

**ENTREPRENEURSHIP TRAINING FOR SENIOR HIGH SCHOOL VISUAL
ARTS GRADUATES (CASE STUDIES KUMASI AND ACCRA METROPOLIS)**

By

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ABSTRACT

Senior High School Visual Arts graduates do not have jobs. Some find themselves in apprenticeship training under the tutelage of master craftsmen while others end up selling all kinds of products on the streets of Ghana. This research sought to find the causes of unemployment among Senior High School Visual Arts graduates who fail to further their education, and to identify and describe some entrepreneurial training centres in the Kumasi and Accra metropolis which provide vocational skills for Senior High School Visual Arts graduates. The study also sought to assess the effectiveness and impact of these centres in order to make recommendations as to how parents, government and non-governmental organizations can intervene to help the Senior High School Visual Arts graduates gain employment through entrepreneurial training. The qualitative research design was used by the researcher. Interviews and questionnaire were used to collect data to explain the importance of entrepreneurship training to Senior High School Visual Arts graduates and efforts being made by parents, government, non-governmental organizations, entrepreneurs, master Craftsmen and industries to help these Senior High School Visual Arts graduates. Interviews were used to collect data from Senior High School Visual Arts graduates who end up selling on the streets of Ghana as well as vocational training centres. Questionnaire was used to collect data from Senior High School Visual Arts graduates who are pursuing apprenticeship training and self-employed artists (master craftsmen). Data collected from first-hand experience was treated as primary data while those that were collected from other sources such as text books, brochures, journals and internet was treated as secondary data.

The study found that many Senior High School Visual Arts graduates were unemployed. Vocational training centres and government responsible to train the Senior High School Visual Arts graduates paid little attention to these people. Suggestions are that parents, entrepreneurs, vocational training centres government and non-governmental organizations should come to the aid of the Senior High School Visual Arts graduates by providing them with necessities to make them enter into gainful employment.

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CHAPTER ONE

1.0 INTRODUCTION

This chapter considers the following: Background to the study, Statement of the Problem, Research Questions, Objectives, Delimitation, Limitations, Definition of Terms, Abbreviations, Importance of the study and Arrangement of the Text.

1.1 Background of the study

It is often presumed that many Visual Arts graduates (VAG) are likely to start their own business or enter into venture based projects (VBP) or secure employment in small firms. A growing proportion of Visual Arts graduates entering higher educational institutions at degree or diploma levels for the first time also have aspirations towards entrepreneurship training (ET). In other words, within entrepreneurship training, if the overall aim is to educate individuals to understand how to create job opportunities for themselves after school, then the focus needs to be on developing the ability to become and be 'entrepreneurial'. Vocational Education (VE) is supposed to provide Visual Arts graduates with technical/technological and vocational training and prepare them for the world of work. It ought to promote initiative and enterprise creation, since it represents a means of introducing the graduates to self-employed status through their direct contact with the professional and business world.

The 2007 education reform, which made Senior High School a four-year programme of study, also included entrepreneurial training in the Visual Arts syllabus so that Junior High School students who have the opportunity for Senior High School education can

choose to go into different vocations through General Education, and Technical/Vocational or Agricultural Education or have the opportunity to enter into apprenticeship schemes with the support of the government. Schools as institutions of learning have provided learners with knowledge and skills to develop their lives of which the Senior High School (SHS) is no exception.

A fairly high proportion of Ghana's population 26% is the youth in the age 15 to 35 years bracket who constitute both unemployed and under-employed young men and women.

The current situation has resulted out of a number of factors which include the following;

1. The introduction of the Junior High School and Senior High School system without adequate planning for integration into the trades/vocations and job placement.
2. Education and training have no link with the needs of Agriculture, Commerce, Industry and other sectors of the Ghanaian economy.
3. The near collapse of Ghana's industrial base due to ineffective management of the divestiture process which resulted in the closure of many factories without a structural transformation of the economy to generate alternative jobs for people.
4. The shrinking of public sector employment opportunities coupled with a relatively slow growth of the private sector.
5. The lack of a coherent national employment policy and comprehensive strategy to deal with the employment problems.

These factors have contributed in part to the ever growing unemployment and under-employment problems which need to be addressed.

A survey conducted in Accra showed that lack of job opportunities for SHS Visual Arts graduates has contributed mostly to their frustrations in life. Also, lack of guidance and counselling in schools and at home is another factor. Most students are not adequately prepared for the Visual Arts courses but are forcefully enrolled to pursue them because they do not fit into the so called-academic subject areas of their choice. On the other hand, some talented Junior High School students of academic excellence who would like to pursue Visual Arts courses at the Senior High School level are discouraged. The students are rather enrolled in elective Science and General Arts programmes because they are good or intelligent.

Studies have shown that a good number of Visual Arts graduates do not have jobs to do after school because of financial constraints. Most of them come from poor homes and after having the necessary training at school, do not have the capital to enter into entrepreneurial training or set up their own businesses. Many art educators hold the view that Senior High School Visual Arts graduates will have something profitable to do after school when given entrepreneurial training by government or non-governmental organizations. This is supposed to make their lives better.

1.2 Statement of the Problem

Entrepreneurship training provides a form of vocational training (VT) to individuals who do not have the necessary employable skills to lead them into gainful employment. The report of the President's Committee on Review of Education Reforms (CRER) in Ghana (2002) states that vocational training as offered in the formal and informal industry is

mainly by private initiative and that apprentices acquire skills for the world of work by learning on-the-job under tutelage of master craftsmen.

