

**OPPORTUNITIES FOR YOUTH EMPOWERMENT  
THROUGH ARTS IN OJU LOCAL GOVERNMENT  
AREA OF BENUE STATE, NIGERIA**

**BY**

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**DEPARTMENT OF FINE AND APPLIED ARTS,  
UNIVERSITY OF NIGERIA, NSUKKA.**

***DECEMBER, 2015***

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**SUBMITTED IN FULFILLMENT OF THE REQUIREMENTS**

**FOR**

**THE AWARD OF MASTERS DEGREE IN ART EDUCATION**

**SUPERVISOR: PROF. O. K. OYEOKU**

***DECEMBER, 2015***

## CERTIFICATION

This is to certify that Enyi Uko Jairus a postgraduate student in the Department of Fine and Applied Arts, University of Nigeria, Nsukka with registration number PG/MA/08/48956 carried out the work contained in this thesis and satisfactorily completed the requirements for the award of degree of Masters in Art Education. The work embodied in this study is original and has not been submitted in part or in full for any Diploma or Degree of this University or any other University.

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## APPROVAL

This thesis has been examined and approved for the Department of Fine and Applied Arts, University of Nigeria, Nsukka.

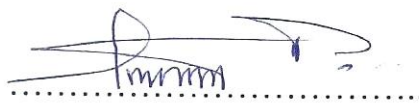
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## **DEDICATION**

This research is dedicated to God Almighty, who gave me life and preserved my life till this day.

## **ACKNOWLEDGEMENT**

I would like to record my appreciation to the Almighty God who preserved my life till today in making this study a reality.

Next, I would like to thank my supervisor Prof. O. K. Oyeoku for the high quality of encouragement provided to me, my special thanks to the department of Fine and Applied Arts University of Nigeria, Nsukka.

I cannot thank my wife enough for her self-sacrificing care and support and of particular importance in hazardous enterprises such as this, her unwavering good sense and critical intelligence.

Finally, I am grateful to Mr. Omachi Samuel of College of Education Oju Benue state who patiently proff read this manuscript.

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## ABSTRACT

Youth unemployment has been a major problem in many developing countries of the world. This has resulted to many social pathological and economic problems such as prostitution, trafficking in persons, ritual killings, rural-urban drift, criminal activities and crises in these countries including Nigeria. Successive governments in Nigeria have initiated various programmes targeted at youths to better their conditions. These empowerment programmes failed due to one reason or the other. The study therefore sought to assess how youth empowerment can be achieved through indigenous arts and art-related trade in Oju Local Government Area of Benue state. Simple random sampling techniques were used in selecting the sample. The research instruments used were structured questionnaires distributed to 150 youths sampled for the study. The study revealed that over 70% of the respondents had a maximum of senior secondary school certificate or its equivalent. The study also revealed the practice of the following arts in the local government, ceramics, sculpture, textile weaving, carving, grass weaving among others as major areas of arts practical in the area. It also revealed youths readiness to engage themselves on those arts as a way of empowering themselves. The study further shows that the arts and art-related trades identified were also economically viable and played greater role in increasing their daily income, savings, assets and general well being than when they were not engaged in those area. It is therefore recommended that government, NGOs and Community leaders should collaborate and encourage the youths to further their studies above secondary level. They should also develop the ceramic and pottery works in Ibilla Alukpo of Igede Central District as well as establishing a technical or vocational school to train the youths in the area.

# **CHAPTER ONE**

## **INTRODUCTION**

### **1.1 BACKGROUND**

The Nigerian economy since her political independence in 1960 has undergone various fundamental structural changes, which however, have not resulted in any significant sustainable economic growth and development to ensure adequate employment opportunity for her youths (Emeh, 2012). In spite of the attempts by successive regimes to improve the lots of Nigerian youths through the introduction of various reform programs, youth conditions still leaves a lot to be desired.

Nigeria like most developing nations of the world is faced with myriad of problems and harsh realities which include poverty, unemployment, conflicts and diseases (Ocho, 2005 and Oviawe, 2010). These problems therefore demand that the youths should be empowered with creative problem-solving skills. The training of educated individuals who can function effectively in the society for the betterment of self and society will require special attention as the system will deliberately set to concern itself with the development of sound human capital requirement for national development (Ocho, 2005) in Oviawe (2010).

National University Commission (2004) reiterates the massive unemployment of Nigeria graduates. This was traced to disequilibrium between labour market requirement and lack of employable skill by the graduates (Dijomal and Orimolade, 1991 and Diabelene Oni and Adekola, 2000).

More than half of the Nigerian populations are under the age of 30 according to the National population commission (2001). According to Nigerians National Youth Development Policy (2001), youths comprise all young persons of age 18-35, who are citizens of the Federal Republic of Nigeria. They represent the most active, the most volatile and yet the most vulnerable segment of the population, Onuekwusi and Elfiong (2002) defined youthful period as the period in an individual's life which runs between the end of childhood and entry into world of work.

The youthful period which is a very critical period has been noted as an essential time for training and empowering youths to provide positive distractive behaviours that are frequently associated with adolescents and growing ups (Wool, 1998). It is the period to avail the youths of the various empowerment opportunities to help them learn wealth creation.

Empowerment is a relatively recent concept in Nigeria particularly in relation to youth development. It is not exactly clear when the term 'Youth

Empowerment entered into the Nigerian socio-political and economic vocabulary. The term perhaps, resonates more as an attempt by stakeholders to draw attention to the ecological degradation and economic 'powerlessness' of those living in the oil-rich Niger Delta area of Nigeria. The Niger Delta youth has been the loudest voice and militant arm of the Vanguard for resource control. Government in attempt to arrest what it perceived as youth restiveness in the Niger Delta may have introduced the term "youth empowerment," as a new vocabulary in governance in recent times. For example, at the Youth Stakeholder Workshop in Port Harcourt in 2004, a resonant agenda was youth empowerment but it was from the viewpoint of quelling youth restiveness through some forms of economic empowerment (negotiation, government incentives or compensation) so as to provide an enabling environment for the Nigerian National Petroleum Corporation (NNPC) and other oil prospecting companies to work. The need to maintain a peaceful working environment in the Niger Delta through one form of empowerment led to the youth empowerment. Empowerment should therefore be seen as an approach, a strategy, a deliberate effort to bring about the ability of the youth to choose and control what affects their lives. Over and above this, the idea of strengthening and empowering includes choices

and control. It also involves the ability to initiate act and promote those choices they have made.

Within African context, youth empowerment is a means of encouraging young people to gain the skills and knowledge that will allow them to overcome obstacles in life. It is a process whereby young people gain the ability and authority to make decisions and implement change in their own lives. In Nigeria, youth empowerment takes place in homes, at school, through youth organizations, government policy-making, and community organized campaigns. Youth empowerment ranges from economic empowerment to social, ideological, educational, skills and political empowerment. In the light of the above, youth empowerment does the following for youths:

The ability to make decisions about personal/ collective circumstances; The ability to consider a range of options from which to choose; The ability to access information and resources for decision-making; Ability to having positive self-image and overcoming stigma; increasing one's ability in discreet thinking to sort out right and wrong.

