

**ROLES OF ART EDUCATION AND ENTREPRENEURIAL SKILL IN
YOUTH EMPOWERMENT IN BENIN CITY, EDO STATE.**

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CERTIFICATION

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DEDICATION

I dedicate this research work to God Almighty for his care, guidance and provision, throughout my academic pursuit who in his infinite mercy saw me through the commencement and end of this work.

ACKNOWLEDGEMENTS

I want to express my gratitude to Almighty God for His love, favour, provision of good health, protection and all the physical strength needed throughout my academic activities at this level. Also to everyone who contributed towards the successful completion of this research work.

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ABSTRACT

This study investigated the role Art Education and Entrepreneurial Skills in youths Empowerment in Benin City of Edo State, Nigeria.

Four research questions relating to Art education and entrepreneurial skills in youths empowerment were formulated to guide the study. The study employed the descriptive research design. The simple random sampling was adopted to select 100 youths. Three experts validated the instruments which were found reliable with an overall reliability coefficient of 0.88. Data collection was by means of questionnaire. The questionnaire was a self designed questionnaire titled “Roles of Art Education and Entrepreneurial Skills in Youths Empowerment” (RAEESYE).

Simple percentages were used to analyze the research questions collected.

Some findings were made which include: Entrepreneurial skills in Art Education can control massive rural-urban migrations of youths in Edo State.

Youths who are not equipped for entrepreneurial skills are burden to the society. Entrepreneurial skills in Art Education have a place in youths empowerment. Arising from the findings, the researcher recommended the following: The state government, schools and individuals should emphasize entrepreneurial skills in art education in Edo State. Art Education programme should be designed to include activities that empower and satisfy the economic needs of the youths.

CHAPTER ONE

INTRODUCTION

Background of the Study

The major thrust of this research work which is Entrepreneurship, is the ability and the interest to manage, develop and organize a new profitable and rewarding business idea by a person called an entrepreneur whose skills features innovation, motivation and more essentially risk-taking due to the high risk of creating something new such as, starting a new business, designing an innovative product or offering a new service. It demands that the individual be prepared to assume a reasonable degree of risks, be a good leader in addition to being highly innovative. This risk is often evoked due to the lack of the resources required which appear according to Eisenmann (2013) into four classifications. Demand risk: whether the entrepreneur could convince potential customers to try his new idea or not. Financing risk: the uncertainty of attaining enough funding resources in order to finance the entrepreneurial activities. Technology risk: the need of engineering or scientific improvement in order to reach fruition. Execution risk: whether the entrepreneur will succeed to bring partners and employees to carry on his idea. However, the entrepreneur's job is to deal with this uncertainty and manage it correctly.

Since entrepreneurship has to do with leadership, leadership ability always determines the person's level of effectiveness. Leadership is the ability to lead and influence the attitudes and behaviors of a group or an organization that has to be free from any violence, threat or imposing. A leader is there to help encouraging and advancing the workforce performance and competency in achieving the desired outcomes and to innovatively and creatively acts in tough situations.

In a business setting, businesses highly depend on their leaders to achieve their goals and to meet the changing necessities in the business world. We are now living in world with a fierce competition in different markets where powerful leaders adopt techniques and strategies to reach leading position in a specific market.

The objectives of entrepreneurship education according to Mbiewa (2011) include to:

- Provide graduates with necessary skills that will make them to be creative.
- Provide small and medium size companies with the opportunity to recruit graduates who possess relevant skills to manage business enterprises.
- Provide the graduates with enough training skills that will enable them meet manpower needs of the society.
- Provide graduates with enough training in risk management due to uncertain business environment.
- Stimulate industrial and economic growth of rural and less developed areas.

In the same vein, Jimah and Unigbokhia (2011) in Adenike (2016) identified the objectives of entrepreneurship education as to:

- Offer functional education for youths that will enable them to be self-employed and self-reliant.
- Provide the graduate youths with adequate training that will enable them to be creative and innovative in identifying novel business opportunities.
- Serve as a catalyst for economic growth and development.
- Reduce high rate of unemployment, underemployment and poverty among graduate youths.

- Reduce the rural-urban migration of graduate youths.
- Provide the graduate youths with enough training and support that will enable them to establish a career in small and medium scale businesses.

SKILLS: is the ability to specialize in an occupation or trade and to do well in such occupation or trade. Art education is favored with so many skills that can empower the youths which can make them fit into the society. These skills includes: Sculpture - modeling of statues for both outdoor and indoor decoration and carving of furniture and utilitarian items. Textile -weaving, designing and dyeing of fabric materials. Ceramics - production of glass, pots and breakable plates with the use of earthenware. Graphics –print-making, poster design, making of calendar and almanac, sign writing etc. Painting – picture enlargement, painting of landscape, seascape painting etc.

Art education is a programme designed to make people become more creative in order to fit sufficiently into the world that is characterized with intellectual and practical works. It is the learning of more and more, and less and less of art creativity. Thus, it helps individuals to become useful to themselves and to the society.

Empowerment means enabling someone to become all and everything he or she was meant to be. It means helping an individual develop self worth, self confidence, self reliance and independence in such a way as to live meaningfully and peacefully. Maris (2012). Youths empowerment therefore, is simply enabling youths to be able to live meaningfully and peacefully within the environment and the society they found themselves.

Osamede (2013), posited that the land now known as Edo State with Benin City as its capital has a long history of civilization. Historians and researchers traced its existence to as far back as pre-

historic time. As a well organized unified-community, under a very formidable monarchical authority called Ogiso. With a verbal government machinery representing legislative, executive and judiciary, with some form of checks and balances more of democratic in form. With the people called Igodomigodo (Benins) (Edo) as its inhabitants.

Similarly, Izoya, (2013), stated that Edo State was created in 1991 out of the former Bendel State. Edo state lies roughly between longitude 060 04'E and 060 43'E and Latitude 050 44'N and 070 34'N. It is bounded in the South by Delta State, in the West by Ondo State, in the North by Kogi State and in the East by Kogi and Anambra States.

