



## FOSTERING CREATIVITY AND INNOVATION FOR BUSINESS SUCCESS AMONG NIGERIAN UNIVERSITY STUDENTS: GENERAL PRINCIPLES

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### **Abstract:**

There is a new policy shift in the Nigerian university educational policy which promotes entrepreneurial education to facilitate entrepreneurial pursuit after graduation. This is in response to the growing rate of unemployment among the young population especially university graduates because governments at various levels cannot provide enough employment for the teeming population of youth who needs jobs. Entering the world of business or entrepreneurship could be challenging especially within the context of the ever-evolving 21st-century business climate. Business success thus becomes a huge concern for entrepreneurs and other stakeholders in the growth and development of the Nigerian society and economy. This apprehension becomes magnified with Nigeria's myriads of economic challenges. This work aims at contributing to the discourse on consolidating entrepreneurial practices in a developing economy such as Nigeria by targeting students at different levels of study in the university system. While exposing the concepts of creativity and innovation, the work proposes that the preparation of university students for business or entrepreneurial pursuit should include deliberate creativity and innovation through the use of structured tools and deliberate methods and principles for business success in a highly competitive and dynamic business world. This proposal becomes relevant within the context of the sustainability of businesses in the ever-challenging Nigerian economy. Conclusively, the paper avers that the principles and strategies canvassed will facilitate entrepreneurial success when these university students eventually become entrepreneurs.

**Keywords:** creativity; innovation; business success; creative problem solving; Nigerian university students

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## 1. Introduction

The contemporary world has reached its present stage of growth and development through the outburst of creativity and innovation. This explosion of creativity and innovation is made possible by individuals and groups who realized the need to exploit these human endowments for the betterment of the human race. Entrepreneurship takes advantage of creative and innovative skills to change the economies of societies and the dynamics of the world at large by taking advantage of opportunities available to creatives and innovators who become entrepreneurs. Creativity and innovation have become buzzwords that are now used either correctly or otherwise in virtually all areas of human activity. The two words have indeed redefined our contemporary world and will continue to shape the future of the world. Consequently, since change is the only thing that is absolute in life, creativity and innovation skills must be acquired and applied to life. Business is an integral part of life. It would therefore be appropriate to distinguish how creativity and innovation facilitate business success.

Creativity and innovation arguably are an integral part of a grand process that contributes to the improvement of the human condition. Contemporary society has arrived at the present level of growth and development through the exploitation of the natural endowments abounding in the universe by people who have deliberately utilised their creative and innovative potentials for the good of humanity. With the rate at which the world is growing and developing, the universe cannot be sustained if not for the deliberate dynamic participation of creatives who have continued to innovate in all areas of human endeavours. As Alberto Montoya Puyana, President of Universidad Autonoma de Bucaramanga, Colombia asserts: *“Educational experts and business leaders throughout the world have consistently cited creativity, innovation, and entrepreneurial skills as vital for professional success in this century.”* (See Puccio, Cabra, and Schwagler, 2018). What then is creativity? What is innovation? Are there similarities and differences? How are these two concepts connected to business or organisational success? The issues and questions raised above point to the need to demonstrate a clear understanding of the concepts. It is pertinent to mention that at times when the two terms are used interchangeably, there seems to be harmony. At other times using the two terms interchangeably do not convey their peculiar meanings. The situation also suggests that there might be some confusion. The misunderstanding would seem to have motivated Tudor Rickards, Emeritus Professor, Creativity and change management, Alliance Manchester Business School, University of Manchester to posit that: *“The significance of creativity for innovators and entrepreneurs is badly in need of such clarification.”* (cited in Puccio, et al. 2018), Further, Hurson (2008) captures the essence of the confusion thus: *“Everyone talks about creativity and innovation these days, but very few know how to put them to practice”* (p. xii).

There is a global move to inculcate the spirit of entrepreneurship in students as early as possible. In Nigeria, curricula have continued to be designed to accommodate the nurturance and growth of entrepreneurial mindset in the Nigerian education system. The concern of this present work is students of higher education in Nigeria. This paper

therefore argues that creativity and innovation are essential for the success of any organisation especially business. The paradigm shift for entrepreneurial development would not be achievable without creativity and innovation training of students of higher education in Nigeria. This chapter presents empirical review of literature around creativity and innovation. Consequently, arguments are presented for the purposeful promotion of creativity and innovation training by the exposition of models and principles of creativity as tools for building the culture of creativity and innovation in any business or organisation and the personal growth of the entrepreneur or intending entrepreneur.