Despite the abundant human and natural resources in Nigeria, her citizens are still wallowing in abject poverty with little or no economic empowerment or the larger percentage of the population (Ohize and Adamu, 2009). If the present trend continues, Nigeria as a country may not likely

meet the vision 20-20-20 development goals. Nigeria has implemented several adhoc stabilization or reform measures in the past to empower the youth. Some of them include the Structural Adjustment Program, (SAP) National Directorate of Empowerment (NDE), National Economic Employment and Development Strategy (NEEDS) National Poverty Eradication Program (NAPEP), etc. Therefore, focusing on youth empowerment in Benue State requires that these programs if well implemented will positively impact on the youths greatly and its impact felt in all the 23 local government areas.

Three common problems hamper progress in the aspects of youth empowerment in Nigeria. Firstly, not all the people enjoy the benefits of prosperity in this country due to lack of proper implementation of government policies (Iba, 2007).

Secondly, previous governments in Nigeria, instead of focusing on delivering essential public services assumed control of major sources of national income. In the process, corruption thrived in public services and gained a strong foothold in the society.

Thirdly, although the environment for private enterprise is improving there are still many challenges (Obasanjo in Iba, 2007).

These development challenges among which are the eradication of extreme poverty and hunger, achieving universal primary education, improving material health etc. provoked the youths to demand for empowerment. However, certain conditions such as inculcation of national consciousness, right value system as well as training opportunities to acquire the appropriate skills ability and competencies both mentally and physically must be met. As opined by Carr (1969), "knowledge is knowledge for some purpose. The validity of knowledge depends on the validity of the purpose" Nigerian youths are in dire need of functional education to obtain knowledge for the purpose of pursuing and achieving a self-reliance attitude.

The early attempts by Nigerians to develop the manpower needed for stability and economic survival was not productive. It is however disheartening that the rate of poverty and youth unemployment in Nigeria in recent times seem to be on the increase.

The success of every nation in terms of development depends on the abundant and albeit untapped resources of the youths who form a large section of the population. Unfortunately, our youths have not been given the mandate to execute their potentials profitably for themselves and the society. Nevertheless, they need an opportunity to develop interest in a vocation to perform creditably well for the development of the nation. But the efficiency

of the youth towards the contribution to national development hinge on empowerment. Young people are the most vital resources in Oju local government area; this can be seen in the various aspects of the human activities engaged in by the Igede people.

They are far more creative, compassionate and capable tools for building a positive and sustainable future. The expressive arts are potent tools for youths to help them maximize creative tendencies and helping them become viable members of the society.

The researcher's view is to receive, retrain and redeploy the creative capacity of youths so that they can play more productive and self-fulfilling roles in the emerging economic dispensations.

It therefore becomes necessary to identify and train them in social arts in other for them to be skilled conveners in their societies of intergenerational multicultural learning events in a more productive level for social change.

Empowerment as explained by Foy, (1997) simply means gaining of power to make one's voice heard, to contribute to plans and decisions that affect one, to use one's expertise at work and to improve one's performance. Therefore, to empower youth means to mandate or give authority to the youth to acquire education that will be of benefit to them to contribute



effectively to economic development of their society. To that effect, vocational and technical education is expected to play an important role through training manpower in applied science, technology and commerce particularly sub-professional levels. This implies that, by training the youth as tailor, electrician, carpenter, baker, typist, crafts-men and women in Oju Local Government Area. They could be empowered to participate actively in the development of the country and become self-reliant as a prerequisite for employment.

'Art' has no universally accepted definition although it is commonly used to describe something of beauty, or a skill which produces an aesthetic or functional result. It requires some kind of creative impulse. "Art is created when an artist creates a beautiful object, or produces a stimulating experience that is considered by his audience to have artistic merits". Art Encyclopedia.

Art can also simply refer to the developed and efficient use of a language to convey meaning with immediacy and or depth. It is also an act of expressing feelings, thoughts, and observations. There is an understanding that is reached with the material as a result of handling it, which facilitates one's thought processes.

Britannica online defines art as "the use of skill and imagination in the creation of aesthetic objects". By this definition of the word, artistic works have existed for almost as long as humankind; from early prehistoric art to contemporary art; however, some theories restricted the concept to modern western societies. The first and broadest sense of art is the one that has remained closest to the older Latin meaning, which roughly translates to "skill" or "craft". A few examples where this meaning proves very broad include artifact, artificial, artifice, medical artist, and military arts. Lowenfeld and Brittain (1975) asserts art as "dynamic and unifying activity with a potentially vital role in the education of our children. The process of drawing, painting, or constructing is a complex one in which the child brings together diverse element of his experience to make a new and meaningful whole. In the process of selecting, interpreting, and reforming these elements, he has given us more than a picture or a sculpture, he has given us a part of himself; how he thinks, how he feels, and how he sees living the child opportunities to create constantly with the knowledge he currently has is the best preparation for future creative action. Man learns through his senses. The ability to see, feel, hear, smell and taste provides the contact between man and his environment. The greater the opportunity to develop an

increased sensitivity and the greater the awareness of all the senses, the greater will be the opportunity for learning.

Visual art is very beneficial to young people, when properly engaged in it can help them in very diverse ways. As a creative outlet from more academic subjects, Ogidi (2012), Opined that visual art allows one to:

express oneself creatively; put emphasis on the value as content, which helps students understand "quality" as a value; Building problem-solving skills; think and perceive more deeply; put one in touch with other customs, heritage, society and civilizations; be therapeutic; convey knowledge, meaning and skills not learned through the study of other subjects; boost your confidence and self esteem; boost literacy skills; help one to describe things in detail and explore the use of words to better describe things; flexes the "brain muscle"; be a significant tool for community development and empowerment.

Art education is vital for today's world including the ability to allocate resources; to work successfully with others; to find, analyze, and communicate, information; to operate increasingly complex systems of seemingly unrelated parts; and finally to use technology. Empowerment through art will greatly help the teaching of able bodied youths of Oju Local Government Area to diversify their creative tendencies.

## **1.2 Statement of the Problem**

Although much has been written on youth empowerment in Nigeria, little is known concerning youth empowerment in Oju local government area of Benue State. There are also recorded problems of poverty and youth unemployment in Nigeria. According to Salami (2013) 16.07 million youths are unemployed in Nigeria, while National Bureau of statistic (2010) report showed that about 112.5 million (65%) of 164 million Nigerians live in relatively poverty condition.

In Benue State, more than 54.6% of the people consider themselves as poor (Fiona, Maja, Caroline and Miguel, 2011). Also, the human poverty index for Benue State is 36% several points above the national average of 32.3% (Nigeria Bureau of Statistics, 2010). While Okwoche (2011), reports that Oju Local Government Area was among the local government areas in Benue State that have the highest rate of unemployment. Among the consequences of youth unemployment are trafficking in person, prostitution and other social pathology of street youths which is common in both urban and rural communities of all the 36 states of the Federation and Abuja.

It is on the basis of the above that the study seeks to fill the vacuum which is yet to receive the attention of scholars in the field of youth empowerment studies. The study will provide documentations on the

strategies to adopt in curbing youth unemployment in Oju Local Government Area in particular, by refocusing on unmaximized potentials of the youths into productive ventures.

### **1.3 Purpose of the Study**

The main objective of this study is to take a closer look at the level of poverty among the youths of Oju local government area of Benue State in order to identify the self-empowerment possibilities in the arts of the area.