Vocational training provides a mix of knowledge and career-focused skills development at the post-basic school level. However, according to Anamoah Mensah's report (2002), a serious deficiency in the present public educational system is the neglect of the vocational education/training sub-sector. The report explains that 30% of Senior High School students exit the mainstream after Senior High School with a large number of Senior High School certificate holders being unable to gain admission to tertiary institutions annually.

The Senior High School curriculum is diversified and is supposed to cater for the different aptitudes, abilities, interests and skills of students, provide some of them with the opportunity for further education and training and introduce others to a wide variety of relevant occupational skills. Most Visual Arts students however graduate from Senior High School but complain they do not have any meaningful jobs to do and tend to add to the number of the unemployed youth. Upon all the knowledge and skills supposedly acquired in the Visual Arts programme, they still have problems in engaging themselves in gainful employment because most of them claim they lack the necessary skills and financial support.

Studies have shown that many Junior High School (JHS) graduates have little or no background in Visual Arts before they enter the Senior High School. This shows that

most Senior High School Visual Arts students spend very short periods to study art hence their inability to acquire enough competence or employable skills in art-related ventures. They come out of school and are confused about what to do next in life. Some even move to the extent of thinking that the world of work has come to an end for them; some end up selling all kinds of products on the streets. This happens because the Senior High School Visual Arts syllabus does not cater for training in employable skills. If this trend continues, a large number of the adult population will be unemployed. The national developmental scene, especially the cultural front, has been in crisis due to “a general lack of creativity.” This situation has been largely due to the lack of clear understanding of the value of our arts, both in education and national development. We have failed to recognize the relevance of the arts in socio-economic life.

Therefore, this thesis seeks to find out the existing avenues for entrepreneurship training for Senior High School Visual Arts graduates to learn more to improve upon their skills for gainful employment.

1.3 Research Questions

1. What percentage of Visual Arts graduates of Senior High School are engaged in art-related ventures.
2. What career opportunities are available for these Visual Arts graduates?
3. What apprenticeship centres/workshops/industries exist for the training of Senior High School Visual Arts graduates?

4. Can post-high school vocational training help equip students with knowledge, skills, competencies/facilities and confidence for self-employment?

1.4 Objectives

1. To find the causes of unemployment among Senior High School Visual Arts graduates who fail to further their education.
2. To identify and describe some entrepreneurial training centres in the Kumasi and Accra metropolis for Senior High School Visual Arts graduates and assess their effectiveness and impact. Example, Opportunity Industrialization Centre (OIC) and National Vocational Training Institute (NVTI).
3. To make recommendations as to how parents, government and non-governmental organizations can intervene to help the Senior High School Visual Arts graduates gain employment through entrepreneurial training.

1.5 Delimitation

This thesis covers selected Senior High Schools and entrepreneurial training centres in the Kumasi and Accra metropolis that give entrepreneurial training to Senior High School Visual Arts graduates. This thesis discusses unemployment of Senior High School Visual Arts graduates and entrepreneurship training as a means to securing employment. Information was also gathered on Senior High School Visual Arts graduates and entrepreneurial training centres where Senior High School Visual Arts graduates can be located as well as renowned persons in the entrepreneurial sectors.

1.6 Limitations

- Acquisition of related books and articles posed a key problem since it was not easy to come by them during the early part of my research.
- Retrieval of questionnaire was not an easy task since identified Senior High School Visual Arts graduates and identified entrepreneurs were very busy people. They are not found at one place.
- The target population for the study was difficult to come by.
- Limited contribution to art-related vocations by some training centres such as National Youth Council (NYC), National Vocational Training Institute (NVTI) and Opportunities Industrialization Centres (OIC), made it difficult for the researcher to come by literature since the training they offer does not cover adequate art-related vocations.

1.7 Definition of Terms

- **Entrepreneur:** person who undertakes an enterprise, with chance of profit or loss.
- **Entrepreneurship:** attempt at new business or new venture creation such as self-employment.
- **Vocational Education:** education through vocation.
- **Vocational Training:** training through vocation.
- **Apprenticeship:** a form of vocational training given to an apprentice.
- **On-the-job training:** describes training that is given in a normal working situation; using the actual tool, equipment, documents or materials that they will use when fully trained.

- **Off-the-job training:** training that takes place away from normal work situation which means that the employee is not regarded as productive worker when training is taking place.
- **Vocational Skills Programme:** Home Economics, Visual Arts and Technical Education.
- **Etymology:** A history of a word or the study of the sources and development of words.

1.8 Abbreviations

1. **VA** – Visual Arts
2. **VBP** – Venture Based Project
3. **VE** – Vocational Education
4. **ET** – Entrepreneurship Training
5. **VT** – Vocational Training
6. **SHS** – Senior High School
7. **VAG** – Visual Arts Graduates
8. **CRER** – Committee on Review of Education Reforms
9. **JHS** – Junior High School
10. **GEM** – Global Entrepreneurship Monitor
11. **SEA** – Self Employed Artists
12. **TVET** – Technical, Vocational and Agricultural Education and Training
13. **YES** – Youth Employment Strategy
14. **CRDD** – Curriculum Research and Development Division of GES

15. **GES** – Ghana Education Service
16. **U.V.A.G** – Unemployed Visual Arts Graduates
17. **CEPS** – Customs Exercise and Preventive Service
18. **WASSCE** – West African Secondary School Certificate Examination

1.9 Importance of the study

This thesis can be of immense help by providing information on unemployment with regards to Senior High School Visual Arts graduates to parents, entrepreneurs, government and non-governmental organizations and serve as a guide to the unemployed youth in society. It can help them gain meaningful jobs through entrepreneurship training. Government's policy on Manpower Development in schools and Colleges will be scrutinized and recommendations for the vocationalization of educational programmes will be enhanced.

