in Small Organizations. *Journal of European Industrial training*, MCB UP LTD.

Hipp, J. & Dowell, M. M. (2019). Challenges and Supports to Elementary Teacher Education: Case study of Preservice Teachers' Perspectives on Arts Integration. *Journal for Learning through the Arts*, 15 (1).

Hisrich, R. D., Peters, M. P., & Shepherd, D. A. (2021). Entrepreneurship (11th ed.). McGraw-Hill Education.

Igwenagu, C. M. (2016). Fundamentals of Research Methods and Data Collection. Enugu state University of Science and Technology.

Irny, S. I., & Rose, A. A. (2005). Designing a Strategic Information Systems Planning Methodology for Malaysian Institutes of Higher Learning. *Issues in Information System*, Volume VI, Number 1.

Jardim, J. (2021). Entrepreneurship Skills to be Successful in the Global and Digital World: Proposal for a Frame of Reference for Entrepreneurial Education. *Educational Sciences*,Vol 1, Article 356.

Johnston, J., Croix, A., & Mattick, K. (2018). How to Write a Research Question. *The Clinical Teacher*. Vol 15, (2).

Kabir, S. M. S. (2016). Methods of data collection. In Basic Guidelines for Research An Introductory Approach for All Disciplines (Chap. 9, pp. 201-275). Bangladesh: Book Zone Publication.

Lauss, J., & Helm, C. (2024). The Role of the arts in the classroom: Does integration of the arts promote social relationships in the classroom? *Education Sciences*, 15(1), 14.

Lauss, J., Helm, C. (2025). The role of the arts in the classroom: Does integration of the arts promote social relationships in the classroom*? Education Sciences*, 15(1), 14.

Lighthouse Academies. (2013). *What is arts integration?* Retrieved from http://www.lighthouse-academies.org/model/arts

Mahgoub, Y. M. (2015). The importance of the Development of Art Education Curriculum in the Sudanese Educational Institutions. *International Journal of Humanities and Social Sciences*. Vol 5. Number 8.

Male, T. (2016). 'Analysing Qualitative Data'. In I. Palaiologou, D. Needham and T. Male (Eds). *Doing Research in Education: Theory and Practice*. London: SAGE, 177-191.].

Maneen. (2016). A Case Study of Arts Integrated Practices in developing the 21st Century Skills of Critical Thinking, Creativity, Communication and Collaboration. Education Dissertations and Projects. Webb-Gardener University.

Marco. T. (2016). Crucial skills for the entrepreneurial success of fine artists, Working Paper, No. 01/16, InstitutfürMittelstandsforschung (IfM) Bonn, Bonn.

Miles. D. A. (2016). The one-page Dissertation Proposal Matrix: A Guide for Developing the Dissertation Proposal.

MoET. (2009). Curriculum and Assessment Policy: Education for individual and social Development, Maseru: MoET.

MoET. (2018). Arts and Entrepreneurship Syllabus. National Curriculum Development Centre. Maseru.

Moon, K. & Blackman. D. (2014). A guide to Understanding Social Science Research for Natural Scientists. *Conservation Biology*28:1167-1177. http://dx.doi.org/10.1111/cobi.12326

Moser, A. & Korstjens, I. (2018). Series: Practical guidance to Qualitative Research. Part 3: Sampling, Data Collection and Analysis. *European Journal of General Practice*. 24, (9-18).

Moyle, W. (2002). Unstructured Interviews. Challenges When Participants have a Major Depression illness. *Journal of Advance Nursing*, 39(3). 266-73.

Mugenda, O. M & Mugenda, A. G. (2003). Research Methods, Qualitative and Qualitative Approaches. ACT, Nairobi.

Myers, M. (2013). *Qualitative research in business & management*. London, UK: Sage.

Nambisan, S., Siegel, D. S., & Kenney, M. (2020). On open innovation, platforms, and entrepreneurship. *Strategic Entrepreneurship Journal*, 14(3), 285-298.

Ndofirepi, T. M. (2020). Relationship between entrepreneurship education goal intentions: Psychological traits as mediators. *Journal of Innovation and Entrepreneurship*, 9(2), 1-20.

Nikolaou, E. (2023). Encouraging Creativity through Music improvisation activities:Pre-service primary general teacher-students' reflections and beliefs. *International Journal of Music Education,* Vol 42, no 3.