The specific objectives are to:

- i. Identify the various forms of art and art-related trades in Oju Local Government Area of Benue State.
- ii. Assess the level of youth readiness to engage in the arts and art-related trades for self-empowerment.
- iii. Assess the economic viability of the forms of arts and art-related trades.
- iv. Examine the relevance of arts and art-related trades to youths Empowerment in Oju Local Government Area

### **1.4 Research Questions**

1. What are the various types of arts and arts related trades that can empower youths in Oju Local Government Area of Benue state?

2. What are the level of youths' readiness to engage in the available form in types of arts and art-related trades?
3. Which areas of arts and art-related trades do youths engage most
4. Are the available areas of arts and art-related trades in Oju Local Government Area economically viable?
5. Have the youths benefited from these areas of and art-related trades economically?

### **1.5 Significance of the Study**

The researcher hopes that this research work will proffer practicable ways of helping government effort to poverty reduction and eradication; engage in creative discuss of government agencies and machinery in youth empowerment through arts, hinged on the peculiarity of Oju government area of Benue state; Draw the attention of government to the decline of skills acquisition and vocational training in our schools and its adverse effect on our quest for youth empowerment. The result of the study will also help the youths look inwards to their latent abilities and its viability in the arts and craft; and also to stimulate entrepreneurial development and achieve attitudinal orientation among the youths towards the establishment of small and medium scale business necessary for wealth creation and poverty reduction.

## **1.6 Scope of the Study**

The study will touch on the concepts of youth empowerment with a particular interest in arts and arts-related traded in Oju local government area of Benue State.

## CHAPTER TWO

### LITERATURE REVIEW

This chapter is concerned with the review of literature on the opportunities for youth empowerment through arts in Oju Local Government Area of Benue state.

Arts and art - related fields have been considered as a vital tool for youth empowerment, employment and poverty reduction; hence this review will be treated under the following sub-headings:

1. Youth empowerment, unemployment and poverty reduction,
2. Areas of arts with opportunities for youth empowerment,
3. Negative perception of arts as a vital tool for youth empowerment,
4. The relevance of arts to youth empowerment and poverty reduction.
5. Summary of reviewed literatures

#### **Youth empowerment, unemployment and poverty reduction**

Youths in every society form a significant segment that cannot be ignored. They are considered to be the future leaders and also the bedrock to sustainable development of any nation. Youths are defined as young men and women between the ages of 15 - 24 (UNDP, 2014). The definition of youth varies from culture to culture, community-to-community and country-to-country. The United Nations defines youth as a male or female aged



between 15 and 24 years, whilst Commonwealth Youth Programme defines youth as a male or female aged between 15 and 29 years. The 2006 National Youth Policy defined a youth as a male or female person aged between 18 and 35 years. For the purpose of this work, a youth is defined as a male or female person aged between 15 and 35 years, in line with African Youth Charter.

According to Nigeria's National Youth Development Policy (2001), the youth comprises all young persons of ages 18 to 35, who are citizens of the Federal Republic of Nigeria. They are individuals (male or female) above fifteen but below thirty years of age. The youth has also being defined as the period in an individual's life which runs between the end of childhood and entry into the world of work (Onuekwusi and Effiong, 2002). People in this age bracket definitely constitute a sizeable chunk of a nation's population on which the burden of nation building falls. The youth also constitute the major resource base for any country that want to embark on any meaningful development. This category represents the most active, the most volatile and yet the most vulnerable segment of the population. They need to be empowered for them to contribute meaningfully to national development.

Youth empowerment according to Jimba (2006) involves different ways the youth can be facilitated to cause changes in their life style. He

maintained that youth empowerment means a way of inculcating into the youths the spirit of transformation of ideas into creativeness. According to Commonwealth Youth Ministers and Heads of Government, Young people are empowered when they acknowledge that they have or can create choices in life, are aware of the implications of those choices, make an informed decision freely, take action based on that decision and accept responsibility for the consequences of those actions. They maintained that empowering young people means creating and supporting the enabling conditions under which young people can act on their own behalf, and on their own terms, rather than at the direction of others (Commonwealth Plan of Action for Youth Empowerment, 2007 ó 2015). Empowerment is therefore a multi-faceted concept that cuts across social, political, educational, technological and economic spheres of life.

Nworie and Okolie (2014) states that sustainable empowerment means to give official authority or legal power to; to enable and; to promote selfactualization or influence. Okolie and Nwuzo (2013) noted that youth empowerment means developing competences needed to become successful contributing members of the communities. Empowerment can also become one of the most effective strategies for providing youth with opportunities to develop saleable skills which will not only be for the employment but also to

bring about the much designed industrial and technical developments in developing nations.

Youths in Nigeria suffer high unemployment due to lack of opportunities, physical and psychological challenges resulting from poverty. Some youths respond to these challenges by engaging in criminal or violent behaviour while others suffer from despair or depression. Unemployment creates a wide range of social ills and young people are particularly susceptible to its damaging effects namely; lack of skills, low self-esteem, marginalization, impoverishment and wasting of enormous human resources. These problems associated with unemployment can be solved by empowering the youths through Arts development programmes which will enable them to have opportunities for self employment in Arts and Art-related fields.

The International Labour Organization (ILO) defines unemployment as numbers of the economically active population who are without work but available for and seeking work, including people who have lost their jobs and those who have voluntary left work (World Bank, 2008). That is, people willing to work but not presently working. Fajana (2000) refers to it as a situation where people who are willing and capable of working are unable to find suitable paid employment. (Patterson et al, 2006) defined it as a

situation in which people who are willing to work at the prevailing wage rate are unable to find jobs. It is one of the macro-economic problems which every responsible government is expected to monitor and regulate.

According to Okafor (2011), youth unemployment in any country is an indication of far more complex problems. More than half of the Nigerian populations are under the age of 30 (NPC 2009). Hence, it can be asserted that the economy of Nigeria is a youth economy (Oviawe, 2010). The Nigeria government in 2008 stated that 80 % of Nigerian's youth were unemployed while 10 % were underemployed (Daily Trust, 2008). In fact, Statistics from the Federal Manpower Board and the Bureau of Statistics in 2011 noted that the Nigerian youth population is about 80 million, representing 60% of the total population of the country. Sixty four million of youths are unemployed, while 1.6 million are under-employed. The urban youths, aged 20 ó 24 had an unemployment rate of 40% while those aged between 15 ó 19 years had an unemployment rate of 31% (Emeh, Nwanguma and Abaroh 2012).

Most recently, the Minister of Youth Development reported that 42.2 per cent of Nigeria's youth population is out of job (Oviawe, 2010). Furthermore, the Chairman of the House Committee on Youth and Social Development revealed that of the over 40 million unemployed youths in the

country, 23 million are unemployable and therefore susceptible to crime, hence the need to articulate what could be done to salvage the situation (Emeh, Nwanguma and Abaroh 2012).

In Benue State, more than half (54.6%) of the people consider themselves as poor (Fiona, Maja , Caroline and Miguel, 2011). According to the NHDR the human poverty index for Benue State is 36% several points above the national average of 32.3%. Adult unemployment stands at 3.8% while youth unemployment (of those aged 15-24) stands at 9% compared with national averages of 14.9% for adults in 2008, and 41.6% for youth in 2009 (NBS, 2010c). Also, Okwoche (2011) opines that Oju Local Government Area was among the local government areas in Benue State that has the highest rate of unemployment.