1.10 Arrangement of the Text

- Chapter Two deals with the review of related literature.
- Chapter Three describes the step-by-step procedure in gathering information for the thesis.
- Chapter Four covers discussion and analysis of main findings.
- Chapter Five deals with summary, conclusions and recommendations.

CHAPTER TWO

2.0 REVIEW OF RELATED LITERATURE

This chapter considers the following topics for the review of related literature: Entrepreneurship, Entrepreneurship Training, Entrepreneurial Activity, Entrepreneurial Characteristics, Advantages of Entrepreneurship, Entrepreneur, Training, Visual Arts, Youth Employment in Canada, Employment in Ghana, High School Graduates and Vocational Training for Females (VTF).

2.1 Entrepreneurship

Stevenson and Jarillo (1990) are of the view that entrepreneurship is the process by which individuals - either on their own or inside organizations - pursue opportunities without regard to the resources they currently control. According to Wenekers and Thurik (1999) entrepreneurship is the manifest ability and willingness of individuals, on their own, in teams, within and outside existing organizations, to perceive and create new economic opportunities (new products, new production methods, new organizational schemes and new product-market combinations) and to introduce their ideas in the market, in the face of uncertainty and other obstacles, by making decisions on location, form and the use of resources and institutions.

Timmons and Spinelli (2004) opine that entrepreneurship is a way of thinking, reasoning and acting that is opportunity based, holistic in approach and leadership balanced. They indicate that entrepreneurship results in the creation, enhancement, realization and renewal of value not just for the owners but for all participants and stakeholders. To

Robbins and Coulter (2005: p.40) entrepreneurship is “the process whereby an individual or group of individuals use organized efforts to pursue opportunities to create value and grow by fulfilling wants and needs through innovation and uniqueness, no matter what resources the entrepreneur currently has”. This involves the discovery of opportunities and the resources to exploit.

The Wikipedia free encyclopedia (<http://en.wikipedia.org/wiki/Entrepreneurship>) indicates that the understanding of entrepreneurship owes much to the work of economist Schumpeter Joseph and the Austrian School of Economics. According to Wikipedia, Schumpeter defined an entrepreneur as a person who is willing and able to convert a new idea or invention into a successful innovation. Entrepreneurship forces “creative destruction” across markets and industries, simultaneously creating new products and business models. In this way, creative destruction is largely responsible for the dynamism of industries and long-run economic growth. Despite Schumpeter’s early 20th-century contributions, the traditional microeconomic theory of economics has little room for entrepreneurs in its theoretical frameworks (as it assumes that resources would find each other through a price system).

Allen (2003: p.4), points out that entrepreneurship has permeated every industry and arguably every career choice. The days of spending an entire lifetime in one job or even in one career seem to be a thing of the past. It is critical to develop skills that can help one move from one job to another, from one career to another. Entrepreneurship is about

the creation of new ventures. But it is much more than just a set of skills for starting a business; it is a mindset, an approach to the world.

The above mentioned points attest to the fact that Visual Arts graduates can become entrepreneurs who are innovative and come out with wonderful ideas. The Visual Arts graduates can also be versatile in the field of art instead of sticking to one job in a life time. They can be prepared to take risk and learn how to manage as well. All these points stated can be achieved when these Visual Arts graduates in Ghana are given entrepreneurial skills training. It can also be inferred from these definitions that entrepreneurship is self-employment of any sort. It is the practice of starting new organisations, particularly new business, generally in response to identified opportunities. Entrepreneurship therefore ranges in scale from solo projects (even involving the entrepreneur only part-time) to major undertakings that create many job opportunities.

2.2 Entrepreneurship Training

Entrepreneurship training is to expose students to positive role models. It is to introduce them to various careers and pursue careers in business and industry; provide training to youths on starting and managing a business; strengthen partnership arrangements with business, corporations, government agencies, and educational institutions; provide students a financially risk-free entrepreneurial business practicum; and enhance the emotional, academic, and social development of youths. It is also to provide series of business-skills and self-enhancement seminars that offer basic knowledge and practical application skills needed to start and manage a small business.

The literature indicates that entrepreneurship is about starting a new business and having the practical application skills needed to start and manage a small business. With this in mind, it is important to say that practical application skills should be given to Senior High School Visual Arts students to help them start their own businesses after leaving school.

2.3 Entrepreneurial Activity

Casson (1982) believes that entrepreneurship is a major contributing factor to the economic well-being of a country, both in terms of economic growth and job creation. Traditionally, entrepreneurial ability tends to focus on the following four attributes: initiative, decision-making, innovation and risk taking. These are explained as follows:

- **Initiative** - the entrepreneur takes the initiative to bring together the economic resources of land, labor and capital to produce a commodity (whether a good or a service) with the hope that such production will create a profitable business venture;
- **Decision-making** - the entrepreneur makes the basic business policy decisions for the business, thereby setting the course of the enterprise;
- **Innovation** - the entrepreneur is an innovator, attempting to introduce new products and new ways of doing things; and
- **Risk-taking** - the entrepreneur risks his or her time, effort, business reputation and invested funds in the entrepreneurial venture.