Nikolaou,E. (2023). Issuies Concerning The Integration of Arts in Education. In : Spyridon-Georgios Soulis, Maria Liakopoulou, Alexandra Galani (Eds). Challenges and Concerns in 21st Century Education (pp.398-407). Cambridge Scholars Publishing.

Nketekete, M. E., & Motebang M, B. (2008). Entrepreneurship Education in Lesotho Secondary schools: Pedagogic Challenges. Education, Knowledge and Economy, 2(2):121-135.

O'Connor, P. (2023). An Arts-Based Approach to Student Resilience. Techer Magazine.

O'Connor, P. (2023). Arts integration in education: Empowering creativity and innovation in learning. *International Journal of Education & the Arts,* 24(6), 1-8.

Oktavian, L., Aulia, Y. U., Murdiono, M., & Suharno, S. (2024). Strengthening the Critical thinking Skill through the Six Hat thinking Model in Pancasila Education. *Journal of Education & Learning.* Vol 18, No4.

Organisation for Economic Co-operation and Development (OECD). (2023). Oslo Manual 2018: Guidelines for Collecting, Reporting and Using data on Innovation (4th ed.). OECD Publishing.

Organisation of Economic Co-operation and Development (OECD). (2019). OECD skills strategy 2019: Skills to shape a better future. OECD Publishing.

Owonikoko, T.K. (2013). Upholding the principles of autonomy, beneficence, and justice in clinical research. Journal of Clinical Oncology, 31 (6), 681-683.

Palmer, C., Fasbender, U., & Kraus, S. (2021). Risk-taking and Entrepreneurship: A meta-analysis of the relationship between risk propensity and entrepreneurial intentions. *Journal of Business Venturing*, 36(5), 106120.

Parkinson, G., & Drislane, R. (2011). Qualitative research. In Online dictionaryof the social sciences. Retrieved from http/bitbucket. Icaap.org/dict.pl.

Petroni, A., & Braglia, M. (2000). Vendor selection, using Principal Component Analysis. *Journal of Supply Chain Management*, Volume 36, number (63-69).

Polit, D. F., & Beck, C. T. (2021). Nursing research: Generating and assessing evidence for nursing practice (11th ed). Wolters Kluwer.

Pollard, V., & Wilson, E. (2013). The Entrepreneurial Mindset in Creative and Performing Arts Higher Education in Australia. Deakin University. Melbourne, Australia Press.

Pool, J. (2011). Art Integration in Teacher Preparation: Teaching the Teachers. *Journal of Learning through the Arts*. 7(1).

Ramadhani, S. (2023). Solo Song Extracurricular Management at SMA Negeri District. Avant-Garde: *Journal IImiah Pendidikan Seni Pertunjukan*, Vol 1, No3.

Rand, A. (2000). What Art is: The Esthetic theory of Ayn Rand. Open Court.

Resnik, D. B. (2020) Ethics of research with human subjects: Protecting people, advancing science, promoting trust. Springer.

Reynolds, P. D. (2005). Entrepreneurship Research Innovator, Coordinator, and Disseminator. *Small Business Economics* 24(4): pp. 351.358.

Richards, K. (2003). *Qualitative inquiry in TESOL*. New York, NY: Palgrave Macmillan.

Robinson, H. R. (2013). Arts Integration and the Success of Disadvantaged Students: A Research Evaluation. *Arts Education Policy Review*, Vol 114. No 4..PP 191-204.

Robinson, K. (2011). Out of our minds: Learning to be creative (2nd ed.). Capstone Publishing.

Roopa, S., Rani, M. S. (2012). Questionnaire Designing for a Survey. J Ind Orthod Soc; 46 (4):273-277.

Rumes, D., & Shrickel, G. (1946). Encyclopedia of Arts, New York.

Samuels, P. (2020). A Really Simple Guide to Quantitative Data Analysis. Birmingham City University. *Scholar Works*, 1-43.

Scarborough, N. M. (2021). Essentials of entrepreneurship and small business management (9th ed). Pearson Education.

Silverstein, L., & Layne, S. (2010). Defining arts integration. The John F. Kennedy Centre for the Performing Arts.

Simon, M. K., & Goes, J. (2013). Dissertation and Scholarly Research: Recipes for Success. Seattle, WA: Create Space Independent Publishing Platform.