The relationship between unemployment and poverty is very complex in Nigeria. While the unemployment rate has remained very high due to the rising rate of poverty, the poverty rate has equally remained high due to the high level of unemployment. To tackle poverty therefore, the menace of unemployment must be checked through very effective employment policies. According to Holmes et al (2013), there are strong empirical evidences that employment creation generally increases incomes and reduces poverty in low-income countries at both micro and macro levels,

and a significant body of research decomposes the effect of various factors on poverty, illustrating the critical role of unemployment as a major determinant of poverty in both middle- and low-income countries. Employment has been viewed as a key mechanism for the transmission of economic growth as well as poverty reduction both directly and indirectly by providing, incomes while also stimulating demand at both the macro and micro levels (Islam 2004).

Furthermore, Idoko (2013) asserted that there is a direct relationship between the stock of human capital and the level of development. Job creation is a way of strengthening the workforce and therefore a means of achieving sustainable development.

### **Areas of arts with opportunities for youth empowerment**

According to Iriwieri (2009), Art as a discipline is multi-faceted and considered as a veritable tool for job creation in society that appears to be over saturated with academically equipped citizens with not enough industries to be gainfully engaged. This is further buttressed with the present phenomenon whereby the certificate acquired after a set programme of training (paper qualification) is no longer tenable as passport to employment or considered as a meal ticket.

In view of the present global economic meltdown, emphasis is now on the introduction of entrepreneurial skill at different levels of the educational system. Art as a profession also fills the vacuum created in incorporating the brain and hand to guarantee creativity as a means of reducing unemployment. The training in Art is planned for graduates to seek jobs and also to be self employed. There is plenty of room for free-lancing.

Art is classified into three basic areas ó The performing, literary and the visual arts which are in turn subdivided into Fine and Applied Arts (Irivwieri, 2009). These broad classifications are further divided into various sub-units of specializations each of which can offer employment to one who trains on them. These are performing arts (for example, music, dance, drama, theatre and circus), visual arts (for example, painting, drawing, sculpture, photography and filmmaking) and literary arts (for example, storytelling). The arts also include any traditional or non-traditional crafts such as weaving, sewing, jewellery making and so on. It is, therefore, easy for graduates in these specialized units to find employment in industries such as in ceramics, sculpture, drama, graphics, metal design, painting, drawing amongst others. In addition to the activities described above, it can also include developing group or individual histories, community archives (using

photos, stories and film), spear making and other traditional activities (Higgins 2005) as well as cultural heritage of the people.

### **Negative perception of arts as a vital tool for youth empowerment**

Irivwieri (2009) observe that despite the benefits of arts to individual, community and national development, some people feel that arts is only for the gifted ones and that art is a lazy job. He added that art is a dirty job, not difficult to offer and not a prestigious profession to offer. Following the above perceptions of people, parents in the past, who are uninformed about the subject content of art, decry their children/wards from taking art as a subject worthy of study in higher institutions of learning. They prefer their children to study medicine, law, engineering which they consider as noble professions.

Visual arts as a field of study have suffered neglect in Nigerian Education system (Ukwa and Okoli, 2014). Majority of students hardly make visual arts a first choice course of study when preparing to sit for higher institution entrance qualifying examination. Nigerian students lack motivation and interest to willingly study visual arts in higher institutions. Most of the students studying visual arts are mostly those who could not be admitted into first and second choice departments. Although with time they may end up loving visual arts. In most Nigerian institutions offering the



course of study, there are inadequate manpower, equipment and materials that enhance teaching and learning. Most teaching staff often borrow materials from road side artists to teach undergraduates during visual arts lessons. Visual arts must be given the attentions it deserves from the government to enable graduates in the field be self-reliant, create jobs and become employers of labor

### **The relevance of arts to youth empowerment and poverty reduction**

Irivwieri (2009) concluded that Art is a potential source of entrepreneurial and skill acquisition in society since it is capable of reducing unemployment among youths particularly graduates from both secondary and tertiary institutions in a country. Arts programs for young people often provide a vehicle for improving educational engagement, academic achievement and job-readiness, reduce anti-social behaviour, and provide avenues for more positive types of risk taking (Barraket 2005). He maintained that the enjoyment (or fun) generated by active or passive participation in these activities is both intrinsically beneficial and a powerful hook for engaging communities in programs with other social or personal development objectives.

Art according to (Wangboje 1990:9) can make valuable contributions towards our economic recovery and social mobilization. Art by its very

nature is an infinite creator of employment opportunities. In support of the above, Mike van Graan in his speech at the EU conference on youth empowerment through the Creative Industries opines that:

“within the cultural and creative industries, there are opportunities for profit-driven entrepreneurs at all levels of the value chain: in creation as filmmakers, playwrights, musicians; in production as engineers, designers, editors; in distribution as bookshops, on-line music sites, theatre spaces and in consumption as marketers, publicists, arts journalists. To take advantage of the available opportunities, the potential entrepreneur needs to know how the sector works” (van Graan, 2014).

Popular music as a unit of arts is a great income earner and a catalyst for job and wealth creation (Emile, 2008). He maintained that:

“from song writers or lyricists, to music publishers, composers, arrangers, producers, music recording and marketing companies, printing companies, cassette, CD, VCD, DVD manufacturers, wholesalers and retailers of musical recordings, dealers on musical instruments, studio and stage sound engineers, musicians, singers, dancers, promoters, talent scouts, entertainment writers and showbiz consultants, stage designers, lighting crew, structural engineers, advertising practitioners, media houses and many more professionals, income generation and distribution in the popular music industry is broad-based and far reaching. Not to mention monies accruing to government through various taxes across professional lines”.

In terms of tourism, a well developed, professionalized and institutionalized music industry will boost tourism potentials in Nigeria

As a skilled vocation with various specialized areas, visual arts have great potentials in the economic development of Nigeria as well as moral empowerment of the youths (Ukwa and Okolie, 2014). For all the campaigns about economic empowerment in poverty reduction in Nigeria to be effective, it must as a matter of urgency and be directed towards skilled or specialized subjects, which will make them dexterous and direct their thoughts towards creative activity. Curiously, Odesanmi (2000) affirmed that creativity and visual arts are two inseparable bed-mates, the products of their romance are inventions, break-through, technological achievements and so on. Akolo (1992) agrees that creativity is the foundation of technology.

Visual arts could also be rightly regarded as education for work empowerment and empowerment brings economic growth and national development. Apparently, when a person learns how to work through receiving vocational training, which visual arts is part of. In acquiring marketable skills, the individual discovers what he needed to know, what he needs to be able to do and how well he must be able to do it to meet standards set by his employer, by the consumers or by society.

Arts also play vital roles in the educational empowerment and development of the child. Iriwieri (2009) observes that through art, students

develop their skills in the use and handling of materials and art media through which they express themselves in visual form. Art finds practical use in other subject areas as some subjects need illustrations and experiments. Good and accurate illustrations are helpful in explaining points, which may be difficult to explain in words (Enamhe, 2001).

It acts as a powerful vehicle for community education around public health issues and can promote health networks and enhance access to health services (Barraket 2005). Hayward et al. (2009) study of a program using hip hop to promote health messages among Indigenous youth in Western Australia suggested that young people responded well to the format used to communicate health messages and also retained these messages several months later. Moreover, several authors reported improved mental health, and even a reduction in self-harming behaviours, following community arts programs (Allain 2011 and Barraket 2005).