2.4 Entrepreneurial Characteristics

The following talks about the characteristics of entrepreneurship:

1. **Risk-taking:** the consensus of the research on risk-taking in entrepreneurship is that they are not big risk-takers. Instead, they are moderate, calculated risk-takers who define the risks inherent in any venture and attempt to minimize them or manage them while remaining focused on opportunity. Not being a big risk-taker is certainly not a deterrent to entrepreneurship. Entrepreneurs tend to be highly optimistic about their potential for success. It seems likely that this optimism is closely related to their determination to reduce risk as much as possible. Entrepreneurs see challenges as opportunities and roadblocks as simply temporary pauses in their journey.
2. **Need for achievement:** entrepreneurs tend to have a high desire to be personally responsible for solving problems and setting and reaching goals, in other words, they have a need for achievement, often referred to as “the burning gut,” “fire in the belly,” or simply “passion.” Entrepreneurs are innately driven to make things happen. They are not generally daunted by failure but tend to keep trying until they succeed. The exploitation of opportunity provides a stimulating environment for achievement.
3. **A sense of independence:** entrepreneurs also seem to purposely seek independence to be their own boss in situations that allow them to assume a higher degree of personal responsibility for their decisions and achievements. This need for independence, however, often makes it difficult for entrepreneurs to delegate

authority. This inability to delegate has often been referred to as the dark side of the entrepreneur.

4. **Internal locus of control:** locus of control describes the source to which we attribute the things that happen to us. Those who believe they have control over aspects of their environment and destiny are said to have an *internal* locus of control, whereas those who feel controlled by their environment are said to have an *external* locus of control.

2.5 Advantages of Entrepreneurship

Hebert and Link (1988) claim that every successful entrepreneur brings about benefits not only for himself/herself but for the municipality, region or country as a whole. They outline the benefits that can be derived from entrepreneurial activities as follows:

1. Self-employment, offering more job satisfaction and flexibility of the work force;
2. Employment for others, often in better jobs;
3. Development of more industries, especially in rural areas or regions disadvantaged by economic changes, for example due to globalization effects;
4. Encouragement of the processing of local materials into finished goods for domestic consumption as well as for export;
5. Income generation and increased economic growth;
6. Healthy competition thus encourages higher quality products;
7. More goods and services available;
8. Development of new markets;
9. Promotion of the use of modern technology in small-scale manufacturing to enhance higher productivity;
10. Encouragement of more researches/studies and development of modern machines and equipment for domestic consumption;

11. Development of entrepreneurial qualities and attitudes among potential entrepreneurs to bring about significant changes in the rural areas;
12. Freedom from the dependency on the jobs offered by others;
13. The ability to have great accomplishments;
14. Reduction of the informal economy; and
15. Emigration of talent may be stopped by a better domestic entrepreneurship climate.

With reference to the above advantages stated by Hebert and Link, it can rightly be said that Visual Arts programme can provide the students with the advantage of becoming self-employed, have the freedom of dependency on the job offered by others, be able to acquire enough skill for the job market and have regular income for a living. It is necessary therefore that the SHS Visual Arts programme be redesigned to offer practical employable skills for its graduates.

2.6 Entrepreneur

Cole (1980) found there are four types of entrepreneur: the innovator, the calculating inventor, the over-optimistic promoter, and the organization builder. These types are not related to the personality but to the type of opportunity the entrepreneur faces. On the other hand, McClelland (1961) describes the entrepreneur as one primarily motivated by an overwhelming need for achievement and strong urge to build.

From the study of 150 entrepreneurs, Collins and Moore (1970) concluded that entrepreneurs are tough, pragmatic people driven by needs of independence and achievement. They seldom are willing to submit to authority. Vein and Bird (1992) also see entrepreneurs as mercurial, that is, prone to insights, brainstorm, deceptions, ingeniousness and resourcefulness. They are cunning, opportunistic, creative, and

unsentimental. However, Busenitz and Barney (1997) claim that entrepreneurs are prone to overconfidence and over generalizations.

Donnelly, Gibson and Ivancevich (1995: p.623) believe an entrepreneur is the creator, owner, and chief executive of a business enterprise. Some have emphasized financial risk as a key characteristic of the entrepreneur. The entrepreneur creates a business to build enterprise for growth and profit. The entrepreneur is also highly innovative, creating new products and markets and applying creative strategies and ways of managing. Similarly, Wikipedia free encyclopedia states that:

“We, usually, think of an entrepreneur as someone who is highly responsive to change, who sees opportunities that others may not see, and who mobilizes resources to make new things happen. Although some people feel that entrepreneurs are born, not made, experience has shown us that entrepreneurship can be taught, and that a positive environment encourages entrepreneurial thinking, promotes innovation, and leads to a higher degree of social and economic sustainability. Business, organizations and communities can become more entrepreneurial and provide entrepreneurship training for the young, in their communities, who do not have any meaningful jobs to do”. (<http://en.wikipedia.org/wiki/Entrepreneur>).

Allen (2003: p.4) says that an entrepreneur is someone who creates a new opportunity in the marketplace and assembles the resources necessary to successfully exploit that opportunity. Entrepreneurs have the ability to see opportunity where others do not because they have a well-developed opportunistic mindset to create value. The Cambridge Advanced Learner’s Dictionary abdicates; an entrepreneur is someone who starts their own business, especially when this involves risks while the Oxford Learner’s Dictionary also explains an entrepreneur as a person who undertakes an enterprise, with a chance of profit or loss. In its point of view, the Encarta Encyclopedia Standard 2006

asserts that an entrepreneur is one who assumes the responsibility and the risk for a business operation with the exception of making a profit.

The researcher also holds the view that an entrepreneur is someone who seeks to capitalize on new and profitable endeavors or business; usually with considerable initiative and risk. The new and modern view of an entrepreneur is a person who takes the risks involved to undertake a business venture. In doing so, they are said to efficiently and effectively use the factors of production. That is land (natural resources), labor (human input into production using available resources) and capital (any type of equipment used in production that is machinery). A business that can efficiently manage this and in the long-run hopefully expand (future prospects of larger firms and business), will become successful. Again entrepreneurs have the opportunities to develop their mindset and capitalize on it to create value. They also know that their business could be a risk taken and could result in profit or loss. They have a strong urge to build, are tough and pragmatic, and are optimistic in decision making.