Bendel State was one of the oldest political entities in Nigeria, having started out life as the Midwest Region (created by referendum, August 9, 1963; and excised from the then Western Region); it then became known as Midwest State, and then as Bendel state (a contraction of the phrase BEN and DEL). While the "Ben" stands for Benin, the "Del" stands for Delta. As time went on, the "federal character" provision for the sharing of federal revenue amongst the state in the federation was hampering the growth and development of the state. Federal employment and school admissions policies were also guided by quota system (to ensure even spread). As more states were created, from four (1963-1967) to 12 (1967-1976) to 19, and then to 21, Bendel State, by remaining intact, became disadvantaged in regards to access to federal revenue. Although the demand for the creation of the state did not come to fruition in the Second Republic, this demand led the Babangida regime to split the then Bendel State into two parts – one which had Edo speaking majority (Edo State), and the other which had more heterogeneous mix of ethnic groups (Delta State). With the creation of Edo state, the dream of the Edo-speaking peoples and other groups in the territory for a separate identity and entity was finally fulfilled.

The main ethnic groups in Edo State are: Edo, Afemais, Esans, Owans and Akoko Edos. Virtually all the groups traced their origin to Benin City hence the dialects of the groups vary with their distance from Benin City. The Bini speaking people occupy seven out of the 18 Local Government Areas of the State and constitute 57.54% of the population while others Esan (17.14%) Afemai comprising of Etsako (12.19%) Owan (7.43%, and Akoko Edo (5.70%) (Izoya, 2013). However, the Igala-speaking communities exist in Esan South East, Igbira related communities in Akoko and Afemai Areas as well as Urhobos, Izens (Ijaws), Itsekiris and Yoruba communities in Ovia North East and South West Local Government Areas especially in the borderlands. There exist similarities among them in the areas of religious worships, folk-lore, dances, festivals, traditional modes of dressing, arts and crafts. This shows the state's rich cultural heritage.

Edos having Art as one of their cultural heritage, create ground for empowerment and entrepreneurship skills among youths in the land of Benin. This means that its youths were never idle in terms of entrepreneurship right from its origin. They engaged in one economic activity or the other and specialized on an entrepreneurial skills that can take care of their needs and those of the other people around them. The economic activity of the youths, range from farming, wood carving, bronze casting (gold Smiting), pottery, basket making, willow-cane furniture, cloth-weaving and mat making. Those who possess these skills were highly rated in the community. For this reason, many youths were interested in acquiring any of these specialized skills mentioned above. As a result of technological advancement, growth in population perhaps, and the discovery of oil in commercial quantity in 1958 in the Niger-Delta Areas of Nigeria of which Edo State is one; youths suddenly turned down their cultural heritage and their artistic skills and then began the search for white collar jobs. This had led to high population of youths not

equipped with any serious entrepreneurial skills. The result of this is decline in the economic stability of youths in these areas.

Gradually, government at whatever level is facing difficulties to cope with their economic responsibilities and demands from citizens. Individuals also, are finding it tough to survive economically. This situation is even more serious and severe among the youths especially those without employable skills and competences. This is where entrepreneurship skills becomes very relevant. It means therefore, that an individual be adequately empowered to attain self-reliance and self-employment skills through art education in order to be useful to himself, and the society. This competence by all standards would enable one to shoulder the responsibilities of some dependants.

Statement of the Problem

Comparing the figure of the entire population and the working population of Edo State, there however, exist an imbalance situation of the working population. Non-working youths with employable skills constitute about seventy (70) percent of the population as revealed by IMS-Database, Edo State (2011). From the above, Olumilade, (2011), asserts that the level of unemployment in Edo State in particular and Nigeria in general is high. Thus, youths who are not equipped with entrepreneurial skills tend to constitute a burden to the society they belong to.

Analysis of the entire Population and the Workforce Population

According to Information Management System (IMS-Database) Edo State, (2011).

Edo State Population - 3,233,366 Workforce males– 14,223

Workforce females – 15,898 Total of workforce males/females – 30,121 Non workforce males – 1,000,098 Non workforce females– 1,757,796

Total non workforce - 2,757,894 Retired/elderly – 122,475 Children – 322,876

Total = 3,233,366

Governments, individuals and groups have tried to empower the youths in different ways but their efforts may not have been comprehensive enough. The result is that only very few youths benefit from the programmes. Consequently, a large number of youths are unemployed, making them ready tools for anti-social activities. This is increasingly becoming a societal problem, which proper education policy is expected to tackle. This study therefore, centered on Art education and entrepreneurial skills in youths empowerment, particularly youths in Edo State within the scope earlier established: (Benin City).

Research Questions

From the objectives of the study, the following research questions have been generated:

1. What role does Art education play in enhancing youths entrepreneurial skills in Benin city, Edo State?
2. Does entrepreneurial skills in Art education stimulate and encourage creativity among youths in Benin city, Edo State?.
3. Can entrepreneurial skills in Art Education reduce and control massive rural–urban migration of youths in Edo State?
4. Are youths empowered through the acquisition of Art education skills?

Purpose of the Study

1. This study is to: assess the role of Art education in enhancing youths entrepreneurial skills
2. Investigate how entrepreneurial skills in art education could stimulate and encourage creativity among youths;
3. Evaluate how entrepreneurship skills in art education can be used to reduce and control massive rural - urban migration of the youths.
4. To examine the extent to which youths are empowered entrepreneurial through the acquisition of art skills.

Significance of the Study

The findings of this study will be useful to State Ministry of Arts and Culture, Ministry of Youth Development and Ministry of Education. Parents will also benefit from the result of these findings. This study will contribute towards a better understanding of the youths and their needs and how entrepreneurial skills in art education can meet their needs. The finding of the research work will help to enlighten and educate the general public on the useful contributions of art education to self-reliance.