The arts have an integral role in the maintenance and transmission of Indigenous culture and in maintaining links to Country (Colquhoun & Dockery 2012; Lawrence 2007). Traditional festivals celebrating Indigenous culture (both traditional forms and contemporary manifestations) and opening community-run art galleries to display and sell Indigenous arts products can all contribute to a sense of cultural validation (Cooper et al.

2012; Phipps & Slater 2010). The preservation and development of cultural artefacts, telling traditional stories, participation in cultural trails and wilderness adventures are shown to build connections to culture and an increased sense of belonging (Cooper et al. 2012; Mulligan & Smith 2006; Palmer 2010; Pope & Doyle 2006). Arts and culture are intimately related, as arts contribute to and are part of national and individual identity. Not only does arts education shape children's behaviour and vision of life, it also provides a means of responding to the present crisis. Cultural heritage and traditions must provide strong links to the past, but they should not prevent societies from evolving. The world changes, as does culture and people and it seems essential that the arts – for instance drama, storytelling and folklore – should play an important part and be used in providing an answer to today's issues.

Ware (2011), in his review paper summarized the benefits of arts activities and art programmes to include the improvements in health and wellbeing, cultural maintenance and transmission, countering boredom, reducing crime and anti-social behaviour, increasing civic engagement and social inclusion, and economic development.

## **Summary of Reviewed Literatures**

In Nigeria, youth comprises all young persons of ages 18 to 35, who are citizens of the Federal Republic of Nigeria. They are individuals (male or female) above fifteen but below thirty years of age. They constitute the major resource base for any country that want to embark on any meaningful development. This category represents the most active, the most volatile and yet the most vulnerable segment of the population. They need to be empowered for them to contribute meaningfully to national development.

Youth unemployment has remained one of the present and steady social problems that characterise Nigeria as a developing economy. The relationship between unemployment and poverty is very complex in Nigeria. While the unemployment rate has remained very high due to the rising rate of poverty, the poverty rate has equally remained high due to the high level of unemployment. To tackle poverty therefore, the menace of unemployment must be checked through very effective employment policies. There are strong empirical evidences that employment creation generally increases incomes and reduces poverty in low-income countries at both micro and macro levels; and also, a way of strengthening the workforce and therefore a means of achieving sustainable development.

Art as a discipline is multi-faceted and considered as a veritable tool for job creation in society that appears to be over saturated with academically equipped citizens with not enough industries to be gainfully engaged. These areas of arts are performing arts (for example, music, dance, drama, theatre and circus), visual arts (for example, painting, drawing, sculpture, photography and filmmaking) and literary arts (for example, storytelling). They also include any traditional or non-traditional crafts such as weaving, sewing, jewellery and so on. It is, therefore, easy for graduates in these specialized units to find employment in industries such as in ceramics, sculpture, drama, graphics, metal design, painting, drawing amongst others. In addition to the activities described above, it can also include developing group or individual histories, community archives (using photos, stories and film), spear making and other traditional activities as well as cultural heritage of the people.

Art is a potential source of entrepreneurial and skill acquisition in society since it is capable of reducing unemployment among youths particularly graduates from both secondary and tertiary institutions in a country. Arts programs for young people often provide a vehicle for improving educational engagement, academic achievement and job-

readiness, reduce anti-social behaviour, and provide avenues for more positive types of risk taking.



## **CHAPTER THREE**

### **3.0 Methodology**

This chapter deals with the research design. It examines the ethical considerations adapted to gather information for the study. It focuses on the research design study area, population of the study, method of data collection, sampling technique, validation of instrument and data analysis.

### **3.1 Research Design**

The study adopted the use of survey research design. This design was adopted because the research attempts to determine the opinion, attitude and behavior of youths and various stakeholders with respect to opportunities for youth empowerment through arts and art related trades in Oju Local Government Area.

According to Oche and Adah (2011) a survey is a collection of sample opinions, attitudes or feelings in order to estimate the total or overall situation. On the other hand, Nworgu (1991) identifies survey research as one in which a group of people or items are studied by collecting and analyzing data from only a few people or items considered to be representatives of the entire group.

### **3.2 Area of the Study**

The study was carried out in Oju Local Government Area of Benue State. Oju Local Government Area occupies a land area of about 2,229Km<sup>2</sup> with a population of approximately 180,000 (NPC, 1991). It is inhabited mainly by Igede speaking people whose main occupation is farming. It comprises three districts with thirteen communitiesøclans.

The topography is marked by the Andibilla Hills which stretches as far as the Oloko river and the Uwokwu hills for which extends to the Udi hills in Anambra State. Suitable for tourism activities, Oju has several mineral deposits which include marble and clay deposits which are the basic raw materials for ceramics and other polished wares.

This area is densely populated by vibrant, diligent and hardworking youths who engage in skilled and semi-skilled labour.

### **3.3 Population of the Study**

The population of this study comprises all the youths between the ages of 18 to 40 years in Oju Local Government Area including the artisans, craftsmen, apprentices, pet-traders and artists that are engaged in arts and art-related trades as a career. The sample size was 50 youths from each district giving a total of 150 respondents.

### **3.4 Sampling Technique**

The study adopted simple random sampling technique. This is because the study population is homogenous in character. Fifty youths each were randomly selected from each of the three districts that made up the local government. This gives a total of one hundred and fifty (150) respondents.

### **3.5 Instruments for Data Collection**

Data for this study were generated through primary and secondary sources. The primary source of data collection was anchored on the designing and distribution of questionnaire to the respondents randomly selected from the 3 districts of the Local Government Area. The questionnaire comprises 6 question items based on 3 or 4 6 point Likert scale respectively were used for the study. The Likert scale responses for 3-point Likert scale are Agreed (A) Undecided (U) and Disagreed (D), while that for the 4-point Likert scale are Very High (VH), High (H), Low (L) and Very Low (VL).

The questionnaires were administered to the selected respondents on face-to-face bases. The illiterate respondents were guided to indicate their responses to the questionnaire items. A total of 140 questionnaires were recovered out of the 150. This gives a recovery rate of 93%.

The secondary source of data collection includes materials consulted such as books, journals, papers, unpublished theses and internet materials.

### **3.6 Validation of Instrument**

The instrument for primary data collection was validated by two lecturers from the Department of Fine and Applied Arts and one lecturer from Measurement and Evaluation, Department of Science Education, University of Nigeria, Nsukka.

### **3.7 Data Analysis**

The findings were analyzed using frequency tables and simple percentages. The data items with scores level are 50% and above are agreed to be high while those less than 50% are taken to be low and disagreed on.

## **CHAPTER FOUR**

### **4.0 Data Presentation and Analysis Presentation and Discussion**

#### **4.1 Introduction**

The researcher used a survey method in this study. The respondents involved in the study were randomly selected from the three districts that made Oju Local Government Area. The three districts are Igede Central, Ito and Uwokwu districts. Fifty (50) respondents were selected from each of the district to make a total of 150 respondents that formed the population of the study.

One hundred and fifty questionnaires containing 61 question items were distributed to the sampled youths. One hundred and forty answered questionnaires were later returned giving a total return rate of 93%.

The information obtained with the questionnaires was sorted and analyzed using frequency and simple percentages. The results were presented and discussed as follows.