Slevitch, L. (2011). "Qualitative and quantitative methodologies compared: Ontological and epistemological perspectives." *Journal of Quality Assurance in Hospitality & Tourism*, 12.1: 73-81.

Srivastava, P. (2023). Arts Integrated Learning. An Innivative and Inclusive Approach to Education. *International Education and Research Journal*, Vol 9, Number 9.

Srivastavia, K. (2018). Self-assessment of Communication Skills by Management Students. An empirical study in Indian Context English review. *Journal of English Education*, Vol 6, No 2.

Stanley, L. (2009). Regulating the Telecommunications Sector in Papua New Guinea. Pacific Economic Bulleting.

Stenberg, R. J. (2018). The triarchic mind: A new theory of human intelligence. Cambridge University Press.

Strickland, P. (2008). Teachers Arts Education: Integrating Arts in the Classroom, Gonzaga University, United States of America.

Thaanyane, M. E. (2010). Teachers' Experiences of Implementing Business Education in three Secondary Schools in Maseru, Lesotho. Unpublished M.Ed. in Curriculum Studies Research. University of KwaZulu-Natal, Durban.

Tod, A. (2006). Interviewing in Gerrishk. Lacey A.ed.. The Research Process in Nursing Blackwell Publishing. Oxford 337-52.

Tull, M. (2012). Five Easy Steps for successful Problem-solving: A Way to effectively Cope with problems when you have Ptsd .htttp/ptsd.com/od/selfhelp/successful problem solving..htm.

UNESCO (2024). Global Education Monitoring Report: Leadership in Education: Lead for Learning.

Whitehead, D., & Whitehead, L. (2016). Sampling data and data collection in qualitative research. Nursing and Midwifery Research: Methods and Appraisal for Evidence-Based Practice (5th ed., pp. 111-127). Elsevier: Churchill Livingstone.

Wickam, P. A. (2001). Strategic Entrepreneurship: A Decision-Making Approach to New Venture Creation and Management. 2nd Edition, Financial Times? Prentice Hall, London.

Widyawati, P. (2024). A 4CIT Project-Based Learning Model to Improve the Students Speaking Skills. *International Conference on Teaching and Learning*, Vol 1, No 1, 109-115.

Winner, E., Goldstein, T. R., & Vincent-Lancrin , S. (2013). Art for Art's sake? The impact of arts education. OECD Publushing.

Yaldiz, N., & Bailey, M. (2019). The effect of Critical Thinking on making the right decisions in the new venture process. *Procedia Computer Science*, 158.

Yang, S., & Chiayu, T. (2013). The Role of Entrepreneurial Creativity in Entrepreneurial Processes. *International Journal of Innovation, Management and Technology.* Vol (4) (2).

Yin, R. K. (2003). Case study research: design and methods. 2nd ed. Thousand Oaks: Sage.

Zainal, Z. (2003). An Investigation into the effects of Discipline-specific Knowledge, Proficiency and Genre on Reading Comprehension and Strategies of Malaysia ESP Students. Unpublished PhD. Thesis. University of Reading.