Scope and Delimitation of the Study

The study attempts to identify factors necessary for achieving youths empowerment through the acquisition of art education and entrepreneurial skills. It also aim at finding out how idle moment and leisure time would be better utilized for proper integrated development of the youths into the society. Besides, it asses the role of art education in empowerment programme and the contributions art education skills will make towards the all- round development of youths.

Getting some of the study's information from some government offices proved so difficult as the researcher sometime could not get information from the officer in charge of some certain departments and so most information gotten are not first hand information. This poses a kind of hindrance to the researcher in getting highly comprehensive and reliable information from these officers.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

This chapter presents the review of related literature under the following headings:

- Concept of entrepreneur
- Concept of skills
- Concept of Art Education
- Roles of Art Education in enhancing youths entrepreneurial skills
- Entrepreneurial empowerment through Art skills
- Entrepreneurial skills and rural-urban migrations

Historically, African traditional life style made adequate provision for the well-being of every member of the community thereby living together homogeneously. As a result they lived a well patterned life to fit into the social fabric of the community. There was better understanding among members of the community. Moreover, a close look at the activities of this period revealed that both leisure and work time, were of equal importance with each member fully involved in these activities.

These works range from subsistence farming, sculpture, pottery, fabrics making, basketry, mats weaving, bead making, brass and gold smiting, calabash decoration and host of other crafts. Youths gathered around the adults that are experienced in their own areas after work and they are couched informally in different kinds of vocational education and recreational activities. These either take the form of folklore, songs, tales, legends, or stories and games. This gave room for better understanding of the members of the community which provided opportunities for the youths to emulate their elders who were role models of creativities and well behaved adults. All these helped to minimize dubious behaviors to the lowest level Ozongwu,(1989).

Concept of Entrepreneur

The word entrepreneur is borrowed from the French language. It is derived from ‘entreprendre’ meaning to ‘undertake’.

Thus, entrepreneur is an ‘undertaker’ in the literal sense of the word. Its usage in French language can be traced much before the emergence of activities generally associated with entrepreneurs today. Entrepreneurship is neither a science nor an art. It is a practice. It has a knowledge base. Knowledge in entrepreneurship is a means to an end.

An entrepreneur is a person who is devoted to search something new and exploit the novel notions and visions into gainful opportunities by bearing the risk involved in the process.

An entrepreneur is a person who organizes and manages a business undertaking, assuming the risk for the sake of profit. Schumpeter (2012) sees an entrepreneur as a person who is willing and able to convert a new idea or invention into a successful innovation. Frank (1979) also pointed out that an entrepreneur is a special type of human resources having such special characteristics and playing such special role in the economic system that deserves a special skill.

Furthermore, an entrepreneur refers to the exercise of initiative in the effective combination, utilization and control of other factors of production and bearing the risks and uncertainties connected with the performance of these functions on the world of business enterprise.

Oni and Olaleye (2004) see entrepreneurship as concerned with creating opportunities, meeting the needs of individuals and is a process of identifying gaps in ones immediate environment, community and society at large and bringing together resources in an innovative and profitable way to fill these gaps. This is what Art Education has done in Benin city, Edo state.

Akande and Azike (2002) pointed out that entrepreneurs are of three main types as listed below:

a) The traditional entrepreneur: This type of entrepreneur is conservative, who only practices what his predecessors had practiced in certain field of endeavour. b) The adaptive entrepreneur: This type of entrepreneurship only applies existing tools in organizing, using and controlling economic activities. c) The Innovative Entrepreneur: which is a person who create things a new in a manner that revolutionizes organization of production factors for the advantage of the societies.

Based on the above, it therefore implies that investing in entrepreneurial skills development of human resources through Art Education becomes imperatives for natural or material resources to be harnessed for grass root development in Edo State.

Entrepreneurship which is the cynosure of this research work is known as the capacity and attitude of a person or group of person to undertake ventures with the probability of success or failure. Entrepreneurship demands that the individual be prepared to assume a reasonable degree of risks, be a good leader in addition to being highly innovative. Since entrepreneurship has to do with leadership, leadership ability always determines a person's level of effectiveness. The

personal and organizational effectiveness is proportionate to the strength of leadership as there is no success in any entrepreneurship venture without leadership Onwubiko, (2011).

Entrepreneurship is therefore a process which incorporates the activities like visualizing, risk bearing, organizing and establishing a business enterprise. By essence the concept of entrepreneurship is dynamic. It is totally engrossed with something new, innovative and novel. Entrepreneurship as a dynamic process gets manifested through the endeavours of the entrepreneurs to bring about new combinations, new products, new production processes, and establishing of new enterprises.

Entrepreneurship is a vital constituent that influences the economic growth of a country and also influences the global competitiveness of the country.

The process of entrepreneurship involves identification, evaluation and implementation of new business prospects. The process also involves establishment of new business firms and enterprises. The innovation also forms an integral part of the process. The process results in employment generation and improves the living standard of the people and influence the growth and development of the economy. Entrepreneurship in business management is regarded as the “prime mover” of a successful enterprise just as a leader in any organization must be the environmental change agent. Many young Nigerians aspire to be successful entrepreneur. But due to certain constraints, the ability of many of these prospective youths hardly finds avenue to utilize their opportunity and skills has proved futile. Entrepreneurship in Nigeria is perceived as a major avenue to increase the rate of economic growth, create job opportunities, reduce import of manufactured goods and decrease the trade deficits that result from such imports Onwubiko, (2011).

Furthermore, according to Ajiye, (2005), an entrepreneur is a person who is willing and able to convert a new idea or innovation into a successful invention. By this definition, an entrepreneur should be able to originate a business idea and create an innovation from there. Also Kayode, (2006) define an entrepreneur as a person who try to create something new, organizes production, undertakes risks, and handles economic uncertainty involved in an enterprise. Entrepreneurship therefore, would involve the willingness and ability of an individual to seek investment opportunities in an environment and be able to established and run an enterprise successfully. The ability is acquired which differs from the abilities acquired to enable one obtain paid employment abilities necessary for self-reliance and self-employment. Anyaench, (2010).

