

## Vocational Education In Visual Arts: Strategies For Promoting Skills Development And Environmental Sustainability In Rural Areas

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### Abstract

The objectives of this paper are anchored on unveiling the relevance of vocational education as strategy in solving the problem of high rate unemployment in Nigeria. The paper adopts literary methodology for the collection of data from related literature. The method of data analysis was based on descriptive review, explanatory, examination and evaluation of collected data from secondary sources. The paper identifies that the effort of government of Nigeria in formulating policies relating to establishment of skill acquisition programmes is a welcome development. This programmes are meant to aid eradicate or reduce poverty level, social vices and to better the lives of the rural dwellers in particular and the society in general. But the major problems associated with these programmes are: objectives of these programmes are often unachieved because of mismanagement, misappropriation, diversion and hijacking of equipment, materials and money meant for the rural people development by some unscrupulous government representatives. The issue of jobs creation, education, skill development and poverty eradication is always seen as the government responsibility alone while it is responsibility of every citizen in our little ways. This paper maintains that visual arts as an aspect of vocational education is a strategy to promote entrepreneurial skills and provide job opportunities for the rural populace to become job creators rather than job seekers.

*Key words: vocational education, strategies, public policies, entrepreneurship, poverty eradication, and Visual Arts*

### Introduction

It has been observed that Nigeria is the most populous nation in Africa with over 170 million people. The population census of Nigeria 2006 puts that figure at one hundred and forty million, three thousand, five hundred and forty two-140,003,542 (<http://www.population.gov.ng/>). A large number of these people are rural dwellers leaving in where there is little or no development and social amenities. While a lesser number of the entire population are city dwellers where development of infrastructures and employment opportunities are in appreciative state. The rural and urban population in Nigeria in percentage for 1990, 2000 and 2010 is as follows: rural population is 64.7, 57.5 and 50.2 and urban annual population growth is 4.6, 4.1 and 4.0% respectively. (<http://www.tradingeconomics.com/nigeria/rural-population-wb-data.html>). Abbass

(2012) opines that; Nigeria is predominantly rural, less than a quarter of the 170 million Nigerians live in towns or urbanized setting. It could be argued that this high rate of rural dwellers is due to the neglect of the rural areas by the government. This neglect in developing the rural areas by the three tiers of government: local, state and federal has encouraged massive rural-urban migration. The motivating factors behind migration of both skilled and unskilled persons from rural settlements to urban centres are for the search of better living condition and greener pasture.

In the views of Nnadi, Chikaire, Atoma, Egwuonwu, and Echetama, (2012) opine that rural youths leave home because of the absence of social amenities in the village as indicated by 92% of the respondents. Again, 86.6% said they leave home due to absence of employment opportunities in the village. Iruonagbe, (2010) posits that; the phenomenon of rural-urban migration is grounded in the persistent inequality in the allocation of social and economic infrastructure such as pipe borne water, good roads, electricity, health facilities, and industries, among others in rural and urban communities. Braun (2004) in Iruonagbe, (2010) notes that people tend to be pulled to the areas of prosperity and pushed from areas of decline. Migrants are usually concerned with the benefits they hope to gain by moving and usually give less thought to the problems that they will incur as a result of the migration process. Useful natural resources, which can be harnessed for socio-economic development, abound in Nigeria particularly in the rural areas. Coincidentally, Nigeria has a large proportion of both rural sector and rural people, which is a quintessential feature of developing countries (Akande, 2002 as quoted in Iruonagbe, 2010). The rural-urban migration no doubt has affected our environmental sustainability. The negative impact could be linked to the fact that most talented and gifted rural dwellers with exceptional skills in visual arts are among the rural-urban migrates in search of well paid jobs or to continue vocational education in order to improve their efficiency in visual arts which presumably is unobtainable in the rural areas.

It is against this background that forms the focus of this paper on vocational education in visual arts: strategies for promoting skills development and environmental sustainability in rural areas. Objectives of this paper are anchored on unveiling the relevance of vocational education as strategy in solving our problem of high rate unemployment in Nigeria. To state in clear term the need of empowering visual artists to become self-employed in order to help the government achieve environmental sustainability in the country. Also how vocational education can boast entrepreneurial skills development of the rural dwellers and how beneficiaries of vocational education in the rural areas will in turn contribute their quota for the growth and development of the society because education in general is the bedrock of the society.