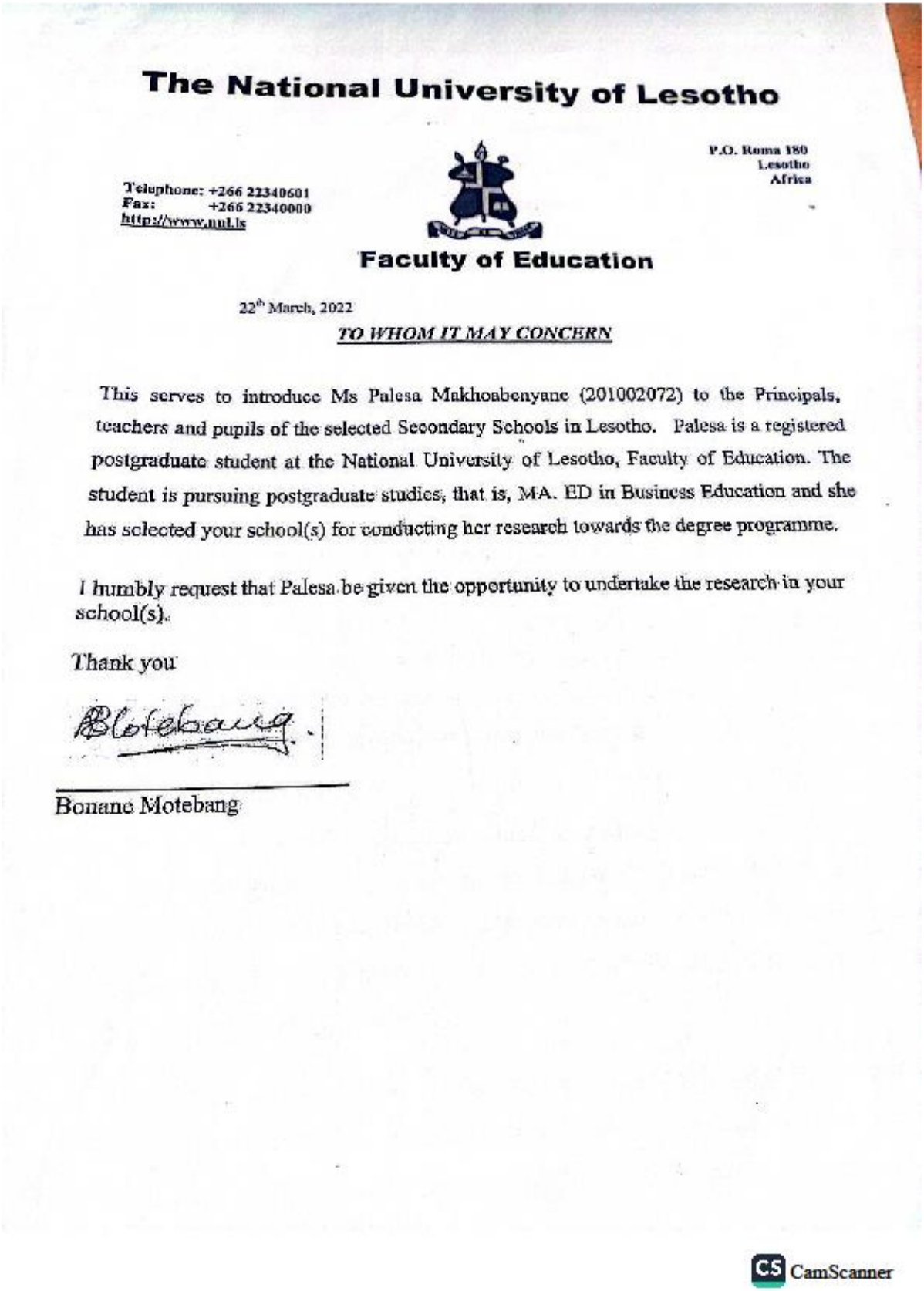
Zhu, Z. (2021). Art or Art integration: The current Art Education in Chinese Secondary School, Advances in Social Science. *Education & Humanities Research. Atlantis Press*. Vol 594.

INTERVIEW QUESTIONS

1. What in your understanding is arts?
2. What types of arts do you know?
3. What do you believe is the role of arts in curriculum?
4. What in your view is the relation between arts and entrepreneurship?
5. What in your opinion are entrepreneurship skills enhanced by integrating arts into curriculum?
6. Which methods do you employ in integrating arts into curriculum?
7. What kind of challenges do you encounter when teaching arts?

APPENDICES

APPENDIX A: SUPREVISOR'S PERMISSION LETTER



The National University of Lesotho

P.O. Roma 180
Lesotho
Africa

Telephone: +266 22340601
Fax: +266 22340000
http://www.nul.ls

Faculty of Education

22th March, 2022

TO WHOM IT MAY CONCERN

This serves to introduce Ms Palesa Makhoabenyane (201002072) to the Principals, teachers and pupils of the selected Secondary Schools in Lesotho. Palesa is a registered postgraduate student at the National University of Lesotho, Faculty of Education. The student is pursuing postgraduate studies, that is, MA. ED in Business Education and she has selected your school(s) for conducting her research towards the degree programme.