Concept of Skill in Art Education

A skill is the learned ability to perform an action with determined results with good execution often within a given amount of time, energy, or both. Skill is the ability to do something well and the best way to learn a skill is to do the skill. The more closely the teaching setting matches the real situation, the more likely the person will be able to accomplish the skill in real life.

Skills in Art education provide a better means for individual self-employment and empowerment. It further fosters the development of the characteristic nature to serve as enhancer to develop an individual toward a maximum functional level in the entire development needed in the society. To this end, Kilpatrick, (1963) says that, "To feel the meaning of what one is doing and to rejoice in that meaning, to unite in one concurrent fact the unfolding of the inner emotional life and the ordered development of material external conditions - that is art.

The liberal nature of art made it to serve dual purpose and so embraces-work and leisure and school activity as well as compliments the function of the school. Art provides recreational

opportunities and by extension, form the bridge between the perception of the activities as school lessons and their utilization in real life situation. Art education as a recreational and development of individual activities, becomes an object of social gratification and by extension provides the means by which some of the tension generated by instrumental roles are released. This assertion is true of both the process of making art and the process of appreciating it. It is astonishing to see how slowly the schools all over the world have begun to assume the obligation of educating the Youth towards a better understanding of the roll of art in the life of man. In self-development therefore, emphasis should be on a sound combination of intellectual, manipulative skills, emotional and cultural dimensions. By extension and elaboration, efforts should be directed towards the development of the total man for we cannot afford to send out learning but immature men and women to be a problem to themselves, their family and their communities or the societies at large. So, how then can the skills in art education contribute to self-development as it affects the development of the “total man”? “It is through expression that the individual explores and discovers his own qualities and potentials that he comes to know him and what his capabilities are”.

Similarly, art education is one of the most expressive mediums that help an individual to achieve self exploration and self discovery. If it is true therefore, the exposure to the “workshop of art” should not aim at making a professional artist out of every individual; rather, it should be to maximize its purpose for all categories of persons, irrespective of their individual abilities, the contribution which self-expression and creative art experience can make in their lives. Some psychologists have pointed out that developmental or learning experience is centered on three major domains. These domains are: the cognitive, psychomotor and affective domains. However, one of these learning experiences which have suffered long time neglect in learning and school

system is gradually gaining attention that is the – affective domain. That is why the system produces learned men and women without developed “heart”. Art education have as its core, feeling and emotional dimension, that is the affective. This dimension in no small measure, contributes to human satisfaction. The creator and the perceiver through affective dimension offer self-satisfaction and satisfaction of the external person(s).

Another domain is the cognitive domain. Art education help to develop cognitive abilities by sharpening one’s perceptual sensitivity and increase imaginative capabilities; thus, fostering one’s understanding and grasping of concept and ideas. Therefore, since imagery is the core artistic activities, it obviously aids cognition.

The third domain is the psychomotor domain. Art education permeates and transcends the hierarchy of this domain. As the individual tries to turn emotions, feelings and ideas he makes use of this domain. This provides necessary ground for all form of body movement, self control and the body control needed in almost all practical skills. Through this, good character is developed and it manifests in composure, endurance, carefulness, observation, exploration or experimentation and dutifulness.

Art education has dual functions-play/ recreation and work. This unique nature makes art education an important activity necessary for self development. This form of development equips individuals to form a positive view about oneself and one’s ability. This is the basis for self confidence. Self confidence is rooted on principle of honour, power or glory. Art education by implication, contributes in the achievement of this principle. Life in whatever dimension it may be viewed from, even when it is viewed from the dimension of pursuit of pleasure (hedonistic), art education still have its place. Art education could build good manner among Youths. Art

education not only influences individual development, but also contributes towards the development of the society in general. If a majority of individuals in a given society are developed, therefore, such society is rightly described as developed. Following the aforementioned definitions, entrepreneurship education is the type of education that prepares an individual to become an entrepreneur, thus equipping him or her to be a manager of business outfit as well as an employer of labour. Hence, entrepreneurial education aims at helping individuals acquire saleable skills, which enable them become self-employed, and self-reliant. In art education, skill acquisition is emphasized to the intent that the training of skill is continued until the individual is capable of practicing the skill himself. This means that he is already equipped with saleable skill and employment skills. What the individual required to acquire are the skills to start to manage and handle risks in business. Therefore, entrepreneurial skills in art education should seek to equip individuals with the following:

1. Skill for taking and managing business risks.
2. Skill for finding profit in business enterprise.
3. Skill for quality control in production and maintenance of standard.
4. Skill for reducing wastes in production processes.
5. Skill for efficiency of operation.
6. Skill in finance management.
7. Any other skill needed for effective entrepreneurship.

Practically, the selected literature reviewed has sufficiently revealed that skills developed in art education are those, which can lead to paid-employment or self-employment. Art education must as a matter of principle, emphasize entrepreneurship skills since it has the necessary ingredients

or provisions for it. It is also necessary considering the world economy that is tilting towards private economy.

Concept of Art Education

The term art is used to refer to everything related to art, especially the fine arts and Education is a process that allows a person to assimilate and learn knowledge. With education, the subject acquires skills and values.

Art, for its part, is the set of human creations that express a sensitive vision of the world, both real and imaginary.

Art education, therefore, is the teaching method that helps the subject channel their emotions through artistic expression. In this sense, this type of education contributes to the cultural development of man.

Art education is a vocational or practical oriented discipline or course of study; whether formal or informal system of learning and so have the capacity to bring up an individual in a way that he/she is fit for gainful employment in recognized occupations or being self employed. In this view, Roberts in 1957 according to records referred to Vocational education as the systematic learning experiences which are designed to fit individuals for gainful employment In recognized occupations. Uzoagulu (2011), in one of his paper presentations at an annual conference of the Nigeria vocational education in elaborating the view above, says that vocational education of which Art Education is included, is the education that teaches an individual the basic principles of doing things and the training is usually carried out to the extent where it gives the trainee a productive ability with which he can secure either paid or self employment. In achieving this he said, vocational education demands that:

1. Individuals be exposed to their environment for positive interaction
2. Individuals are given the needed orientation on various practical skills and scientific knowledge.
3. Innate abilities of individuals be identified and recognized
4. Individuals be enabled to develop and harness those abilities
5. Challenging tasks be provided for individuals.