This suggests that Senior High School Visual Arts graduates can become entrepreneurs when they are given the opportunity to enter into entrepreneurship training. They would then develop their ideas and capitalize on them to create job opportunities for themselves and others. Entrepreneurship training will make them strong in their fields of work and thereby become confident in all they do. The kind of training given them should therefore equip them to develop positive minds that would lead them to create jobs for themselves for a living, thereby reducing youth unemployment in Ghana.

2.7 Training

Banzhaf, Nordon, Keller and Francone (1998) describe training to be the acquisition of knowledge, skills, and competencies as a result of the teaching of vocational or practical skills and knowledge that relates to specific useful skills. Training forms the core of apprenticeships and provides the backbone of content at technical colleges and polytechnics. In addition to the basic training required for a trade, occupation or profession, the authors assert that it is recognized today that there is need to continue training beyond initial qualifications to maintain, upgrade and update skills throughout one's working life. In the context of many professions and occupations, this may be referred to as professional development. They also say that a similar term used for workplace learning to improve performance is training and development. Such training can be generally categorized *as on-the-job* or *off-the-job*. According to Banzhaf et al (1998), on-the-job describes training that is given in a normal working situation, using the actual tools, equipment, documents or materials that they will use when fully trained. On-the-job training is usually most effective for vocational work. Off-the-job training takes place away from normal work situation which means that the employee is not regarded as a productive worker when training is taking place. An advantage of off-the-job training is that it allows people to get away from work and totally concentrate on the training being given. This type of training is most effective for training in concepts and ideas.

It is important to state here that training leads to the acquisition of knowledge and skills. Vocational or practical training for Visual Arts graduates is therefore very vital since it

will help the Visual Arts graduates to update and upgrade their skills and become professionals in their field of work. On-the-job and Off-the-job training will also be of help to them since they will again have the knowledge (information needed to perform efficiently), skill (techniques, approaches, types of training put into action) and ability (intangible qualities or characteristic to perform).

2.8 Visual Arts

Carey (1992) claim that the Visual Arts (VA) are art forms that focus on the creation of works which are primarily in nature, and cite examples as painting, photography, printmaking, and filmmaking. Those that involve three-dimensional forms, such as sculpture and architecture, are called plastic arts. Many artistic disciplines (performing arts, language arts, and culinary arts) involve aspects of the Visual Arts. According to authors, the current usage of the term “Visual Arts” include “fine arts”.

The Arts and Crafts Movement disagree with Carey and John. They argue that before the Arts and Crafts movement in Britain and elsewhere came into being at the turn of the 20th century, “visual artist” referred to a person working in the fine arts (such as painting, sculpture, or printmaking) and not the handicraft, craft, or applied art disciplines.

Amenuke, Dogbe, Asare, Ayiku and Baffoe (1991) hold the view that Visual Arts education encourages personal development and an awareness of both the cultural heritage and the role of art in society. They state further that the major purposes of Visual Arts education are derived from the personal, social and historical functions of general education. They say that you will acquire personal knowledge, skills and competencies

through Visual Arts activity. When you study Ghanaian Visual Arts, you will understand that they are integrated with our past and present culture. By studying the role of art in society, you will begin to understand art as an integral part of everyday life” (p. 1).

Edusei (1991) also points out that indigenous art education is undertaken to transmit to the youth the artistic heritage accumulated over the years which forms the basis for the production of the various artifacts. The transmission of this artistic knowledge is necessary for the perpetuation, and development of our cultural heritage which relate to the Visual Arts. The training offers the youth avenue for vocational skills acquisition which makes them professionals in their various fields of specialization such as carving, gold and blacksmithing, textiles production, leatherworks, beadmaking, basketry and pottery. It is worth noting that in Ghana today, many young people are engaged in these indigenous art works which could be incorporated in the SHS Visual Arts curriculum to enable the youth of Ghana engage in them as full time or part time employment.

2.9 Youth employment in Canada

According to (<http://www.youth.gc.ca/eng/common/yes.shtml>) the Youth Employment Strategy (YES) of Canada is the Government’s commitment to help young people, particularly those facing barriers to employment, get the information and gain the skills, work experience and abilities they need to make a successful transition to the workplace. It offers the following three programmes:

1. **Career focus:** the programme provides funding for employers to help post-secondary graduates obtain career-related work opportunities in Canada to support

their development of advanced skills, to help them make career-related links to the job market, and to assist them in becoming leaders in their field.

2. **Skills link:** this provides funding to community organizations to help youth facing barriers to employment - such as single parents, Aboriginal youth, young persons with disabilities, recent immigrants, youth living in rural and remote areas and high school dropouts - develop the broad range of skills, knowledge and work experience they need to participate in the job market.
3. **Summer work experience:** provides wage subsidies to employers to create summer employment for secondary and post-secondary students, and support the operation of summer employment offices. It also helps young people get the information and develop the skills and work experience they need to prepare for and participate in the world of work.

2.10 Employment in Ghana

The Ministry of Manpower, Youth and Employment (2006) exists to promote sustainable employment opportunities, management and vocational skills development, training and re-training, harmonious industrial relations, safe and group formation and social integration of vulnerable, excluded and the disadvantaged for the development and growth of the economy.

They do this through the formulation and implementation of policies, co-ordination, monitoring and evaluation of the performance in the sector; guided by their belief in improved productivity, efficiency, equity and prompt responsiveness to their clients. The

latter comprises the labour force, employers, the disadvantaged and vulnerable and people with disabilities.