## 2. Literature Review

### 2.1 Understanding Creativity

An IBM (2010) survey of over 1500 CEOs from 60 nations and 33 industries found that creativity is essential to navigate an increasingly complicated world successfully. What is creativity? The idea of creativity has continued to entertain a variance in definition. There are many explanations due to the different approaches to understanding the concept of creativity. Understanding the concept of creativity has not been protected from the usual controversies and divergence associated with understanding important phenomena of the human experience (Obialo, 2017b). It is, however, a common consensus that creativity involves the production of something new that has value. Since what is produced as a result of creative expression happens in a context, what is produced usually adds value to the milieu of production. Consequently, Plucker, Beghetto, and Dow (2004) contend that *“Creativity is the interaction among aptitude, process, and environment by which an individual or group produces a perceptible product that is both novel and useful as defined within a social context”* (p. 90). There is need to mention that the production of what is new does not necessarily mean that the outcome must be an entirely new thing. What is new could be an improvement over what hitherto existed. Puccio, Mance, and Murdock (2011) explain creative behavior as *“what we see, the transformation of imagination into a variety of outcomes-art, poetry, services, theories, entrepreneurial ventures, products, and solutions to a myriad of problems from personal to societal.”* Such an improvement could be in the area of services and the process of production.

There is no question about the fact that every human being is born with creative abilities. No one group of people has any monopoly over creativity. What we have to ask is, how have I been utilising my creative potentials for my good and the good of all? Since creativity is an endowment of everyone, it is safe to contend that when each person taps into their reservoir of creativity, their success as creative, innovator and business person or intrapreneur/entrepreneur is boosted. As Puccio, et al. (2018) contend: *“Creativity is a transdisciplinary area of study –it cuts across all areas of intellectual pursuit and human endeavor. The ability to think creatively is beneficial, and necessary, in all jobs and in many aspects of life”*

(p.67). The next worry is why some people develop their creative potentials while others do not seem to do the same?

## **2.2 Barriers to Developing Creative Potentials**

Some factors prevent people from realising their creative potentials. These factors would seem to be based on ignorance of the construct of creativity. It is potentially possible to remove these barriers if concerted efforts are channeled towards eliminating or reducing them. We now examine some of these factors inhibiting the fostering of creative potentials.

- a) Creativity is for a select, privileged few - one of the greatest hindrances to exploring the creative endowments of every human being is the notion that creativity belongs to a certain category of people. That is why some people will contend that creativity is a special talent. For such people, if one does not possess this special talent, one cannot be creative. Living with such belief will undoubtedly prevent those who think they do not possess the requisite talents from developing their creative abilities.
- b) Culture - culture is laconically, the totality of a people's ways of life. Culture is developed and learnt. Cultural practices develop out of either well informed or unsound data. If individuals grow in environments where change, risk-taking behavior, curiosity, openness to ambiguity and the like are absent, there is a high possibility that creative behavior will not exist in such people. The absence of creative behaviour is because the variables above are highly correlated to creativity. These environments could be the family setting, business environment, group, organisation (business or non-profit), nation and so forth.
- c) Fear of change - it is an incontrovertible fact that people universally fear change. In spite of this fear, change is the only constant thing in life. Those who fear change do not give room for creative enterprise. Creativity is all about change. This change is for the improvement of the human condition. People tend to find solace in what they are comfortable with. They find it dangerous, fearful and uncomfortable to explore the unknown preferring instead their assured established and stable pattern of life. Such fear of change pose barriers to creative activities.
- d) Creativity cannot be learnt - numerous studies have proven beyond reasonable doubts that creativity can be nurtured and learnt. Obialo (2017a) presents selected cases of how the teaching of creativity and innovation culture transformed individuals and corporate bodies justifying what researchers and practitioners of creativity and innovation have long taught that creativity which leads ultimately to innovation can be taught and learnt. He also posits that deliberate creativity transforms. Consequently, deliberateness in nurturing creativity must be promoted instead of leaving creativity to chance.
- e) Creativity is only for the arts - this notion robs other areas of human endeavours the opportunity to realise their creative endowments fully. All areas of human activity without exception present every human being the opportunity to display their creative and innovative skills. As long as any individual in any area of human

enterprise is aware and willing to put to use their creative abilities, these abilities will surely transform their contexts and as such lead to innovative outcomes.