Furthermore, art education has great provisions necessary to settle man on earth by insisting on skill acquisition by all. But unfortunately over the years the society could neither understand nor appreciate the potential of the provisions and so art education suffered a set back. In some areas or quarters, it is ridiculed or made an object of universal derision. In short, it tends to carry some elements of social stigma Ola, (1989).

Roles of Art Education in Enhancing Youths Entrepreneurship

The government seems to recognize the fact that all developmental experiences needed by an individual cannot be provided by the school. Perhaps, that is why it stated in the National policy on education that education is a tool used for the achievement of part of national objectives by the government NERC, (1981). This then, calls for the activation of other tools useful for the achievement of the total youths development and empowerment. Some of these tools are the National Directorate of Employment and the volunteer service scheme, Open Apprenticeship programme, National Youths Service Corp (N.Y.S.C.) programme and Youths Empowerment programme among others. Of these listed, the NYSC, seems to be the only one to have enjoyed full government support. But being an elitist programme, a larger number of the youths are left out of the scheme as a result of poor education background. A clear evidence of this fact is that

for about thirty-eight years of the existence of this programme, not up to two million youths and adults above the age of thirty (30) have benefited from the scheme and so do not seem to be able to bridge the gap between the Youth and adults world Ngene,(1988). There exist crisis between the two. Thus the acre of the crisis is despair. Oba-Apondu, cited in Uzongwu, 1989 speaking on this issue says: As you all know, our Youth is filled with despair because at this moment in time it does not know whether it has future or not. If the Youth of Africa is in despair it is because the schools are not its schools, the streets are not its streets, home not its home. So it lives in a hostile environment, none of whose structures are designed for it. The present upsurge of our Youths is liable to overwhelm us, unless we take action fast. This potential danger as warned by Oba-Apounou necessitated the holding of the Africa Regional Congress organized by UNESCO in Kenya and part of the report published in 1981 reads. In the light of UNESCO'S analysis of various crisis which occurred in many countries toward the end of the 1960s and since, and which brought to limelight certain section of the world Youth-third activities and disharmony with existing societies –Youth problems have received increasingly major attention from UNESCO over the past ten (10) years. UNESCO's programmes in this area are directed to enhance the role of Youth in educational, social and cultural activities in their societies and also in the world at large.

The purpose of youth empowerment and development programme in Africa according to the report is: To achieve a conscious and effective mobilization of young people, in the service of a genuinely Africa economic, social and cultural development, the central objective of youth empowerment and development is that they should achieve a sense of identity and self-esteem. In order to do this, they need skills and knowledge and experience which fall into two broad classes – those involving self-development and those involving other people.

Also in the early 1917, the American government understood what art education is to the society and passed in its parliament a bill usually referred to as Smith Hughes Act of 1917. Though there was conflict of ideas between those who believe that more practical education was needed and those who felt that art or practical education in public schools would lower the quality of education, yet many more bills were passed in the subsequent year in favour of art education. Such laws were modeled after the Smith Hughes Act and an increase appropriation for art education were achieved.

In Nigeria, the government seems not to wholly support practical or vocational education. Interestingly, the vision and mission of art or practical education are now being identified and recognized globally. The United Nations, Educational, Scientific, and Cultural Organization (UNESCO) made a cardinal remark in its revised recommendation on Technical, practical or vocation Education when it state: Give the immense scientific, technological and socio-economic development either in progress or envisaged which characterizes the present era technical and vocational education should be the vital aspect of the educational process in all countries, UNESCO, (2001).

Extent to Which Youths Are Empowered Entrepreneurial Through Art Skills

The Educational International (2009) stated that vocational education and training is important as it enriches a person for life and provides the competences which are necessary in a democratic society. It also noted that society and economic developments depend on the strength of practical art education and training as it provides access to skills and entry into the labour market EI, (2009). The World Bank on its part also placed art or vocational education and training quite strongly in contrast to general education, and strongly associated art or practical education and

training with high growth rates in economies particularly in country like South East Asia as well as industrialized world. Further, the UNESCO-UNEVOC (the International Centre for Technical and Vocational Educational and Training) has received a new mandate to develop new areas of skills and expertise in practical or vocational education; the ILO (International Labour Organization) has given art education and training an important position in its “Decent Work Agenda” and the OEC (Organization for Economic Cooperation and Development) has undertaken an extensive review of art or practical education and training policies in a number of its member state ET, (2009).

In fact, available literature has shown that even the industrialized world invests more in practical or vocational schooling than the developing world. This is because the industrialized world has seen the potentials of art education towards skill development and economy. UNESCO, (1999) observed that art education and training is one of the most powerful instruments for enabling all members of the community to face challenges and find roles as productive members of society as well as achieving social cohesion, integration and self-esteem. It means therefore that art education or vocational education and training have been globally responsible to the intent that the art education or vocational education experts should have the pride and courage to practice their profession. The vulcanizing skill is desperately needed and valued by the most renowned nuclear scientist when his car tyre is to be fixed. The skill of carpenter is needed by a renowned surgeon to mend the leaking roof of his house. The world has known and acknowledges this.

The federal government under the National Directorate of employment designed a programme to encourage and aid unemployed graduates and youths to set up and run their own businesses. The federal government also has the popular Sure-P (Subsidy Reinvestment and Empowerment Programme). The objective of the programmes is to provide unemployed youths with basic skills

that are needed in the economy. Interested candidates are encouraged to make a choice of trade they are interested in.