Education has been viewed by different scholars from different perspectives. It is on this note that Njama (2001) states that education; “means different things to different people depending on the schools of thought they belong”. In fact, it means different things to different philosophers, curriculum specialists, psychologists, sociologists, educationists, humanists, politicians and laymen. However, education could be seen as the process of teaching and learning new thing(s) through various means. It is the form of acquiring new things. Paul (1974) in Njama (2001) is of the view that; “knowledge is not in any sense constitutive of the mind. To acquire new knowledge is simple as it were to acquire different forms of furniture for the room”. Peters (1976) postulates that education; “relates to some sorts of processes in which a desirable state of mind develops...It is intentional... it brings about desirable state of mind and brings about

what is desirable”. The primary aim or purpose of education lies in making an individual overcome his or her societal challenges which could emanate in various forms. Fafunwa (1980) opines that; “education is aggregate of all processes by which a child or young adult develop the abilities, attitudes and other forms of behaviour which are their lives, that is to say, it is a process for transmitting knowledge either to ensure social control or to guarantee rational direction of the society or both. National Policy on Education (2004) notes that; “education is an instrument for natural development; to this end, the formulation of ideas, their integration for national development, and the interaction of person and ideas are all aspect of education”. Education as the bedrock of the society is to help shape effective individual and societal development. This kind of education then needs to be of good quality theoretically and practically in contents. Achieving this will be in acquisition of appropriate knowledge and skills by an individual or group of persons through vocational education in general and in visual arts in particular.

Vocational education in visual arts is that kind of education that offers an individual total experience through training and equips him/her to perform a successful duty. This paper is focused on vocational education in visual arts and how this would boast entrepreneurial skills of the rural dwellers in Nigeria. Visual art is a term synonymous with seeing or sighting. That is art which one can see and feel its texture by touching. Let us at this point define art separately before integrating it with Visual. Art in general is the expression of one’s feelings or ideas as imagined or perceived in the creation of art such as painting, drawing, sculpture, textile, ceramic, drama, music or poetry. Uzoagba (2000) postulates that; certain things like postage stamp, music, pieces of pottery, plays by Shakespeare and paintings are considered work of art because they are all made by man, for man. They have to be conceived in the mind of a human being or group of persons and then made communicable to other person. The concern of this paper is mostly on visual art such as painting, sculptures, ceramics, textile and pottery.

The paper adopts literary methodology for the collection of data from related literature. The method of data analysis was based on descriptive review, explanatory, examination and evaluation of collected data from secondary sources. The paper will be discussed under the following sub-headings: Vocational education in visual arts, environmental sustainability and sustainable development, strategies and public policies for promoting skill development in rural areas, the need for visual arts entrepreneurship in rural areas, problems of entrepreneurship in vocational visual arts, recommendations and conclusion.

#### **Vocational Education in Visual Arts.**

Vocational education in visual arts is the theoretical and practical teaching and learning process for the acquisition of practically applied skills in visual arts for individual and environmental sustainability. It is meant to provide adequate training to pupils, students and trainees using basic apparatus, state-of-the-art-equipment, human and material resources for socio-economic development of the society. Onuigbo (2010) asserts that quality education should be capable of ensuring sustainable socio-economic development and progress in addition to meeting other stated national goals. To achieve these national goals, the National Policy on Education (2004) maintains that; “education has to be general towards self-realization, better human relationship, individual and natural efficiency, effective citizenship, national consciousness, national unity as well as towards social, cultural, economic, political, societal and technological progress. These goals sound pretty, laudable and interesting and could be archived through quality education in general and visual arts in particular.

Ugwuoke (2005) notes that vocational education is teaching the learner the skills need to do a particular job. National Policy on Education (2004) states that; technical and vocational education is used as a comprehensive term referring to those aspects of the educational process involving in addition to general education, the study of technologies and related sciences and the acquisition of practical skills, attitudes, understanding and knowledge relating to occupations in various sectors of economic and social life. Technical and vocational education is further understood to be:

- ❖ An integral part of general education: Visual arts are aim at developing human personality intellectually, socially, economically, religiously, culturally and politically.

- ❖ A means of preparing for occupational field and for effective participation in the world of work: the training and practice of visual arts cut across all sphere of life. Visual artists are fit to work in any sector of human endeavour because their services are always needed everywhere.