## 4.2 Presentation of the Results

### Personal Data/Information

S/N	Item	Frequency	Percentage %
1	Age		
	• Below 20	30	22.1
	• 20 ó 29	34	24.2
	• 30 ó 39	48	34.3
	• 40 ó 49	28	19.4
2	Sex: Male	75	53.8
	Female	65	46.2
3	Educational attainment		
	• FLSC and Less	39	27.9
	• SSCE, GCE, WAEC, NABTC etc	60	42.8
	• NCE, ND, OND, NDTEC etc	27	19.3
	• Degree and Above	14	10.0

Table one above shows the information on the respondents in terms of their age, sex and Educational attainment. On the age, those within the age of 30 ó 39 were highest with frequency of 48(34.3%), while those below 20 years were least with frequency of 30(22.1%).

On sex, it was observed that 75(53.8%) of the respondents 53.8% were male, while 65(46.2%) were female.

On educational attainment, 60(42.8%) of the respondents had SSCE, GCE, WAEC, NABTC and their equivalents as their highest qualification, 39(27.9%) were first school living certificate and non certificate holders. While 27(19.3%) were holders of NCE, ND, OND and their equivalents. Only 14(10%) of the respondents were degree holders and above.

**Research question 1:** What are the various forms of arts and art-related trades that can empower youths in Oju Local Government Area of Benue state?

**Table 2:** Areas of arts and art-related trades youths can engage to be empowered.

S/N	Item	Frequency	Percentage	Frequency	Percentage	Frequency	Percentage	Remark
1	Ceramics	114	81.4	20	14.3	06	4.3	A
2	Sculpture	97	69.3	38	27.1	05	3.6	A
3	Textile	75	53.6	50	35.7	15	10.7	A
4	Grass weaving	66	47.1	49	35.0	25	17.9	A
5	Crafts	120	85.7	18	12.9	02	1.4	A
6	Painting	86	61.4	36	25.7	18	12.9	A
7	Graphics	72	51.4	47	33.6	21	15.0	A
8	Carving	106	75.7	20	14.3	14	10.0	A
9	Performing Arts	84	60.0	40	28.6	16	11.4	A
10	Carpentry/ furniture making	116	82.9	16	11.4	8	5.7	A
11	Tailoring/fashion designing	105	75.0	22	15.7	13	9.3	A
12	Welding/fabricati on & fitting	102	72.9	30	21.4	8	5.7	A
13	Marketing of art forms and products	98	70.0	32	22.9	10	7.1	A

A = Agreed

D = Disagreed

Table 2 above indicates various arts and art-related trades available in Oju Local Government Area that have the ability to empower the unemployed youths. The respondents agreed that all the listed arts and art-related trades are practiced in the local government area as a source of livelihood. The arts listed are ceramics, sculpture, textile, grass weaving,

crafts, painting, graphics, carving, performing arts, carpentry/furniture making tailoring or fashion design, welding, fabrication and fitting (metal works) and marketing/distribution of art forms produced in the Local Government Area.

**Research question 2:** How readily do youths engage on the areas of arts and art-related trades identified?

**Table 3:** The levels of youths' readiness to engage in the fields or forms of arts identified.

S/N	Arts and art-related trade	Total	Total	High Level		Low Level		Remark
		Frequency (140)	Percentage (100)	Frequency	Percentage	Frequency	Percentage	
1	Ceramics	140	100	88	62.9	52	37.1	HL
2	Sculpture	140	100	74	52.9	66	47.1	HL
3	Textile	140	100	67	47.9	73	52.1	LL
4	Grass weaving	140	100	54	38.6	86	61.4	LL
5	Crafts	140	100	103	73.6	37	26.4	HL
6	Painting	140	100	83	59.3	57	40.7	HL
7	Graphics	140	100	85	60.7	55	39.3	HL
8	Carving	140	100	90	64.3	50	35.7	HL
9	Performing Arts	140	100	100	71.4	40	28.6	HL
10	Carpentry/furniture making	140	100	109	77.9	31	22.1	HL
11	Tailoring/fashion designing	140	100	112	80.0	28	20.0	HL
12	Welding/fabrication & fitting	140	100	117	83.6	23	16.4	HL
13	Marketing of art forms and products	140	100	108	77.1	32	22.9	HL

HL = High Level of readiness to engage

LL = Low Level of readiness to engage



The result presented in table 3 above shows that youths are most readily engage in all the arts and art-related trades except textile and grass weaving. However, they are more interested in art-related trades of carpentry/furniture making tailoring/fashion design, welding fabrication and fitting and marketing as well as performing arts and crafts.

**Research question 3:** Which areas of the arts and art-related trades are the youths most engaged?

**Table 4:** Level of youth engagement on the identified forms of arts and art-related trades.

S/N	Arts and art-related trade	Total	Total	High Engage		Low Engage		Remark
		Frequency (140)	Percentage (100)	Frequency	Percentage	Frequency	Percentage	
1	Ceramics	140	100	71	50.8	69	48.2	HE
2	Sculpture	140	100	78	55.8	62	44.2	HE
3	Textile	140	100	64	45.7	76	54.7	LE
4	Grass weaving	140	100	46	32.8	94	77.0	LE
5	Crafts	140	100	116	82.9	24	17.2	HE
6	Painting	140	100	76	54.3	64	45.7	HE
7	Graphics	140	100	95	67.9	45	32.1	He
8	Carving	140	100	74	52.9	66	47.1	LE
9	Performing Arts	140	100	92	65.7	48	34.3	LE
10	Carpentry/furniture making	140	100	107	76.5	33	23.5	LE
11	Tailoring/fashion designing	140	100	112	80.0	28	20.0	LE
12	Welding/fabrication & fitting	140	100	98	70.0	42	30.0	LE
13	Marketing of art forms and products	140	100	109	77.8	31	22.2	LE

HE = High Engagement

LE = Low Engagement

The result shows that the youths mostly engage in crafts, tailoring and fashion design, marketing of art products, carpentry and furniture making, and fabrication, welding and fitting. They are less engaged in arts like grass weaving and textile (cloth weaving). Also, ceramics, carving, graphics and sculpture did not attract as much youths as others.

**Research question 4:** Are the identified arts and art-related trades economically viable in the study area?

Table 5: Economic viability of the identified form of arts and art-related trades in Oju Local Government Area of Benue State.

S/N	Arts and art-related trade	Total	Total	High Viability		Low Viability		Remark
		Frequency (140)	Percentage (100)	Frequency	Percentage	Frequency	Percentage	
1	Ceramics	140	100	82	58.6	58	41.4	HV
2	Sculpture	140	100	92	65.7	48	34.3	HV
3	Textile	140	100	75	53.6	65	46.4	HV
4	Grass weaving	140	100	97	69.3	43	30.7	HV
5	Crafts	140	100	120	85.7	20	14.3	HV
6	Painting	140	100	78	55.7	65	44.3	HV
7	Graphics	140	100	100	71.4	40	28.6	HV
8	Carving	140	100	87	62.1	53	37.9	HV
9	Performing Arts	140	100	92	65.7	48	34.3	HV
10	Carpentry/furniture making	140	100	111	79.3	29	20.7	HV
11	Tailoring/fashion designing	140	100	121	86.4	19	13.6	HV
12	Welding/fabrication & fitting	140	100	107	76.4	33	23.6	HV
13	Marketing of art forms and products	140	100	98	70	42	30.0	HV

HV = High Viability

Table 5 gives the level of economic viability of each of the identified arts and art-related trades in Oju Local Government Area of Benue state. The table showed that all the fieldsø arts and art-related are economically viable. The result shows that crafts, tailoring/fashion design, fabrication, welding and fitting, painting and marketing of art forms are highly viable with percentage responses rated, above 70% while textile (weaving) was rated lowest in viability among the identified trades.