Craftmen are paid for imparting their skills to the beneficiaries of the scheme. The scheme has been useful because through it many unemployed youths have acquired skills especially in Art Education which have made them to be self-reliant and self-sufficient Ezeji, (2004), Osakwe (2011) & Ogbuvbu (2013). Suddenly, there came a change in life style; a change resulting from Westernization and modernity, which brought about the development of towns and cities thereby causing Youths to migrate into another towns and cities with a cultural perception different from their own culture. Education, media houses, Christianity and Islam as the two major religions have also in no small way contributed to the mentioned problems above. Today, many Youths are not well acquainted with their culture because of their involvement in foreign cultures. So the choice of life style becomes a problem. To this end, Ozongwu posited that, The traditional Youth was never idle as work was part of their daily life and so engaged in some form of economic activities. This is different with the modern Youth who always want to be provided with paid employment. Should he/she fail to gain employment, has reasons in the whole world to be loitering in the street or stay idle at home. Ozongwu, (1989).

The major challenges facing the modern Youths could be traced to the parents, Community or Society not living up to their responsibilities. Instead, they abandon these responsibilities to school authorities. Another problem is the government not being able to plan a viable empowerment programme that could bridge the gap between indigenous education and western education. According to the statistical data discoverable from Edo State National Population Commission NPC,(2011), says that the youths form the highest population of Nigeria; yet they are the most neglected as adequate plans are not put in place to tackle their psychological,

physiological or social needs. This affirms the assumption that Youths feel neglected from the entire society. Modern education is aimed at meeting the needs of the learner where Youths form the integral population of learner, but it is very clear that it is not meeting the expected standard since it seems not to be achieving the all-around development of the individual in Edo State and Nigeria in general. This according to Uga, Onwuka in Ozongwu, U.A. (1989), mentioned that in “Nigeria aesthetic appreciation and good manners seem to have no consideration in education of the Youths”. Educational aim should be directed towards “the training of hand, head and heart”. As pointed out by critics, only an aspect of the training is given adequate attention – the head and little or no attention at all given to the two others. To this end, one of the critics Pestalozzi in Ozongwu, (1989), pointed out the danger in such a half baked education when he stated, To have knowledge without practical power to have insight and yet be incapable of applying it in everyday life, what a dreadful fate could an unfriendly spirit device for us.

Benefits of Entrepreneurship Skills in Art Education

There is no gain saying that entrepreneurship skills has so much roles to the youths. This can be likened in the following areas:

Enhancing Creativity among Youths: Entrepreneurship skills will not only help youths who intend to start and lead their own small scale business or company, but can also help in identifying methods that will enhance and manage innovation and creativity in Art Education.

Osakwe (2011) noted that learning the process of evaluating opportunities properly is a creative idea and this can be gotten through entrepreneurship Education and skills. She also likened

creativity among youths in Art Education skills to the practice of developing the planning skills, getting adequate practical and theoretical oriented skills, for all needs creativity to excel and this cannot be left out in Art Education. Ogbuvbu (2013) also noted that creativity has to do with inspiration, imagination, originality ingenuity and resourcefulness. Entrepreneurial spirit strives best where inventiveness is encouraged and this Art Education does.

Entrepreneurial Skills and Rural-Urban Migration

Entrepreneurial skills in Art Education will help to alleviate poverty, remove youths restiveness and cultism, and also control massive rural-urban migrations of youths. Entrepreneurship empowers people to take advantage of opportunities for wealth creation, enthrone a system of incentives that reward hardwork, discourage and condemn corruptions. By so doing the people especially the youths are able to create opportunities for employment and consequently income. The generation of income leads to savings and investment, including the establishment of industries and companies which are key indices of economic growth. This happens in the rural areas, and therefore where there is employment the youth cannot leave it for the urban area to search for one, when he is already comfortable with one. Obaro (2008), Ogbuvbu (2013).

CHAPTER THREE

METHODOLOGY

This chapter is described under the following headings: Research design, area of the study, population of the study, sample and sampling techniques, instruments for data collection, validation of instruments, reliability of the instruments, methods of data collection and data analysis.

Design of the Study

This study employed descriptive survey research design. Descriptive survey has been described by Ezeji (2004) as one which involves the assessment of public opinion using questionnaire and sampling methods. The design is appropriate for the study because it involves the usage of questionnaire and sampling methods to collect data for the study. The population is large thereby necessitating the use of questionnaire survey in data collection.

Population of the Study

The study is carried out in Benin city the capital of Edo State in Nigeria, This area is chosen because the indigenes are predominantly skilled men and women who are engaged in one economic activity or the other.

The population of the study consists of one hundred (100) youths out of the entire youth population of Benin city, Edo state which is two thousand five hundred (2,500) youths registered with the SURE-P entrepreneur project of the federal government in Benin City, Edo State.

Sample and Sampling Techniques

The random sampling technique was used to select the sample for the study. This method was chosen because it gives the subjects in the population equal chance of being selected. One hundred (100) youths of the entire population was adopted for the study. This number was randomly selected from the entire youth population.

Method of Data Collection

The research instrument, the questionnaire was administered to the youths in Benin City, Edo State through direct delivery method. The instruments for the study were collected with the help of 5 research assistants. The research assistants were briefed by the researcher on the modalities for administering the instruments to the respondents. All the 100 questionnaire distributed, were retrieved. This retrieval of the questionnaire was possible because the researcher and his research assistants pleaded with the respondents who filled the questionnaire almost immediately and they collected them back.

Instruments for Data Collection

The instrument used for data collection was the questionnaire. Other instruments used for data collection included literature, books, journals, Network news, and internet. The researcher's developed questionnaire was titled Roles of Art Education and entrepreneurial skills in youth empowerment questionnaire (RAEESYEQ). The instrument was divided into two sections A and B. Section A contains the personal characteristics of the respondents whereas section B is designed to obtain data on the respondent's views on issues in the study. Section B had twenty-two item statements which respondents were required to rate based on the entrepreneurial skills in Art Education necessary for youths empowerment. The entire instrument is made up of 100

questionnaire items designed on a (4) points scale of response ranging from Strongly Agree (SA), Agree (A), Disagree (D) and Strongly Disagree (SD).