- f) Unfavourable Policies – there are some countries where people who make policies are not aware of the nature of creativity and innovation. Such people make policies that stifle the creative and innovative potentials of individuals. This set of individuals form a critical mass that in turn impact negatively the number of people who engage in creative and innovative activities. In Nigeria for instance, there is a special school for the gifted. What this translates to is the myth that creativity belongs to a special category of people and as such, the select group should enjoy every assistance by the government to develop their creative skills further. Admission into this school over time became politicised. This school cannot be truly said to have met the creative and innovative needs of Nigeria.
- g) Unfavourable Educational Tendencies - there is a tendency in some countries to pursue the one answer to every question in their educational systems. This tendency has influenced teachers, parents, students and other stakeholders to vigorously facilitate in the students of their educational systems the mindset that only students who can master the one answer to any problem is good and should be celebrated. In a place like Nigeria, parents spend a lot of money in after-school classes for their children popularly called “lesson.” While the products of this approach at all levels of the educational system may do well at the end of term or session exams, they do not necessarily exhibit creative tendencies (Obialo, 2011).
- h) Fear of Risk-Taking - those who create, innovate and therefore change the world are people who are not afraid to dare where others falter. Risk-taking behaviour allows individuals and groups to think outside the box or the confines that societies, systems, attitude, culture, etc., have imposed on people. An entrepreneur takes advantage of opportunities around them. Those who do not possess risk-taking qualities will never explore opportunities that surround them. To become successful, an entrepreneur must constantly venture into areas unexplored for the growth and development of their business or organisation.

### **2.3 Understanding Innovation**

There is need to properly delineate what innovation entails. The disregard for the true meaning stems from the fact that creativity is gradually being merged with innovation. This inclination to conceive the two terms as one is borne out of the fact that people nowadays are wont to use the two concepts interchangeably. Consequently, some people, for instance, talk about innovative products and services without minding the fact that creative ideas gave birth to the mentioned products and services. It would seem that people who reason like that have submerged creative expressions which end in innovative outcomes that became marketable. In other words, for a product or service or process to become innovative, it must necessarily be the outcome of an initial creative activity on the part of the innovator. You cannot, therefore, understand innovation without having recourse to creative behavior.

It must be mentioned that the huge influence of innovation is driving different organisations worldwide and the global economy. It is not possible to escape from the influence of innovation as an integral part of growth and development in organisations and the global economy. What then is innovation? There are many understandings of innovation. For now, one is examined. Janszen (2000) conceives innovation as the successful introduction of fresh technologies, the discovery of new applications for current products and services, establishment of new markets and growths of new organisational forms. In essence, the above conception of innovation influences the presentation of innovation *“as the translation of new ideas into commercial products, processes and services”* (Bessant and Tidd, 2007:29). For Dawson and Andriopoulos (2014), this model of innovation underscores innovation as a fundamental renewal process in which ideas or thoughts are turned into a reality that captures business value. For innovation to take place, therefore, creative ideas must become actionable.

#### **2.4 Relationship between Creativity and Innovation**

Before any discussion on how to foster creativity and innovation in any organisation, especially business, there is needed to further emphasize some issues about the connection between creativity and innovation. From the above expositions of the understanding of creativity and innovation, it is necessary to state again with Dawson and Andriopoulos (2014) that creativity is the generation of novel and useful ideas while innovation concerns the realization of those ideas. In essence, they posit that organizational innovation is the process by which a new element, beginning as a creative idea becomes available within the marketplace or is introduced into an organisation with the intention of altering or challenging the status quo. No wonder Amabile, Conti, Coon, Lazenby, and Herron (1996) describe creativity as the starting point for innovation and creativity as a necessary but not sufficient condition for innovation. Nonetheless, creativity is significantly important for innovators. Another perspective in understanding the tie between creativity and innovation comes from the explanation of Puccio, Mance, Switalski, and Reali (2012). They take the route of *“creative change.”* Thus, they define *“creative change as the adoption of a creative product that can come in many forms”* (p. 35). They gave this example: if a product, say a plan for reducing stress, is planned for the use of the creator alone, creative change happens when the creator has implemented the idea of reducing stress. Conversely, innovation occurs when an organization has successfully commercialized a new invention or implemented a new programme, service, business model or procedure. The starting point of business innovation is essentially the creative product. That is why Akinboye (2003) describes innovation as the commercialization of creativity, taking ideas to market. Further, Janszen (2000) contends that *“innovation is generally accepted as being the golden route to building a growing and prosperous company”* (p.7). Conclusively, Puccio et al. (2012) assert that: *“If innovation is critical to the long-term success of an organization, and the creative product is the impetus to innovation, then it will be critical for organizations to create the right interaction between the person(s), process, and environment”* (p.35).