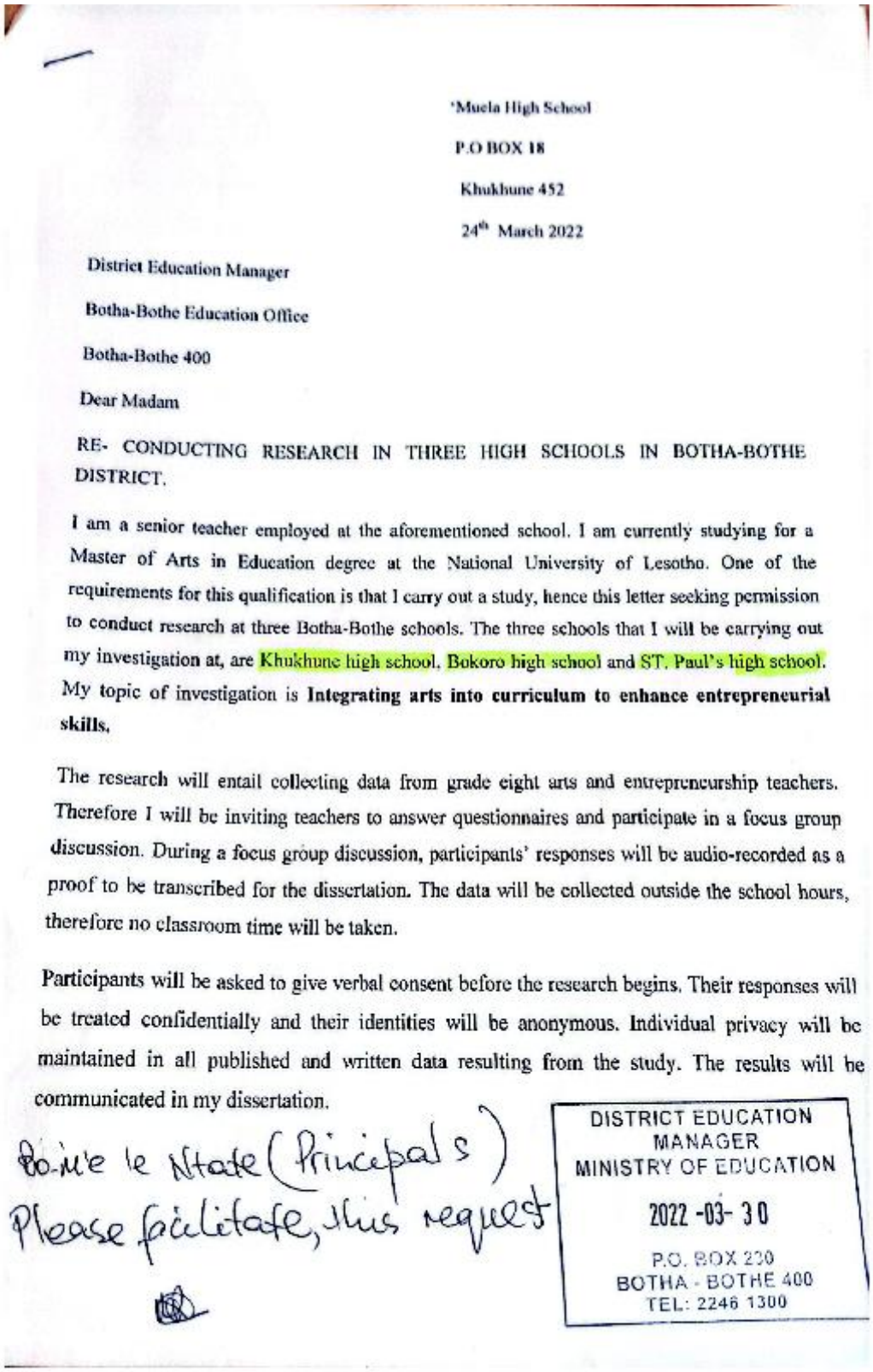
I humbly request that Palesa be given the opportunity to undertake the research in your school(s).

Thank you

Bonane Motebang

CamScanner

APPENDIX B: RESEARCHER'S LETTER TO EDUCATION OFFICE



'Muela High School

P.O BOX 18

Khukhune 452

24th March 2022

District Education Manager

Botha-Bothe Education Office

Botha-Bothe 400

Dear Madam

RE- CONDUCTING RESEARCH IN THREE HIGH SCHOOLS IN BOTHA-BOTHE DISTRICT.