An aspect of life long learning and a preparation for responsible citizenship: visual arts as an aspect of vocational education does not end after the class room training rather it continue after graduating from school. The practice of visual arts is a continual process. It gives the artists opportunity for continue development and keeping themselves abreast with new trends in the society. Visual arts help in building up the youths who are tomorrow leaders and partners of today development to be good citizens. The visual arts assist students to find ideas, interpret ideas, work with media, judging work of art and transmit cultural heritage.

- ❖ An instrument for promoting environmentally sound sustainable development: visual arts enhance conflict prevention and environmental protection through the recycling of waste into useful forms which could have cause environmental hazards.

- ❖ A method of alleviating poverty: visual arts provide individuals with great entrepreneurship skills of becoming jobs providers rather job seekers. This will help in poverty alleviation in the society.

### **Environmental Sustainability and Sustainable Development**

Sustainable environment could be viewed as qualitative change, transforming and restructuring of a country's environment in connection with technological and social progress. The main indicator of environmental sustainability is increasing skilled manpower. One of the surest ways of environmental sustainability is through risk taking in breaking new ground. Sustainable Environment can easily be attained through quality vocational education in general and visual arts in particular. Bassey and Akam (2014) state that; the maiden definition of sustainable development emanated from "World Commission on Environment and Development's (the Brundtland Commission) report Our Common Future". In that report published by Oxford University Press (1987) in World Bank Group (2013) as cited by Bassey and Akam (2014) opine that; "Sustainable development is development that meets the needs of the present, without compromising the ability of future generations to meet their own needs." The concept of sustainable development formed the basis of the United Nations Conference on Environment and Development held in Rio de Janeiro in 1992. World Bank (1992) cited in Yilji and Sarki (2012) states that sustainable economic development in its basic sense means a qualitative change in a restructuring of a country's economy in connection with technology and social progress. Visual arts fit into this aspect of development through its human development because for any significance change to take place in the society it must begin with human beings.

### **Strategies and Public Policies for Promoting Skill Development in Rural Areas.**

The concept of strategy has to do with careful planning, ways, means and methods which are used or employed by someone, group of persons or government towards achieving a goal. While public policy on the other hand is prudence or wisdom in the organizing and managing of affairs. *Merriam Webster's Collegiate Dictionary* (1999) defines policy as a definite course or method of action selected from among alternatives and in light of given conditions to guide and determine present and future decision...a high-level over all plan embracing the general goals and acceptable procedures especially of a governmental body. Therefore, strategy and policy or public policy, are like twin sisters who could be used interchangeably or adopted by the government of the day in bringing out programmes that could be beneficial to the populace. Public policy according to Sharkansky (1970) in Onyewuchi (2011) posits that; "is important activities of government" Egonwa (1991) in Onyewuchi (2011) maintains that, it is governmental programme of action. It stands for various degrees of goal articulation and normative regulation of government activities that is what government intends to do or achieve (goal) and how it intends to do it (implements). Strategies in this context will be seen as ways, means and programmes that if put in place by the government of the day and managed properly will help cope with the issue of adequate support and encouragement for entrepreneurship and skills acquisition in order to solve the problem of unemployment and poverty in Nigeria.

Federal government of Nigeria over the years has formulated strategic programmes geared towards encouraging small and medium scale enterprise. Nigerian Institute of Management–National Youth Service Corps-NIM-NYSC (2010) note that the federal government has encouraged investments in the sub-sector through granting of loans either directly or indirectly. For example, the Bank of Industries (BOI), National Directorate of Employment (NDE), National Economic Reconstruction Fund (NERFUND), Nigeria Agricultural Cooperative and Rural Development Bank (NACRDB) are some of the agencies of government which are directly involved in loan granting to small scale investors.

Onyewuchi (2011) postulates that, between 1978 and 1979, the Federal Government gave a grant of 10 million naira to Nigerian Bank for Commerce and Industry (NBCI) under the small scale industries loan scheme to be shared among the states of the federation on equal basis. It could be recalled that the present National Directorate of Employment (NDE) was established on 22<sup>nd</sup> November 1986 by the then Head of state, General Ibrahim Babangida. It was formally launched on 30<sup>th</sup> January, 1987 with the following objectives:

- ❖ National Youth Employment Vocational Skill Development Programme.
- ❖ Small Scale Industries and Graduate Employment Programme
- ❖ Agricultural Sector Employment Programme.
- ❖ Special Public Work Programme.