## **2.5 Building a Culture of Creativity and Innovation in Business / Organisations**

It is appropriate to begin by saying that “*Creativity is not new and neither is economics, but what is new is the nature and extent of the relationship between them, and how they combine to create extraordinary value and wealth*” (Howkins, 2007, p.viii). Creativity and innovation must, therefore, be linked to continue to create wealth for businesses in any economy successfully. Linda Naiman (n.d), the founder of *Creativity at Work*, asserts that:

*“For innovation to flourish, organizations must create an environment that fosters creativity; bringing together multi-talented groups of people who work in close collaboration together – exchanging knowledge, ideas and shaping the direction of the future. Organizations led by creative leaders have a higher success rate in innovation, employee engagement, change, and renewal.”*

The above quote captures the interconnectedness of creativity and innovation for organisational success whether such an organisation is a business or not. The implication would be to determine how to build this culture of creativity and innovation. Recall that culture is the totality of a people’s way of life. Culture is learnt. It is deliberate and as such passes from person to person, group to group and generation to generation. It is ingrained in people’s consciousness and so difficult to alter. Consequently, to make creativity and innovation, a culture which will benefit any organisation whether business or otherwise, creativity and innovation skills must be learnt. Not only will the skills be learnt, but there must also be an organisational structure presenting what is to be learnt. The need for structure in imbibing creative and innovative skills and culture would seem to account for the numerous models of creativity and innovation developed to foster creativity and innovation in individuals and groups deliberately. The business owner would thus become successful if they imbibed these skills and build the culture. The culture so cultivated provides the environment in which creativity and innovation would necessarily flourish.

## **2.6 Attitude/Mindset for Creativity and Innovation**

Ruth Noller (1997), one of the pioneers in the study of creativity and a mathematician, proffered a formula for creativity as  $C=f_a(K, I, E)$ . By this formula, creative expression is a function of (a). The amount of knowledge (K) the individual possesses regarding the problem or challenge. (b). The extent to which the person applies imagination (I) to produce new ideas to solve the problem or challenge, (c). The extent of critical evaluation (E) of the challenge the person can apply to select and develop the most promising creative idea in the context of the challenge. The formula provides a framework for thinking about how to foster higher levels of creative behavior (Puccio et al., 2018). The small “a” in the formula is the attitude. Not just an ordinary attitude but the creative attitude. The entrepreneur or intrapreneur must develop a more open attitude towards possibilities. Imagination alone cannot allow you to entertain possibilities. A crucial part of the creative attitude is the ability to manage judgment to see new and interesting

possibilities (Puccio et al., 2018). When the entrepreneur has a judgmental attitude, they are not able to allow the creative and innovative processes to run their courses. They thus shoot down ideas before they materialise. If the entrepreneur possesses or develops the creative and innovative attitude, they can employ same for the growth and development of their business. Such attitude provides a fertile environment for the culture of creativity and innovation to flourish.

## 2.6 Training the Mind

There are a number of models or systems of creativity and innovation that individuals and organisations can be trained in to enhance their business prospects for success. These training purposefully change attitudes, outlooks and the likes successfully. They present another side of reality to participants to facilitate their creative and innovative approach to life, especially in their business. University students whether undergraduate or postgraduate should be well trained in them.

### A. Brainstorming

This is one of the earliest developed structured methodologies to enhance problem solving at the group level. Alex Osborn, an advertisement guru, developed Brainstorming to allow all participants at staff meetings to contribute their ideas for the progress of their advertisement business in which he was a partner (Dawson et al., 2014). Profit and not-for-profit organisations globally have largely used the technique. Brainstorming has also been used in many fields such as social services, military, governments, education, health, communication, retailing, advertisement, engineering, accounting, marketing, product design, transportation, journalism, and packaging. He called brainstorming, *“using the brain to “storm a problem”* (Osborn, 1963). Osborn contends that the creative process has two stages: idea generation and idea evaluation. The first stage of brainstorming is mainly idea generation. Further, this first phase of the process is split into fact-finding and idea finding. Fact-finding concerns the stage of problem definition and preparation. The idea-finding stage concerns making inferences from old ideas and combining existing knowledge in new ways to come up with new ideas. Osborn (1963) established four rules for effective brainstorming.