I am a senior teacher employed at the aforementioned school. I am currently studying for a Master of Arts in Education degree at the National University of Lesotho. One of the requirements for this qualification is that I carry out a study, hence this letter seeking permission to conduct research at three Botha-Bothe schools. The three schools that I will be carrying out my investigation at, are Khukhune high school, Bokoro high school and ST. Paul's high school. My topic of investigation is **Integrating arts into curriculum to enhance entrepreneurial skills.**

The research will entail collecting data from grade eight arts and entrepreneurship teachers. Therefore I will be inviting teachers to answer questionnaires and participate in a focus group discussion. During a focus group discussion, participants' responses will be audio-recorded as a proof to be transcribed for the dissertation. The data will be collected outside the school hours, therefore no classroom time will be taken.

Participants will be asked to give verbal consent before the research begins. Their responses will be treated confidentially and their identities will be anonymous. Individual privacy will be maintained in all published and written data resulting from the study. The results will be communicated in my dissertation.

Bo-'M'e le Ntate (Principal's)
Please facilitate, this request

DISTRICT EDUCATION MANAGER
MINISTRY OF EDUCATION
2022 -03- 30
P.O. BOX 220
BOTHA - BOTHE 400
TEL: 2246 1300

CamScanner

APPENDIX C: LETTER TO THE PRINCIPALS

'Muela High School

P.O BOX 18

Khukhune 452

24th March 2022

The Principal

……...

……....

……

Dear Sir/ Madam

RE- CONDUCTING RESEARCH IN YOUR SCHOOL.

I am a senior teacher employed at the aforementioned school. I am currently studying for a Master of Arts in Education degree at the National University of Lesotho. One of the requirements for this qualification is that I carry out a study, hence this letter seeking permission to conduct research at your school. **My topic of investigation is integrating arts into curriculum to enhance entrepreneurial skills.**

The research will entail collecting data from grade eight arts and entrepreneurship teachers. Therefore I will be inviting teachers to answer oral interview questions for a period of thirty minutes. The data will be collected outside the school hours, therefore no classroom time will be taken.

Participants will be asked to give verbal consent before the research begins. Their responses will be treated confidentially and their identities will be anonymous. Individual privacy will be maintained in all published and written data resulting from the study. The results will be communicated in my dissertation.

I look forward to your positive response.

Yours Faithfully

PALESA MAKHOABENYANE

APPENDIX D: EDITOR'S LETTER

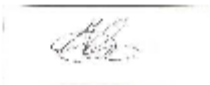
To: The Supervisor – Dr. B. Motebang
Department of Language and Social Education
Faculty of Education
NUL

Date: 10th August 2025

Re: Proof of language editing

This letter certifies that I read and edited Palesa Makhoabenyane's Masters Dissertation titled: **INTEGRATING ARTS INTO CURRICULUM TO ENHANCE ENTREPRENEURSHIP SKILLS: A CASE OF THREE BOTHA-BOTHE SCHOOLS**. This ensured that the Dissertation meets the required standards of language and academic writing.

Sincerely,



Mahao Mahao (PhD)
Senior Lecturer - Department of Language and Social Education
National University of Lesotho
mahaomahao05@gmail.com

APPENDIX E: TURNITIN REPORT

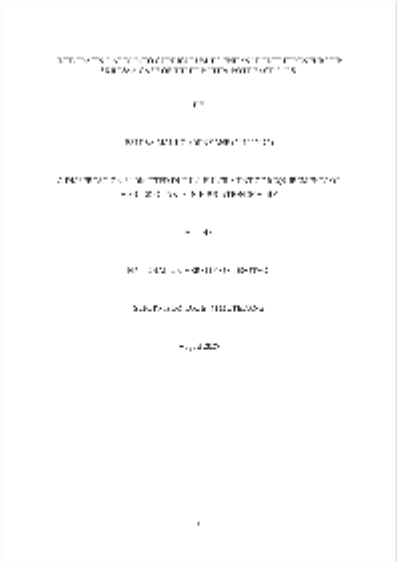
turnitin

Digital Receipt

This receipt acknowledges that Turnitin received your paper. Below you will find the receipt information regarding your submission.

The first page of your submissions is displayed below.

Submission author:	Palesa Makhoabenyane
Assignment title:	Practice Assignment
Submission title:	PALESA COMPLETE THESIS (1).docx
File name:	PALESA_COMPLETE_THESIS_1_.docx
File size:	2.54M
Page count:	82
Word count:	21,571
Character count:	125,428
Submission date:	28-Aug-2025 01:47PM (UTC+0200)
Submission ID:	2567603634



Copyright 2025 Turnitin. All rights reserved.