Validation of the Instrument

The “RAESYEQ” was face validated by three experts from the University of Benin which included two experts from Fine and Applied Arts Department and one expert from Faculty of Education – Measurement and Evaluation. They were requested to revise or modify the items if necessary and to remove or add items they considered inappropriate or appropriate. The comments, suggestions and corrections of the valuator’s were used in constructing the final copy of the instrument.

Reliability of the Instrument

The instrument for the study was administered to youths in Benin City, Edo state. The respondents possessed the same characteristics as those involved in the study. After the administration of the instruments, the researcher determined its estimate of internal consistency using Cronbach’s Alpha methods. This formula is mainly used for instruments that are polychotomous scored. Ezeji, (2004). The instrument for this study was thus polychotomous scored.

Hence, the method was found relevant. The instrument yielded reliability indices of 0.86, with an overall average reliability co-efficient of 0.88; the instrument was considered reliable.

Method of Data Analysis

Mean and Standard Deviation were used in analyzing data collected for the study. The mean is therefore computed as follows:

$$\bar{x} = \frac{\sum fx}{N} = \frac{4 + 3 + 2 + 1}{4} = \frac{10}{4}$$

$$\bar{x} = 2.50$$

The competence mean ratings were interpreted using real limit of numbers as follows:

(i)

RANGE OF MEAN	DECISION
3.50-4.00	Strongly Agree (SA)
2.50-3.49	Agree (A)
1.50-2.49	Disagree (D)
1.00-1.49	Strongly Disagree (SD)

The criterion mean is 2.50. any grand mean value of 2.50 and above on the 4 point scale was considered as high level of competence while mean value below 2.50 was considered a possession of low level competence.

CHAPTER FOUR

PRESENTATION OF RESULTS AND DISCUSSION OF FINDINGS

This chapter presents the results of data analysis in order of the research questions that guided the study. The sample size used for this study is a total number of one hundred (100) youth, who answered the research questions appropriately.

SECTION A: DEMOGRAPHIC

Table 1: Distribution of respondents by sex

SEX	FREQUENCY	PERCENTAGE %
MALE	55	55%
FEMALE	45	45%
TOTAL	100	100%

Table 2: Age distribution of respondents

AGE	FREQUENCY	PERCENTAGE %
20 - 25	42	42%
26 - 30	29	29%
31 - 35	17	17%
36 - 40	12	12%
TOTAL	100	100%

SECTION B: RESEARCH QUESTIONS

RESEARCH QUESTION 1

What role does Art Education play in enhancing youths entrepreneurial skills in Benin City, Edo State?

The response to research question 1 is presented in Table 1

S/N	RESPONSE ITEM	SA	A	D	SD	TOTAL	MEAN
1.	Art Education play an enhancing role in youths entrepreneurial skills	60	20	14	6	100	3.20
2.	Art Education has the capacity to empower youths with entrepreneurial skills	50	40	4	6	100	3.23
3.	Art Education skills give the trainee a productive ability to secure paid or self-employment	64	31	3	3	100	3.43
4.	Art Education can help in the development of young minds	48	41	5	5	100	3.19
5.	Entrepreneurial skills in Art Education can be used to achieve the empowerment and the development of the youths in the society	62	32	3	3	100	3.38

Table 1 shows that Art Education play enhancing roles in youths' entrepreneurial skills in Benin City, Edo State.

RESEARCH QUESTION 2

Does Entrepreneurial Skills in Art Education and encourage creativity among youths in Benin City, Edo State.

The response to research question 2 is presented in Table 2

S/N	RESPONSE ITEM	SA	A	D	SD	TOTAL	MEAN
1.	Entrepreneurial skills in Art education stimulate and encourage creativity among youths.	60	31	5	4	100	3.33
2.	There are available recreational and creating centers for the youths	50	40	6	4	100	3.24
3.	Youth Utilize this creativity centers for entrepreneurial skills	50	36	8	6	100	3.19

Table 2 shows that entrepreneurial skills in Art Education and encourage creativity among youths in Benin City, Edo State.

RESEARCH QUESTION 3

Can entrepreneurial skills in Art Education reduce and control massive rural-urban migration of youths in Benin City, Edo State.

The response to this research question is presented in Table 3

S/N	RESPONSE ITEM	SA	A	D	SD	TOTAL	MEAN
1.	Entrepreneurial skills in Art education can reduce the massive rural-urban migration of the youths.	70	22	6	2	100	3.43
2.	There are proper government policies to tackle massive rural-urban migration of youths using Art Education.	55	39	4	2	100	3.34
3.	Westernization and Modernity contribute to the massive rural-urban migration of the youths.	80	16	2	2	100	3.53

Table 3 shows that Entrepreneurial Skills in Art Education can reduce and control massive rural-urban migration of youths in Benin City, Edo State.

RESEARCH QUESTION 4

Are youths empowered through the acquisition of art Education Skills?

To test the above research question, the following questions were formulated, administered and result obtained as shown in table 4

S/N	RESPONSE ITEM	SA	A	D	SD	TOTAL	MEAN
1.	Art Education has the capacity to empower or equip youths with entrepreneurial skills.	62	30	6	2	100	3.37
2.	Entrepreneurial skills in Art Education can be used to achieve the empowerment and development of the youths in the society.	64	32	2	2	100	3.42
3.	Youths who are not empowered with entrepreneurial skills constitute social misfits making them ready tools for anti-social activities.	45	30	10	5	100	2.85

Table 4 shows that youths are empowered entrepreneurially through the acquisition of Art Education Skills.

SUMMARY OF THE FINDINGS

Based on the analysis of data presented in Tables 1.1 to 4.1, the following are the major findings:

1. Art Education play enhancing roles in youth entrepreneurship skills in Benin City, Edo State.
2. Art Education has the capacity to empower youths with entrepreneurial skills and help in the development of their minds.