**a. Defer Judgement:** This is the most difficult rule for many people to internalize. This is because the human mind is naturally inclined to criticize. Deferring judgment helps people to arrive at tons of ideas easily because at this stage one is not bothered whether the idea is laughable, workable, attractive and so forth. One suspends placing any form of judgment on one’s ideas. The more the ideas, the more the likelihood of arriving at a groundbreaking idea that will be life-changing. Obialo (2017a) posits that if this is internalized, the individual or group has overcome a unique barrier to transformative creative living. Also, the individual observes that they have become immersed in the creative process. Consequently, it becomes easier to extend this attitude to other areas of life especially in nurturing business success.

**b. Seek Novelty through wild and unusual ideas:** Participants are encouraged to welcome *“free-wheeling.”* They have to dare to arrive at wild, unusual ideas that are not



conventional but go above and beyond the obvious and shed new light on issues. One may wonder if all wild ideas are used. Davis (2004) asserts that it is assumed that about 95% of wild ideas may not be explored but 5% solve problems in effective and imaginative ways. Business owners will survive and manage their businesses profitably when they form the habit of using creative and innovative ideas in their operations.

**c. Seek Quantity:** This principle is the kernel of the brainstorming exercise. The foundation of this rule is that the more one ideates, the more and better one's chances of emerging with creative and innovative ideas individually and as a firm/group.

**d. Combine or Build on Ideas:** As the brainstorming session progresses, participants are wont to use ideas of others as ladders to reach other better ideas. So, participants allow ideas to bounce off other people's ideas, strengthening or improving them. *"One of the best ways to stoke your creativity is to use others' ideas as catalysts to your own thinking"* (Puccio et al., 2018, p. 97).

It is better for participants to be trained for a brainstorming session. The problem must be well defined so as not to distract from the objective of the session. The leader is usually the facilitator who moderates activities. The leader explains the ground rules and if professionally trained keeps the process in check, asks questions to lead participants to the desired objectives and prevents domination by any participant (Davis, 2004). The leader or better still facilitator elicits ideas around the problem to be solved. Each participant calls out each of the ideas they come up with. Osborn (1963) recommends 30 minutes for a brainstorming session while Parnes and Meadow (1959) agree that it should last between 30 minutes and 45 minutes. There are many implications of the above exposition of "Brainstorming." The first is that it is a technical term referring to a technical process as against the loose sense in which people use it. The advantages outweigh the disadvantages. For business success, therefore, brainstorming technique must be an integral part of organisational culture.

## **B. Advantages of Brainstorming**

There are many advantages of the brainstorming technique (Davis, 2004; Dawson et al., 2014; Puccio et al. 2018). For organisational culture of creativity and innovation, a few are exposed:

- a) Rate and quantity of ideas are enhanced. It allows ideas to flow freely.
- b) Supports organisational memory - Participants take advantage of brainstorming sessions to retrieve, organize and amalgamate previously obtained knowledge from old challenges to fresh ones. New information can also be stored for use in future sessions.
- c) Impressing clients - If clients are impressed with services and products of the business, they sustain the patronage of the firm. Clients are usually impressed by the ideas, concepts, and sketches generated by team members. That gives the impression that the team has the wherewithal to solve their problems. Clients may also depart from brainstorming sessions with more ideas than they bargained for.

- d) Boost morale of staff - The inclusive nature of brainstorming sessions gives all participants a sense of belonging especially when such sessions contribute to the success of the company. This 'feel good' factor helps companies to articulate the fact that good ideas can come from any level of the organisation.
- e) Gain a better understanding of one another - A mingling of employees from all departments, including the managerial levels of the organisation facilitates a free intermingling of all members of the organisation. The unrestrictive nature of brainstorming breaks down class barriers, and people appreciate one another's thinking style, passion, expertise, team goals, etc.
- f) Personal growth and wellbeing - The more individuals participate in brainstorming sessions, the more their creative problem solving skills improve. Their thinking skills also improve.
- g) It is inexpensive - Companies do not have to acquire very expensive machinery for this to happen. Brainstorming should always take place in the workplace to instill the belief in the workers that they could solve their company's problems.
- h) Think up improvements - The systematic use of the technique helps the team to identify areas of improvement. Trained facilitators may also be engaged to identify areas of improvement which management and staff may not be able to identify. The disadvantages lie in not following the process by disobeying the rules and generating ideas without screening them (Dawson et al., 2014).