The Ministry of Manpower, Youth and Employment seeks to:

1. Institute special employment schemes for those vulnerable groups by-passed by the growth process, including the asset less and the unskilled, the extremely poor, and those falling victim to the growth process, that is, re-deployed, the retrenched, and the educated unemployed,
2. Promote adequate wage and self-employment opportunities to productively absorb new entrants into the labour market,
3. Improve and promote opportunities for technical and vocational training especially in the rural areas,
4. Improve the provision of management and business skills training,
5. Promote the organization of short-term competency-based and demand-driven vocational training programmes,
6. Identify projects with economic potential that can generate employment for as many of the youth as possible, and
7. Empower the youth to be able to contribute more productively towards the socio-economic and sustainable development of the nation.

The functions of the Ministry of Manpower, Youth and Employment are:

1. Vocational Skills Training and Development;

2. Employment Generation and Labour Market Relations;

The achievements of the Ministry of Manpower, Youth and Employment are as follows:

Recognizing the high youth unemployment problem, the Ministry is expanding all its vocational/technical and skills training institutions to maximize youth intake. In 2002, 10 new National Vocational Training Institutes (NVTI) and 25 new Integrated Community Centres for Employable Skills (ICCES) facilities were opened in various districts in the rural areas. The capacity of ICCES to enroll more youth for training was increased. The vocational training curricula have been reviewed to increase their relevance to the current labour market. Entrepreneurship and co-operative programmes have been added, and graduates will be exposed to micro-financing to encourage the youth to enter into self-employment. There is a new focus on short-term competency-based training programmes, which are readily marketable. The curricula also include processing of prevalent raw materials in the communities in which training institutions are located. To ensure quality standards and relevance in skills training, a collaborative committee made up of NVTI, ICCES, Opportunities Industrialization Centres (OIC) and the Ghana National Association of Private Vocational and Technical Institutions (GNAVTI) was established to co-ordinate the training programmes.

This implies that graduates of Ghanaian Senior High School can obtain training or experience in art-related organizations through internship. Many young Visual Arts graduates of Senior High School in Ghana have expressed interest in apprenticeship without receiving pay, but opportunities for such services are not readily available. With reference to the Canadian Youth Employment Strategy (YES), it is seen that much more

needs to be done in Ghana for the youth. This thesis seeks to examine the impact of the Youth Employment Programme in Ghana, so far as entrepreneurial training for post-high school students of Visual Arts is concerned.

2.11 High School Graduates

Wikipedia, the free encyclopedia (http://en.wikipedia.org/wiki/High_school) defines Senior High School as a name used to describe the last segment of secondary education and the institution in which the final stage of secondary education takes place. In the U.S., Vocational High Schools (VHS) offer training to students who prefer to go directly into a trade rather than attend college. Vocational high schools are sometimes classified as “alternative schools” because vocational students often choose vocational training due to social or academic difficulties with the general or preparatory educational styles. These schools are often used to complete the education of low-performing students (not necessarily special education students) or those at risk of dropping out of traditional schools in order to offer these students the chance to earn their diploma and have marketable skills after graduation.

It can be deduced that when vocational training is given to Senior High School Visual Arts graduates in Ghana, they can enter into many career vocations. It is also important to note that the Senior High School Visual Arts graduates would have marketable skills for employment if they are offered quality education in the Visual Arts courses offered them in the Senior High School.

2.12 Vocational Training for Females (VTF)

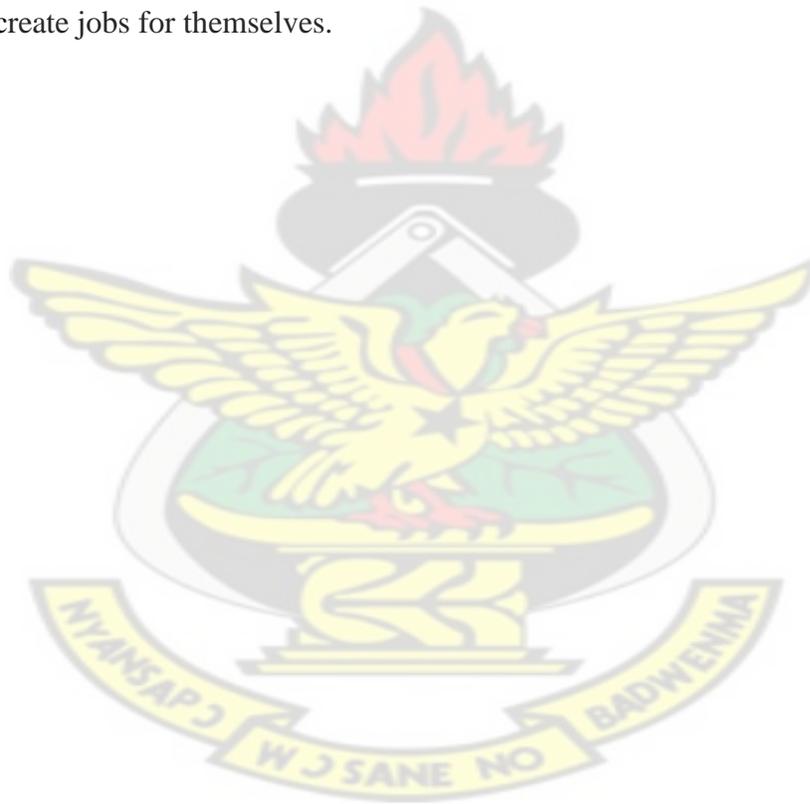
Mintah (2008) mentioned a ceremony held by the Vocational and Training for Female (VTF) to honour 70 industries in recognition of their contributions to vocational and technical skills training for females in the country. The Director of Vocational Training for Females said