**Research question 5:** What are the impact of arts and art-related trades identified in Oju Local Government Area on individual youth empowerment?

**Table 6:** Impact of the forms of arts and art-related trades on the individual youth empowerment in Oju Local Government Area.

S/N	Impact on individual socio-economic status engaging in the trade	Total								Remark
		Percentage		Agreed		Disagreed		Undecided		
		140	100	Freq	%	Freq	%	Freq	%	
1	There is increase in daily income	140	100	111	79.3	15	10.7	14	10.0	A
2	There is increase in daily savings improve in household welfare such as:	140	100	100	71.4	25	17.9	15	10.7	A
3	Buying better cloths than before	140	100	116	82.8	20	14.3	4	2.9	A
4	Sending children to school and paying their school fees	140	100	96	65.6	34	24.3	10	7.1	A
5	Paying hospital bills when necessary.	140	100	112	80.0	24	17.1	4	2.9	A
6	There is increase in personal assets.	140	100	114	86.4	17	12.1	9	6.4	A
7	Improve in quality of food intake	140	100	106	75.7	19	13.6	15	10.7	A
8	Able to make contributions and donations	140	100	84	60.0	36	25.7	20	14.3	A
9	Able to pay water and electricity bills.	140	100	78	55.7	22	15.7	40	28.6	A

A = Agree

The result on the table above shows that the listed arts and art-related trades have impacted positively to the life of youths that engaged on them. It further showed that the respondents agreed that their engagement on the arts had increased their daily income, daily savings and improved their household welfare such as buying of better cloths, been paying hospital/water and electricity bills, increase personal assets etc. Their percentage responses for all the listed benefits were very high except for paying water and electricity bill which has 55.7%, being able to make donations and contributions 60.0% and sending children to school and paying their school fees which has 65.6% the responses.

### **4.3 Findings**

A comprehensive study of the opportunities for youth empowerment through arts in Oju Local Government Area of Benue state was carried out and the following were the findings of the study.

#### **4.3.1 Personal Information of the respondents**

The study centered on the youths of Oju Local Government Area whose ages range between 18 ó 40 years. The result showed that youths between the ages of 20 ó 39 form the greater majority of the respondents while 40 ó 49 were the minority.

The results also show that about 42.8% of the respondents have only senior secondary certificate, general certificate or their equivalent as their highest qualification. Also, 27.9% which is the second largest response has first school leaving certificate and less, while only 10% of the respondents had degree certificate and above.

#### **4.3.2 Areas of Arts that youth can be engaged to be economically empowered in Oju Local Government Area.**

The study identified the following fields of arts and art-related trades in Oju Local Government Area of Benue state.

- Ceramics
- Sculpture
- Textile (weaving)
- Grass weaving
- Crafts
- Painting
- Graphics
- Carving
- Performing arts (Igede Dance and theater)
- Carpentry (furniture making and wood work)
- Tailoring (fashion design)

- Metal work (welding fabrication and fitting)
- Marketing of art forms

The identification of ceramics, sculpture, textile, painting, graphics and carving as special area of arts for youths empowerment in line with the findings of (Ukwa and Okolie, 2014).

#### **4.3.3 Levels of Readiness of youths to engage in the above areas of arts and art-related trades in Oju Local Government Area.**

The finding was that youths of Oju readily engage in all the identified arts and art-related trades except textile (weaving of cloths) and grass weaving.

#### **4.3.4 Level of engagement of youths on the identified arts and art-related trades in Oju Local Government Area**

The result was similar to that of the youths readiness to engage in the arts. It showed that they engage in all the identified arts and art-related trades except (Textile ie cloth weaving) and grass weaving.

#### **4.3.5 Economic viability of the identified forms of arts and related trades in Oju Local Government Area.**

The result of the study showed that all the fields of arts identified were economically viable.

#### **4.3.6 The impact of the field of arts and art-related trades on the individual youth empowerment in Oju Local Government Area**

The study showed that youths' engagement in these art fields had: Increased their daily income, increase their daily personal savings, helped to buy better cloths for themselves and family, send the children to school and pay their fees, increase their personal assets, to improve on the quality of food they take, to be able to do contributions and donations when necessary and to pay their water, electricity and hospital bills when necessary.

#### **4.4 Discussion of Findings**

On the personal information of the respondents, the result shows that about 70.7% of the respondents had a maximum of senior secondary school certificate or its equivalent showed that Oju Local Government is among the educationally backward Local Government in the state. A lot has to be done to encourage youths to proceed to higher institution after their secondary school career.

On age, the lesser number of those below 20yrs was because the study limited the age of the respondent to 18 ó 40 years. This was in line with NYP (2009) definition of youths as those within 18 ó 39 years of age.

On the areas of arts provide opportunities for empowering youths in Oju Local Government Area. The study identified ceramics, sculpture,

textile (cloth weaving), grass weaving, crafts, graphics, painting, carving, performing arts, and carpentry/furniture making, fashion design, welding, fabrication and fitting as well as marketing of art forms or products as the major areas of arts to empower youths. On the case of performing art, there is the popular Igede dance and masquerading which not only showcase the culture of Igede people but also x-rays their tourism potentials. When developed, Igede dance and masquerade can be a veritable source of empowerment to the youths and people of the Local Government.

Crafts as identified here include all other practical arts not mentioned here like photography hair dressing/barbing etc.

On youths readiness to accept and engage on these arts and art-related trades as sources of empowerment of youths. The low level of accepting weaving/textile by youths can be attributed to fact that it is done by old women mainly with crude tools. This makes the work tedious, time consuming and less interesting to the youths. For grass weaving the low interest may be attributed to the invention of corrugated iron sheets, aluminum sheets and brick walls which collectively had affected the demand for weaved grasses. However, there is gradual return to the demand in the market owing to the observed natural cooling effect it has where they are



used. Products of grass weaving are visually seen in big hotels and rest-houses as well as in rich men's compounds.

On the viability of the identified areas of arts and art-related fields, the study indicated that areas identified are all economically viable as their products are always expensive. Training youths on these vocations will help to rehabilitate them from television and video addiction to engaging them in productive and creative activities which will nature the development of home based technology which is in line with the assertion made by (Iroha, 2009; and Okoli, 2009).

On the impact of the areas of arts identified on the economic empowerment of youths of Oju Local Government Area. The findings that engaging any of these areas of arts had increased youths income, savings, acquired assets, and household welfare is in line with report of Ukwa and Okolie (2014). The identified area as specialized area in visual arts that can provide opportunities for youths unemployment reduction and improved economic development in Nigeria.

## CHAPTER FIVE

### Summary, Conclusion and Recommendations

#### 5.1 Summary of procedure used

The study employed survey design with stratified randomized sampling technique. The population of the study was one hundred and fifty respondents randomly selected from the 3 districts of Oju Local Government Area of Benue state namely Uwokwu, Ito and Igede central districts. The respondents are made up of 50 youths within the ages of 18 ó 40 years. Three point and four point Likert scale structured questionnaires were used for the study. The instrument was subjected to face validity by 3 experts from department of arts Education University of Nigeria, Nsukka. A total of 150 questionnaires were shared while 140 of them were returned giving a return rate of 93%.