### **C. The Creative Problem Solving (CPS) Process/Model**

Creative Problem Solving (CPS) is an action process in teamwork. Action processes are the dynamic activities undertaken by members of a team to accomplish desired goals (Marks, Mathieu & Zaccaro, 2001). This usually involves three stages. The first stage requires team members to define the problem clearly. The second stage involves members generating ideas to solve the challenge. The last stage concerns members deciding on the most feasible and valuable solutions to their challenge (Dawson et al., 2014). Considering the complex nature of Creative Problem Solving (CPS), a lot of research has gone into specific techniques that can improve creativity in each stage of the team's problem-solving process accounting for the propensity of research on team problem solving to focus on brainstorming (Dawson et al., 2014). It is the most widely used technique for idea generation and has been used in virtually all areas of human endeavours. It is safe to assert that models of creativity and innovation borrow a lot from brainstorming for their divergent thinking styles.

The Creative Problem Solving (CPS) Process is made up of two modes of thinking: The Divergent Thinking Technique and The Convergent Thinking Technique. The Divergent Thinking Technique is a structured process of generating a lot of ideas so as to come up with groundbreaking ideas for solving problems. It makes use of the rules governing Brainstorm Technique as enumerated above. One may wonder how all the generated ideas are utilised. The answer is that not all ideas are feasible and valuable to solve particular problems. That is why there is a need for evaluation. It is at the stage of

evaluation of generated ideas that the process provides guidelines for the selection of ideas that add value in solving the problems. The guidelines are:

1. Use Affirmative Judgment - When choosing from the list of ideas generated during the Brainstorming/Divergent thinking process, one does not judge or condemn ideas that do not appeal to one. One must focus on the ideas that are potentially valuable and concentrate on the good and ignore the bad.
2. Be Deliberate - It is easy to settle for an idea on first citing thereby discountenancing other great ideas. Do not hurriedly skip any idea until one has pondered its strength completely before moving to the next idea.
3. Check Objectives - One must keep in mind the goal of the evaluation. Do not allow distractions from the objectives to pick the valuable ideas to solve the problem
4. Improve Ideas - Ideas might not immediately be ready for use. That one is evaluating does not mean one cannot generate more ideas to improve already generated ideas. The goal is to deliberately improve ideas.
5. Consider Novelty - Be brave to look for ideas that are new, strange and thus possess the potential for solving the problem in a new way. Innovation does not emanate from old ideas. It comes from novel, fresh, bold and unusual ideas. Look for them.

At this juncture, it will help to mention other models of creativity and innovation that will help individuals and businesses to grow their outfits for success.

#### **D. Design Thinking**

Design Thinking is a deliberate creative process focused on generating products and services with the consumer in mind and is popular with organisations and business schools (Puccio et al., 2018). The main advantage of Design Thinking is its focus on human-centered solutions, i.e., creating solutions that are influenced by the person or people the solution is intended. For Jobs (2003), "*Design is not just what it looks like and feels like. Design is how it works*". The stages of Design Thinking are 1. Empathize with users by considering their issues and needs. 2. Define the specific opportunities and challenges that arise from understanding users. 3. Generate solutions in respect of these opportunities and challenges. 4. Create prototypes of the best solutions to the problem and refine these solutions through feedback from consumers.

Liedtka and Ogilvie (2011), describe how to determine the appropriateness of Design Thinking to solve a problem. a. Is the problem human-centered? That is, whether a deep understanding of the consumers involved is important and possible? b. Is the challenge fully understood? Defining the problem is as important as finding the solution. c. A high level of uncertainty exists, and past data or information on the issue is unhelpful. d. The last criterion is the degree of complexity of the problem. Design Thinking is appropriate when it is not easy to determine where to start, and the problem has many connecting and interdependent facets.

### **3. The Way Forward**

In the preceding section, this chapter highlighted a few deliberate tools for fostering creativity and innovation. Obialo (2017b) proposed the fostering of deliberate creativity and innovation in Nigerian higher education. Earlier, Reisman, (2014) presented specific strategies for enhancing creativity in personal, educational and business settings. The initial proposals suggest a need for a fitting framework for the nurturance of creativity and innovation for business success among Nigerian university students. Csikszentmihalyi (1999) presents three features that are central to the occurrence of creativity: a culture that encompasses symbolic rules, an individual who brings novelty into the symbolic domain and a field of experts who identify and authenticate the innovation in a learning environment. This chapter, therefore, presents a framework for creativity and innovation for business success in Nigeria's quest for entrepreneurship education.