“The attachment of trainees to industry was an important aspect of Technical Vocational Education and Training (TVET), adding that it was a way of ensuring Technical Vocational Education and Training trainees gained adequate exposure to their profession, as well as creating job opportunities. She continues by saying; trainees learn positive work attitude, time consciousness, honesty and are also exposed to the use of modern equipment and technology. She concluded by saying; the Vocational Training for Females was aimed at helping female trainees who had gone through attachment to set up their own enterprises” (p. 25)

The Deputy Minister of Manpower, Youth and Employment noted that skills training was a tool for empowering women against exploitation, adding that; with no access to education, and skill training, a sizeable number of our youth, and for that matter women are compelled to work in dangerous and exploitative conditions. She continues by saying; Technical Vocational Education and Training industries provided females with the opportunities to test their abilities and capabilities towards purposeful achievement. She also urged industries to take on trainees for industrial attachment to equip them for the job market and challenged the trainees to also put in their best when offered such opportunities to enhance their skills” (p. 25). At the ceremony was also the Vice-President of Ghana Association of Industries, Mrs. Leticia Osafo-Addo, who said; “vocational education contributed to development and growth in the economy and called on the

government to be committed to the Technical Vocational Education and Training to ensure human resource development”.

The researcher strongly feels that the art-related programmes organized such as Tie and Dye and Batik work by the Vocational Training for Females would help the Senior High School Visual Arts graduates who are females to enter into entrepreneurial training to help them become self-employed. Suggestion is that when vocational training is also given to males as done for the females can help both genders to acquire the necessary skills to create jobs for themselves.



CHAPTER THREE

3.0 METHODOLOGY

This chapter discusses the ways by which the researcher carried out his work in this thesis. It focuses on the following: Research Design, Library Research, Population for the study, Sampling, Data Collecting Instruments, Types of Data, Administration of Instruments, Data Collecting Procedures, Data Analysis Plan.

3.1 Research Design

The researcher employed the qualitative research method.

Qualitative research is a field of inquiry that crosscuts disciplines and subject matters. It involves an in-depth understanding of human behaviour and the reasons that govern human behaviour. Qualitative research relies on reasons behind various aspects of behavior. Simply put, it investigates the **why** and **how** of decision making, hence, the need is for smaller but focused samples rather than large random samples. Qualitative research typically relies on four methods for gathering information: 1. Participation in the setting 2. Direct observation 3. In-depth interviews and 4. Analysis of documents and materials. (http://en.wikipedia.org/wiki/Research_design).

The researcher used qualitative research to gather information on the importance of entrepreneurship training to Senior High School Visual Arts graduates. Efforts being made by government, non-governmental organizations, entrepreneurs, parents and industries for these Senior High School Visual Arts graduates are made known. In other words, the researcher has recorded, described, analyzed and interpreted findings and

conditions in line with the existing skill entrepreneurial training centres for the Senior High School Visual Arts graduates.

Adequate information on Senior High School Visual Arts graduates, master craftsmen and vocational training centres was gathered which made the researcher make some valuable predictions concerning the future of these vocational training centres as well as the Senior High School Visual Arts graduates.

3.2 Library Research

The researcher visited the Kwame Nkrumah University of Science and Technology main Library, College of Art and Social Sciences Library, Department of Art Education Library, KNUST as well as School of Business Studies Library, KNUST. The researcher also made good use of the internet.

3.3 Population for the study

The target population was Senior High School Visual Arts graduates selling on the streets and those under apprenticeship training, 150 of them. The accessible population comprised (a) Senior High School Visual Arts graduates found in the streets selling various products (b) self-employed artists (master craftsmen) in the craft industries and (c) apprentices in art-related jobs. The researcher in the months of January and April 2008 took to parts of streets in Kumasi and Accra and by asking individuals on how to locate Senior High School Visual Arts graduates to be able to grant interviews, the researcher was able to identify some of the Senior High School Visual Arts graduates

who sold various products on the streets. The sample groups were (a) selected Senior High School Visual Arts graduates who took courses in Visual Arts but are found in the streets selling various products (b) selected self-employed artists and (c) selected apprentices who were Senior High School Visual Arts graduates.

3.4 Sampling

The stratified random was used by the researcher to select Senior High School Visual Arts graduates under apprenticeship training, self-employed artists and SHS Visual Arts graduates selling on the streets of Ghana. Fifty of the SHS Visual Arts graduates were accessible for the study, 35 in Kumasi and 15 in Accra. Thirty self-employed artists were accessible for the study, 20 in Kumasi and 10 in Accra respectively and 35 Senior High School Visual Arts graduates found on the streets of Ghana selling various products were also available for the study with 19 in Kumasi and 16 in Accra respectively. The stratified random sampling was also used by the researcher to bring each metropolis under a stratum. Seventy percent of the total population was targeted by the researcher to administer questionnaires for response hoping that the response level will be more than 30%.

Leedy (2005) asserts that for quality research, at least, 30% of the total population for study is a fair representation for an acceptable accurate of results. Stratum one and stratum two was put together by the researcher for all the various strata's to get the population level. The equalization of population for SHS Visual Arts graduates was 50 (stratum 1 = 35 + stratum 2 =15). That of self-employed artists was 30 (stratum 1 = 20 +

stratum 2 = 10). That of SHS Visual Arts graduates selling on the street of Ghana was 35 (stratum 1 = 19 + stratum 2 = 16). The randomization thus 70% of 50 of the SHS Visual Arts graduates was 35%. That of the self-employed artists was 70% of 30 which gave a result of 21%. For the SHS Visual Arts graduates selling on the street of Ghana was 70% of 35 with a result of 25%. The total stratified sample 35% + 21% + 25% was 81%.