Information obtained with the questionnaires were sorted, analyzed and presented in frequencies and simple percentages.

The results gave the following findings:

1. That most of the youths in the study area had low educational attainment (70.7%).

2. That ceramics, sculpture, textile weaving, grass weaving crafts, painting, graphics, carving and performing arts are areas commonly found in the study area which can empower youths.
3. Also carpentry/furniture making tailoring/fashion design, fabrication, welding and fitting, photography etc are some art-related also identified in the study area.
4. The study also revealed that of all the areas identified, the youths are ready to engage in them except textile (weaving) and grass weaving.
5. They are also more engaged in all the areas identified except textile (weaving) and grass weaving
6. The respondents were of the opinion that all the identified areas of arts and art-related trades are economically viable as there are higher demand for their products
7. They strongly agreed that engaging in these areas had increased their daily income, savings, assets acquired and over all well being of their household.

## **5.2 Implication of the Study**

The findings of this study have profound implications on the development and empowerment of youths in Oju Local Government Area. It will help to develop and modernize those areas of arts identified in the local

government so as to attract youths into the business. The study also reveal poor educational standard in the area, a factor which have affected all most every facet of development in the local government. These however, have greatly affected the growth of the fields in the area. The result of the study will also help the government in making policies that will help to develop those fields like ceramics, sculpture, carving, painting etc whose raw materials are in relative abundance in the study area. This will go a long way in reducing youth migration, street and shoot youths as well as criminality in the state by providing employments to the unemployed.

### **5.3 Conclusion**

The development and empowerment of youths in Oju Local Government Area of Benue state lies in public enlightenment, attitudinal change, changes in government policies and the interest of the public especially the youths. The solution lies with the development and modernization of the areas of arts with raw materials in relative abundance in Oju land, encouraging and training the youths of Oju to engage in the area of arts identified; providing them with incentives and encouraging them to further their education particularly through modern technical and apprenticeship training program.

These, when done, will go a long way to reduce youth unemployment not only in Oju land but also within the environs as youths will be attracted from far and near. Youths will have more quality food and living standard with substantial reduction in youth restiveness, social pathology and criminal activities in the country.

#### **5.4 Recommendation**

From the findings of the study the following recommendations were made:

- a. Government and public spirited individuals should encourage the youths of Oju local government area to embrace higher education more especially in the area of technical education.
- b. Government should also collaborate with community youth organizations and Non-governmental organizations (NGOs) to develop the art of ceramics and pottery works in Ibilla Lukpo of Igede central district.
- c. Igede dance and masquerade costumes should also be developed and showcased as tourist attraction centre.
- d. Government should also establish youth training centre and school of Arts in the area. This will help to develop and empower the youths.

## **Suggestions for further Studies**

The researcher suggests further studies

- a. Strategies for improving arts and crafts practices in Oju Local Government Area
- b. Development and Growth of Pottery and Weaving in Oju Land, of Benue state: Prospect for youth empowerment
- c. More studies should also be done on Igede cultural dance and masquerading to find a way of modernizing it and showcasing it for tourists.

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## APPENDIX A

Dept. of Fine and Applied Arts  
University of Nigeria,  
Nsukka.  
20/1/15.

Dear Respondent,

Opportunities for Youth Empowerment through Arts in Oju Local Government Area of Benue State

I am a postgraduate student of the above department. Your assistance is greatly needed in the conduct of a research on "Opportunities for Youth Empowerment through Arts in Oju Local Government Area of Benue State".

You are therefore requested to honestly complete/respond to this questionnaire items as they are obtainable in your workshop. The study is carried out in order to proffer solutions. There is no right or wrong answer. All information given will be treated as confidential.

Please tick [] against the responses of your choice, supply information where they are required and do not omit any item.

Thanks for your cooperation.

Yours sincerely,

Enyi Uko Jarius

**APPENDIX B**  
**QUESTIONNAIRE**

**Section A: Personal Data**

- Age (Years): (A) Below 20 (B) 20-29 (C) 30-39 (D) 40-49
  
- Sex: Male                  Female
  
- Educational Attainment
  
- FSLC
  
- SSCE, GCE, WAEC, NABTC etc
  
- OND, NCE, ND etc
  
- B.Ed. B.Sc, B Tech, B. Arts HND and above

**Section B:** Various forms of arts and art-related trades that can empower youths in Oju land.

Indicate by ticking [ç ] which of the following arts and art-related trades is available in Oju Local Government Area of Benue state?

<b>Art Trades</b>		<b>Agreed</b>	<b>Undecided</b>	<b>Disagreed</b>
1	Ceramic			
2	Sculpture			
3	Textile			
4	Grass weaving			
5	Crafts			
6	Painting			

7	Graphics			
8	Carving			
9	Performing arts			
	Arts-related trades			
10	Carpentry and furniture making			
11	Tailoring			
12	Welding fabrication and fitting			
13	Marketing of various arts products/forms			

**Section C:** Levels of youths' readiness to engage in the available forms of arts and art-related trades.

Indicate the level of readiness of the youth to engage in each of the arts and art-related trades.

<b>Arts and art-related trades</b>		<b>Very high</b>	<b>High</b>	<b>Low</b>	<b>Very low</b>
1	Ceramics				
2	Sculpture				
3	Textile				
4	Grass weaving				
5	Crafts				
6	Graphics				
7	Painting				
8	Carving				
9	Performing arts				
	Art-related trades				
10	Carpentry/furniture making				
11	Tailoring/fashion design				
12	Fabrication welding and fitting				
13	Marketing of various art products and forms				



**Section D:** The area of arts and art-related trades which the youths mostly engage in.

S/N	Type of arts	Level of engagement			
		Very High	High	Low	Very Low
1	Ceramics				
2	Sculpture				
3	Textile				
4	Grass weaving				
5	Crafts				
6	Graphics				
7	Painting				
8	Carving				
9	Performing arts				
	Art-related trades				
10	Carpentry/furniture making				
11	Tailoring/fashion design				
12	Fabrication, welding and fitting				
13	Marketing of art forms/products				

**Section E:** Economic viability of available arts and art-related trades.

Indicate the level of viability of each of the types of arts and art-related trades in Oju Local Government Area.

S/N	Type of arts	Very High	High	Low	Very Low
1	Ceramics				
2	Sculpture				
3	Textile				
4	Grass weaving				
5	Crafts				
6	Graphics				
7	Painting				
8	Carving				
9	Performing arts				
	Art-related trades				
10	Carpentry/furniture making				
11	Tailoring/fashion design				
12	Fabrication, welding and fitting				
13	Marketing of art forms/products				

**Section F:** Contribution of impact of arts and art-related trades on youths empowerment on Oju Local Government Area.

Indicate how your engagement in arts and art-related trades has empowered you experiences.

		<b>Agreed</b>	<b>Undecided</b>	<b>Disagreed</b>
1	Increase in daily income			
2	Increase in daily personal savings			
	<b>Improvement in your household welfare such as</b>			
3	Buying better cloths than before			
4	Sending children to school paying their fess			
5	Paying hospital bills when necessary			
6	Increase in personal assets			
7	Improved quality of food intake			
8	Able to make contributions and donations			
9	Able to pay water and electricity bills if available.			