The purpose of establishing NDE was to give entrepreneurial training to young graduates as well as to support and encourage skills development in Nigeria. However, the formulation of National Directorate of Employment-NDE was meant to giving vocational training to make aspiring entrepreneurs especially fresh graduates who are financially handicapped to be able to create jobs for them rather be job seekers. In fact, since 1986 to

date several entrepreneur skills acquisition support programmes have been put in place by different government. Okafor (2011) and Okeye (2011) in their separate works highlight some of these programmes that were geared toward supporting and encouraging entrepreneurship in Nigeria:

- ❖ National Poverty Eradication Programme (NAPEP), and
- ❖ Small and Medium Employment.

However, the National Poverty Eradication Programme serves as the Secretariat of National Poverty Eradication Council (NAPEC), the apex body for formulating of policies on poverty and to address the problems of unemployed youth and the rural dwellers. In order to achieve its objectives the National Poverty Eradication the under listed schemes were set up:

- ❖ Youth Employment Scheme (YES)
- ❖ Capacity Enhancement Scheme (CES)
- ❖ Community Enlightenment and Sensitization Scheme (COWESS).
- ❖ Rural Infrastructural Development Scheme (RIDS)

Natural Resources Development and Conservation Scheme (NRDCS) and most recently, the federal government established the You WiN programme. You WiN stands for Youth Enterprise with Innovation in Nigeria. It is an innovative business plan competition aimed at job creation by encouraging and supporting aspiring entrepreneurial youth in Nigeria to develop and execute business ideas. (<https://www.youwin.org.ng/>). All of these programmes are put in place to ensure that equal opportunities were given to Nigerian citizens to encourage entrepreneurship for socio-economic development of the country.

Unfortunately, these laudable programmes have not been able to tackle issues of unemployment and poverty reduction in Nigeria especially in rural areas. While encouraging skills acquisitions and development in rural areas especially in visual arts is hardly discussed. The reasons are not far fetch from gross neglect of rural dwellers by each government that comes to power. Every government of the day only focused attention to cities and towns. Also some government officials usually hijacking or diverting materials, funds, and programmes meant for these rural people to their private pockets or places of interest rather than to the approved rural areas. It could be argued that these programmes have not transformed the lives of the rural dwellers rather they are continually transforming the already transformed lives of the private few in the corridors of powers through crock and dubious strategies at the detriment of the majority rural people dying in abject poverty. Maduagwu (2000) laments that government has in the past years engaged in glorifying poverty alleviation programmes on the pages of newspapers and news conferences but have failed to deliver. For instance, between 1972 and 1982, most of the programmes that were formulated and implemented were geared towards the direction of agricultural entrepreneurship like National Accelerated Food Production Programme in 1972 during General Gowon's regime. In 1976 General Obasanjo came up with Operation Feed the Nation. In 1979 Shehu Shagari established the Green Revolution and the General Buhari's Go Back to Land came into existence in 1983. Maduagwu (2000) argues that these programmes failed because of the far-fetched objectives of making all Nigerians to become farmers and there is no country that has attained self-sufficiency in food by seeking to turn all her citizens into farmers.

### **The Need for Visual Arts Entrepreneurship in Rural Areas**

The term entrepreneur is derived from the French word *entrepredre* which means to under take responsibility for something or business. That is one who takes the risk and responsibility of organizing and managing a business. It is believed to have first been used in the early 18<sup>th</sup> century by an Irish man Richard Cantillon who was then living in France, Cantillon (1931) sees an entrepreneur as a person who pays certain price for a product to resell it at an uncertain price thereby making decision about obtaining and using resources while taking the risk of enterprise. Schumpeter (1951) defines entrepreneurs as an individual who introduces something new in the economy-a method of production not yet tested by experience in the branch of manufacturing, a product with which consumers are not yet familiar, a new source of raw materials or of new market and the like.

The concept or the subject of entrepreneur and entrepreneurship has been widely discussed by scholars. Entrepreneurship is an act of creating a new business or innovation, a new one without entertaining any fear. Entrepreneurship is about taking a risk; it is the process of creating new values that did not exist before. Soyiba (2006) in Duru (2011) views entrepreneurship as the process of identifying an opportunity related to needs-satisfaction and converting it to a thing (product and services) of value. Okpara (2000) in Duru (2011) maintains that an entrepreneur is a human bulldozer who can convert a stumbling block into a stepping stone. To an entrepreneur there is no mountain that is unmovable. This brings to bear the traits of an entrepreneur as daring, optimistic, fearless, focus, diligent, visionary, determining and many other traits.