3. Art Education help in encouraging creativity among youths and this is made available by the provision of creative centers for the youths in Benin City, Edo State.
4. The youths also utilize these creativity centers for entrepreneurial skills.
5. The availability of entrepreneurial skills in Art Education can reduce and control massive rural-urban migration of youths in Benin City, Edo State.
6. Youths are empowered entrepreneurially through the acquisition of Art Education Skills, because Art Education has the capacity to empower or equip youths who may constitute social misfits making them ready tools for anti-social activities.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

This chapter deals with the discussion of findings, recommendations, and suggestions for further research and conclusions.

DISCUSSION OF FINDINGS

The discussion of findings, is presented under the following headings.

Role of Art Education in Enhancing Youths Entrepreneurial Skill

The findings of the study showed that Art education play vital roles in enhancing youth entrepreneurial skill. This is because capacity to empower youths with entrepreneurial skills, give them a productive ability to secure paid or self-employment, help in the development of their young minds and also help them to achieve the employment and their development in the society. These findings are in line with Osakwe (2011) who noted that entrepreneurship skills in Art Education will help youths who intend to start and lead their own small scale business.

Entrepreneurship Skills in Art Education and Creativity Stimulation among Youths

The data collected on entrepreneurial skills in Art Education and the encouraging of creativity is presented on table 2:1.

From the data collected, it was obvious that entrepreneurial skills in Art Education stimulate and encourage creativity among youths, by the government providing recreational and creativity centers, for the youths and the youths utilizing them. This is in line with the views of Ogbuvbu (2013) who noted that creativity has to do with inspiration, imagination, originality, and entrepreneurship spirit strives best where inventiveness is encouraged.

Entrepreneurial Skills in Art Education and the Continue of Massive Rural-Urban Migration.

The data collected for the study showed that entrepreneurial skills in Art education can control the massive rural-urban migration. This is because when there are prepare government policies in place to tackle massive rural- urban migration it can be controlled. Also westernization and modernity has been seen as a factor that contribute to rural urban- migration. Obaro, (2013) opined that the generation of income leads to savings and investments, which are key indices of economic growth and when this is provided in the rural areas through Art Education, there will be no need for rural urban migration.

Youths Empowerment through the Acquisition of Art Education Skills

Table 4:1 provided the data for the above, it was found out by the researcher that youths are empowered entrepreneurially through art education skills. This is because Art education has the capacity to empower youths, and youths not empowered constitute social misfits making them ready tools for anti-social activities. This point has been buttressed by Oghuvbu (2013) who has the views that entrepreneurial skills in Art Education will help more youths restiveness and cultism.

Conclusion

Youths are faced with so many problems that may have been caused by the environment where they grew up. The factors within these environments pressurize them often which may lead to psychological and emotional imbalance and affect normal functioning of many youths as they spend their precious time trying to profile the solution. These have led the youths into unruly behaviors, youth's unrest, as a result of inadequate utilization of their idle moments. It also led to youths' massive rural-urban migration especially migration to overseas, where majority end up as drug pushers and sex workers.

Recommendations

The following recommendations have been based on the findings.

1. Art Education should be encouraged in Benin City Edo State.
2. Entrepreneurial skills in Art Education should be emphasized in schools and be made one of the core subjects.
3. Policies should be formulated to check rural-urban migration of youths.
4. Recreation and creative centers should be built for the youths and emphasize should be led on their utilizing them.
5. Varieties of interesting Art Educational programme should be organized for youths.
6. Government at all levels should introduce programmes and policies on art education and entrepreneurial skills.
7. Parents should encourage their children who are youths and are gifted and talented in the areas of Arts to pick it up as a career.

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APPENDIX

QUESTIONNAIRE

UNIVERSITY OF BENIN, FACULTY OF EDUCATION, DEPARTMENT OF
EDUCATIONAL FOUNDATION

BACHELOR OF SCIENCE (BSC)

NAME OF STUDENT: ADEDEJI GBENGA AMOS

I am a student of the above named University. This questionnaire is for the purpose of sourcing information for research project writing and submission in partial fulfillment of the requirements for the award of the above named degree. Please, kindly ensure that you give an appropriate response to the best of your knowledge for a reliable result, as all responses would be treated as confidential. Thanks.

Please tick (✓) your response to the question where necessary; SD (strongly disagree), D (disagree), SA (strongly agree), A (agree).

SECTION A: PERSONAL DATA

SEX: Male () Female ()

AGE: 20 - 25 () 26 - 30 () 31 - 35 () 36 - 40 ()

MARITAL STATUS: Single () Married () Divorced () Widow ()

SECTION B:

Roles of Art Education and Entrepreneurial Skill in Youth Empowerment in Benin City, Edo State.

Questionnaire.

1. Art Education play an enhancing role in youths entrepreneurial skills. SA () A ()
D () SD ()
2. Art Education has the capacity to empower youths with entrepreneurial skills. SA ()
A () D () SD ()
3. Art Education skills give the trainee a productive ability to secure paid or self-employment. SA () A () D () SD ()
4. Art Education can help in the development of young minds. SA () A () D ()
SD ()
5. Skills in Art Education can be used to achieve the empowerment and the development of the youths in the society. SA () A () D () SD ()
6. Entrepreneurial skills in Art education stimulate and encourage creativity among youths. SA () A () D () SD ()
7. There are available recreational and creating centers for the youths. SA () A () D ()
SD ()
8. Youth Utilize this creativity centers for entrepreneurial skills. SA () A () D ()
SD ()
9. Entrepreneurial skills in Art education can reduce the massive rural-urban migration of the youths. SA () A () D () SD ()
10. There are proper government policies to tackle massive rural-urban migration of youths using Art Education. SA () A () D () SD ()
11. Westernization and Modernity contribute to the massive rural-urban migration of the youths. SA () A () D () SD ()
12. Art Education has the capacity to empower or equip youths with entrepreneurial skills. SA () A () D () SD ()

13. Entrepreneurial skills in Art Education can be used to achieve the empowerment and development of the youths in the society. SA () A () D () SD ()
14. Youths who are not empowered with Entrepreneurial skills constitute social misfits making them ready tools for anti-social activities. SA () A () D () SD ()