#### **3.1 Shift in Culture**

Underscoring the need for deliberate creativity and innovation in Nigerian higher education, Obialo (2017b) contends that the first critical need is a shift in the current culture of chance creativity and innovation which permeates the Nigerian university curricula to a culture of deliberateness. This becomes achievable through training, education and practice. The content of these efforts must deliberately reflect a determination to nurture students who will become creative and innovative. The need for deliberateness is because many universities and higher educational institutions preparing school administrators and teachers pay little attention to creativity (Reisman, 2014). Unfortunately, teachers squelch youths' creativity and often do not identify either their students' or their own creative strengths (Torrance, 1975; Robinson, 2006; Obialo, 2018). Since culture is a totality of a people or organisation's way of life, the cultural shift will include a change in attitude, behaviour and policy. For the required attitude, Keller-Mathers (2011) recommends openness to novelty, tolerance of complexity and ambiguity. This attitude will, therefore, influence the culture shift in all efforts made by the school system to inculcate creativity and innovation into the Nigerian entrepreneurial education in the universities. Consequently, an organisational culture, which supports creativity, should nourish innovative ways of representing problems and finding solutions and regard creativity as both desirable and normal and consider innovators as role models to be identified with (Locke and Kirkpatrick, 1995).

#### **3.2 Policy Change**

Since deliberateness will ensure faithfulness to the process of instilling creativity and innovation into Nigerian entrepreneurial education, the new direction will need the backing of the Federal Government of Nigeria as the arm of the three tiers of government responsible for the direction of educational policies and practices. The Federal Government of Nigeria through the National Universities Commission (NUC), the

agency of government responsible for regulating university education through policy formulation, monitoring, evaluation, approval of universities and curriculum development and the like, will have to come up with a policy that goes beyond what currently obtains. The NUC seems to be confused about the difference between the concepts of skills acquisition and entrepreneurial development. It is a welcome development that it is now a national policy that all universities must have a compulsory course for all students in entrepreneurial education. However, a cursory look at the benchmark minimum for academic standards for the course on entrepreneurship reveals an overemphasis of skills acquisition (National Universities Commission, 2011). The entrepreneurial course is grouped under the general studies programme for those not studying for a degree in entrepreneurship. Where it is a course of study, it does not have the rigour that other courses possess. The implication is that the course will be treated with levity. A nation in need of employment generation and entrepreneurial development needs a more robust policy where entrepreneurial education will become more attractive and appealing to embrace. Consequently, adequate time should be allotted to the course and facilities beyond the skills acquisition workshops should be provided for the provided as a matter of urgency and basic requirements in the policy shift.

The policy change will include the facilitation of collaboration between Nigerian universities who have established a robust entrepreneurial education culture and those who are neophytes or between Nigerian universities and their foreign counterparts who have a culture of entrepreneurial educational excellence. Such a collaboration implies that the Federal Government will deliberately fund this aspect of university education. Funding will include the training of personnel, both academic and non-academic on creativity and innovation theories and best practices. Students of the universities should also be exposed to innovative practices in the field of entrepreneurship so early in their university training. Such training should be both local and international.

Further, the Nigerian government needs to establish an agency or body to promote deliberate creativity and innovation in entrepreneurial education. It may borrow from countries such as the UK which has a National Advisory Committee on Creative and Cultural Education (NACCCE, 1999) and Nesta, the UK National Endowment for Science, Technology and the Arts. This innovation foundation turns bold ideas into reality, and changes lives for the better using expertise, skills and funding in areas where there are significant challenges facing society. (<https://www.nesta.org.uk/>, 2020)

### **3.3 Curriculum Review**

The current curriculum of education in Nigeria is devoid of any attempt at deliberately fostering creativity and innovation (Obialo, 2017b). This seems antithetical to the intentions of the Nigeria National Policy of Education, which mentions that creativity should be nurtured in the educational system (FRN, 2013). This lack of deliberateness creates confusion. Essentially, *"the education system does not sufficiently promote and welcome creative thinking and creative persons because sometimes creativity does not "go with" the*