This concept which is a significant and prominent activity in wealth creation and job provision for the growth and development of the economy and for environmental sustainability has been in existence since the creation of man. In African generally and Nigeria in particular, entrepreneurial activities existed in wood carving, blacksmithing, pottery, textile making, boat carving, basket weaving and many others for the purpose of earning a living, creating job for other and for the training of others mostly in the rural areas. The rural areas could be referring to areas not situated in the urban areas or cities. The people or rural dwellers do not enjoy some of the basic amenities and infrastructural development. They have no access to good roads, electricity, pipe-borne water, institutions of high learning, vocational centres, well equipped health centres and so on. Majority of the city dwellers are rural immigrants who moved to urban centres in search of payable employment and to enjoy some of the basic amenities. Udu and Agu (2008) state that, "a major reason for rural to urban drift is economic. Generally, setting up industries is guided by economic consideration; hence the concentration of industries in urban areas has encouraged the rural dwellers to migrate to employment centres". Sometimes when their dreams of gaining paid employment fail to be actualize and they remain idle, they will be easily be lured into committing crimes and social vices. Nkechi et al (2008) argue that; they resort to vices because they are not gainfully engaged. In other words, they are unemployed, not because they lack the qualification but because the system has crippled politically, economically, socio-culturally and even religiously.

Therefore, the need for setting up skills acquisition centres in rural areas to encourage entrepreneurial development becomes necessary. Most of the rural dwellers are experienced artist who need vocational training in visual arts, mentoring and financial support to excel. This will help in improving the living condition of those who will embrace these programmes and also boast other businesses within these areas.

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### **Problems of Entrepreneurship in Visual Arts**

There is no distinction between setting up visual arts firm and other skills acquisition business. The process involves learning skills related to visual arts in vocational education. And the vocational education in visual arts must be of high quality or degree of excellence. The amount of quality put in education will determine the quality of the output. However, some of the problems that could militate against setting up vocational education institutions or centres in the rural area are in two ways: that is, problems associated with the giver and receiver.

The giver in this context refers to government, those in position of power, the influential or well meaning citizens, Non-Governmental Organization NGOs, corporate organizations and the instructors or trainers. In a nutshell, the givers are those who can assist the rural dwellers to actualize their entrepreneurial skills. The receivers in this context are the would-be entrepreneurs in these rural areas. Both the givers and the receivers are faced with some problems.

Problems associated with the giver are:

**Corruption:**

The high rate of corruption in Nigeria is a terrible issue that has affected entrepreneurship in vocational visual Arts in rural areas. Corruption is today a dreaded cankerworm that has eaten deep into almost every sector of the country. Corruption is been perpetrated with impunity especially among government officials. Due to excessive corrupt practices in Nigeria, projects or programmes meant for rural dwellers are either hijacked, diverted or the funds siphoned.

**Lack of Strong Political Will:**

Quality vocational education in general and visual arts in particular could lead to effective training of visual arts entrepreneurs in the rural areas. However, this quality training and establishment of skills acquisition programmes have been hindered by lack of strong political will of our political leaders. Vocational education in visual arts, mostly in the rural areas has been neglected by our political leaders. Even such attempts that are closely related in their objectives like the National Directorate of Employment, National Poverty Eradication Programme and the newly established You WiN programme the rural people are not carried along.

**Lack of Continuity Culture:**

It is a fact that our political leaders and administrators lack the culture of continuity in maintaining and sustaining programmes of their predecessors. Immediately each government comes to power all programmes of pervious government are abandoned mid way. This has in many ways hindered the growth of entrepreneurship in Nigeria.

**Untrained Facilitator/Trainers**

As the saying goes two blind people cannot lead themselves the way successfully without fallen in a pit. In the same vain an untrained or half baked facilitator, trainee or instructor who does not know what he or she is doing will end up confusing the trainee. So, it is imperative for the facilitators to be assigned to their area of vocational training and specialization. Also facilitators should be trained and retrained in order to train the trainees effectively.

**Problem of the Receiver (would-be entrepreneurs).**

The most likely problems that can hinder the would-be entrepreneur in visual art in the rural settings are as follows:

**Lack of business ideas and awareness:**

The would-be entrepreneurs are always faced with the problem of lack of good business idea. He or she is not aware of some business opportunities to be tapped within the rural areas.

**Lack of experience and mentorship:**

The world-be entrepreneurs sometimes lack good experience of the business he/her wants to embark on. And he/she might not have been mentored by a more experienced person in the same line of business. The lack of experience also affects his/her efficiency in the use of some basic tools, equipment and materials in the business.

**Lack of funds:**

Inadequate capital is a serious issue that has hindered the setting up of new businesses and expanding the existing ones in Nigeria. Accessing credit facilities from commercial banks, relatives and other sources is not an easy task.

**Poor feasibility study and wrong choice of business location:**

Poor feasibility study and wrong choice of business location is a barrier to entrepreneurship. Once would-be entrepreneurs fail to carry out feasibility study of the proposed business and the location, there are chances that he or she might set up a good business in a wrong location.

**Poor Managerial Skills:**

Visual arts entrepreneur needs good managerial skills in order to manage human, capital and material resources.

**Poor public power supply:**

**Recommendations and Conclusion**

The prospect of entrepreneurship in vocational visual arts in rural areas for sustainable environment abound once the above mentioned problems are address drastically. The following are some recommendations and conclusion for this study. It will be a welcome idea in the development of individuals and the socio-economic development of the country only if the right thing is done appropriately to tackle the issue of unemployment and poverty eradication in Nigeria. The government of this country at every level must play her role with the assistance of her citizens in empowering the rural dwellers. Bassey and Akam (2014) posit that;

It is obvious to note that every citizen in any society has a role to play and whatever he/she does can affect the world around him/her negatively or positively. An artist has the potential role to play in reshaping and repositioning of the society through his/her creativity in a threat free and supportive democratic society.

It will be imperative to argue that if the citizens of this country in every facets of the society support the effort of the government in setting up programmes and policies for establishment of vocational education in rural areas. While those shouldered with administrative roles should always do their job with utmost sincerity, honesty and patriotism. The government should be pro-active in her policy making programmes relating to the vocational education in rural areas. There should be provision for the grass roots (rural areas) development through the establishment of quality skills acquisition centres for both the youths and adults.

Vocational education as well as entrepreneurial education and training should be incorporated into our educational system right from primary level of education both in the rural and urban areas. This will enable the children to develop skills relevant in those areas for self-reliance and for coping poverty. Professional and highly qualified

teachers/trainers should be employed in our educational institutions/skill acquisition centres. Hence, appointment of teachers, school heads and resource persons should be based on qualification, certificate and experience and not on connection and “who you know” syndrome. Teachers or facilitators in educational institutions/training centres should be allowed to go for in-service training. Workshops, seminars and conferences to continually update the skills and knowledge required of teachers to perform their duties excellently should be organised.

Facilities such as library, laboratories as well as internet facilities should be provided to various schools and locations to aid the teaching and learning process and enable the students to acquire quality education. Hence, teachers and school administrators should ensure proper maintenance of those facilities where they are provided in their schools/centres. The teaching and learning environments should be favourable. Governments at all levels should make sure that the atmosphere and environment where schools or training centres are located are conducive for learning/teaching. This will make acquisition of quality skill/education a reality. Proper monitoring without compromising is the right way to achieve the ideas.

From the foregoing discussion, the paper examines the role of quality vocational entrepreneurship education in visual arts to enhance skill development to the rural dwellers and to ensure the socio-economic growth of the society. Vocational education in visual arts in rural areas will help in developing and improving the artistic and entrepreneurial skills of the rural dwellers. This will enable them to make effective use and inject modern techniques, skills and technologies in their businesses. UNESCO (2011) in her document on quality education argues that; quality education is one that satisfies basic learning needs and enriches the lives of the learner and their overall experience of learning. It is a believable fact that there is strong hope in achieving our environmental sustainability through encouraging and supporting vocational education in visual arts in rural areas. In doing that issues of unemployment and poverty will be reduced. This can be possible if only every stakeholders, citizens and government of the day at all level will adopt good strategies that will gear toward skills development. As well as encourage entrepreneurship in the rural areas with utmost sincerity, patriotism, fairness, just, equity and strong political will.

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