*curriculum*" (Papaleontiou-Louca, Varnava-Marouchou, Mihai & Konis, 2014, p. 4). The contributions of creativity to the changing global economies makes it crucial to business, scientific and social activities. Innovation is the commercial tangibilisation of creativity and the motivating force behind successful business performance and should be regarded as an investment rather than an unwanted cost (Kuczarski 1996). Entrepreneurship is a significant contributor to economic development and employment creation. It is thus crucial to understand how creativity and innovation impact entrepreneurial processes. The implication of the above is that the proposed curriculum will include creativity and innovation for entrepreneurship education in the Nigerian university system for the desired impact on the economy and society to be achieved.

The above demands a pedagogical review of the current entrepreneurial curriculum. This will include a review of the teaching-learning process. There is a need to review the creative teaching, creative learning and creative practices that will form an integral part of the proposed curriculum review. Countries like the UK, Sweden and Australia have considered teacher training compulsory for lecturers in what is regarded as change management through creativity and innovation (Papaleontiou- Louca, et al., 2014). This means that when lecturers are trained for specific tasks, they will perform better than untrained ones. This chapter, therefore, will draw mostly from the work of Lin (2011) to explain this creative pedagogy in the proposed entrepreneurial curriculum. NACCCE (1999, p.89), defines teaching creatively as *"using imaginative approaches to make learning more interesting and effective"* while teaching for creativity relates to the objective of identifying young people's creative abilities, as well as encouraging and providing opportunities for the nurturing of those capacities (Jeffrey & Craft, 2004). Although the two have different foci, creative teaching focuses on teacher practice, while teaching for creativity highlights learner agency (Craft, 2005). The two practices are interconnected and indispensable in this framework. Creative teaching ensures imaginative, dynamic, and innovative approaches (Jeffrey & Craft, 2004), inspiring learner's imagination and new ideas and leading directly to teaching for creativity. Conversely, the pedagogical strategies of teaching for creativity that facilitate learner's agency and engagement, such as strategies of learning to learn, or to exploring new possibilities, often seek to be inventive in order to arouse curiosity and learning motivation (Crompton, 1992; Torrance, 1963). Further, a supportive ethos for nurturing creativity can be found in both practices. The implication is that when teachers teach creatively, they facilitate creativity and innovation in the learners because they model for the learners what a life of creativity and innovation portends. Consequently,

*"the proposed framework of creative pedagogy embraces three features – creative teaching, teaching for creativity, and creative learning. It intends to describe the interplay between innovative teaching and practical strategies which facilitate and are responded by children's creative and active engagement, as well as to encourage a more comprehensive practice in developing learners' creativity."* (Lin, 2014, p. 153).

Finally, the proposed entrepreneurial education curriculum should take care of the contents by detailing what lecturers teach, and students learn. The tools and practices of creativity and innovation exposed earlier in this chapter thus become veritable starting points for both lecturers and students during the teaching/learning process. With time people will be able to develop their tools and methods that will fit into their different contexts for entrepreneurial/business success. The curriculum should also accommodate practical experience through field trips and attachments to enterprises and businesses that promote creativity and innovation in their operations.

#### **4. Conclusion**

The above exposition of the relevance of creativity and innovation for the success of every business or organisation as a whole should inspire any entrepreneur or intrapreneur to deliberately foster their creative and innovative potentials for the growth and development of their contexts. The rate at which innovative products and services in the 21<sup>st</sup> century is churned out points to a trend that confirms that any individual or organisation whether business or non-profit that neglects the need always to create and innovate, will most likely go into extinction. For businesses and organisations, therefore, entrepreneurs and intrapreneurs must instill in all employees and managers that a culture of creativity and innovation is the way to survive in the highly competitive 21<sup>st</sup> century. Nigerian universities must begin a systemic overhaul of their curriculum to include the training of lecturers who will become knowledgeable in creativity and innovation to impact the same knowledge upon their students. This overhaul could begin by collaborating with universities at home and abroad who are experienced in the area of creativity and innovation research and practice for entrepreneurial success. The challenge therefore will be that there should be a policy shift in the Nigerian university system for the promotion of creativity and innovation while promoting entrepreneurial education.

#### **Conflicts of Interest Statement**

The author certifies that he has no commercial associations (eg, consultancies, stock ownership, equity interest, patent/licensing arrangements, etc) that might pose a conflict of interest in connection with the submitted article.

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