3.5 Data Collecting Instruments

The researcher also used the interview and questionnaire research tools to collect data.

Interview

This is the questioning of a person (or a conversation in which information is elicited); or the discussion of something with (somebody) in a formal way for the purpose of an evaluation. This method involves the interviewer and the interviewee. In a face-to-face verbal interaction, the interviewer asks the interviewee certain questions for response. The responses of the interviewee are noted and used later on. The interviewee at this point is given the opportunity of freedom to response to the questions asked him or her. Strictness imposed on the interviewee does not play a part here. The researcher used the interview method to collect information from some selected Senior High School Visual Arts graduates selling in the streets, heads of selected vocational training institutions in Accra and Kumasi as well as some self-employed artists (master craftsmen). The researcher booked appointment with heads of vocational training institutions and master craftsmen and had a one-on-one interview with Senior High School Visual Arts graduates selling on the streets.

Questionnaire

A questionnaire can be described as a form containing a set of questions; submitted to people to gain statistical information. Usually questionnaires are set based on research questions set aside by the researcher. This is then given to prospective respondents to fill the necessary questions asked. A form of interview is sometimes realized in the case where respondent can not read and write. The interviewer then calls out the questions sequentially to the interviewee and as he or she responds to the questions the interviewer notes down exactly what the interviewee says. The interviewee at this point is given the opportunity of freedom to response to the questions asked him or her. Again strictness imposed on the interviewee does not play a part here. Clarification is given to respondents on items that are not clear or easy to understand. Where it is impossible to establish physical, face-to-face contact with respondents, the mailed form of questionnaire is used. The researcher prepared both closed and open questionnaire and administered them personally to some selected Senior High School Visual Arts graduates under apprenticeship training as well as some self-employed artists (master craftsmen) which helped the researcher gather information.

3.6 Types of Data

Data observed or collected directly from first-hand experience was treated as primary data. These include information gathered from Senior High School Visual Arts graduates, self-employed artists, government and non-governmental agencies involved in vocational and entrepreneurial training. Data that was collected from other sources such as related text books, brochures, journals and internet was treated as secondary data.

3.7 Administration of Instruments

Research questions were designed as a source of guidance. Questionnaires were designed out of the research questions and with inputs from colleagues and lecturers in art, necessary corrections were made to ensure adequate and reliable guide. Questionnaires were then administered to selected Senior High School Visual Arts graduates under apprentice training as well as some self-employed artists. Difficult to understand questions were explained to respondents. In Kumasi metropolis 30 questionnaires were administered personally to the Senior High School Visual Arts graduates under apprentice training and 15 to the self-employed artists. Twenty-two returns were received from the Senior High School Visual Arts graduates under apprentice training and 12 returns from the self-employed artists. In Accra metropolis, 15 questionnaires were administered to the Senior High School Visual Arts graduates under apprentice training and ten 10 to the self-employed artists. Twelve returns were received from the Senior High School Visual Arts graduates under apprentice training and nine returns from the self-employed artists.

3.8 Data Collection Procedures

Some self-employed artists and unemployed Senior High School Visual Arts graduates selling in the streets were interviewed; their statements were recorded, analyzed and interpreted. Results from questionnaire were recorded and was analyzed and interpreted as well. Seventeen items of the interview guide was used to gather information from the Senior High School Visual Arts graduates under apprenticeship training and another 16 was used to gather information from some self-employed artists. As indicated in Table 1,

30 copies of questionnaire were administered to Senior High School Visual Arts graduates under apprentice training in the Kumasi metropolis with a favourable response of 22 that is approximately 76% return rate.

Fifteen copies of questionnaire were administered to self-employed artists in the same Kumasi metropolis with a favourable response of 12 that is approximately 76% return rate. In Accra 15 copies of questionnaire were administered to Senior High School Visual Arts graduates under apprentice training with a favourable response of 12 that is approximately 84% return rate. Ten copies of questionnaire were administered to self-employed artists in the same Accra metropolis with a favourable response of nine that is approximately 84% return rate. Copies of questionnaire have been attached at the appendix section.

3.9 Data Analysis Plan

After assembling information on the Senior High School Visual Arts graduates and the self-employed artists, some data was put into tables. Analysis and interpretation was done.

The total number of Senior High School Visual Arts graduates under apprenticeship training as well as self-employed artists in the Kumasi metropolis was 55 and that of Accra metropolis was 45. Unemployed Senior High School Visual Arts graduates found in the streets selling various products were part of the population studied with 19 in Kumasi and another 16 in Accra respectively. Questionnaires were administered to 45

persons in the Kumasi metropolis with 30 going to the Senior High School Visual Arts graduates under apprenticeship training and 15 going to the self-employed artists.

Interviews were conducted for the unemployed Senior High School Visual Arts graduates selling in the streets. Twenty-five persons in the Accra metropolis were given questionnaires with 15 going to the Senior High School Visual Arts graduates under apprentice training and 10 going to the self-employed artists. Interviews again were conducted for the unemployed Senior High School Visual Arts graduates selling in the streets, with favourable responses of 34 for Kumasi metropolis and 21 for Accra metropolis. The return rate that is, favourable response 34 divided by questionnaire administered 45 multiply by 100% is 76% for Kumasi metropolis and 84% for Accra metropolis. There were no return rate for the unemployed Senior High School Visual Arts graduates selling in the streets due to interviews conducted by the researcher.

The percentage of overall responses 34 to the total population 55 is 62% for Kumasi metropolis and percentage of overall responses 21 to the total population 45 is 47% for Accra metropolis. Again there was no overall percentage for the Senior High School Visual Arts graduates selling in the streets because of interviews conducted. This is to say that 62% of the total population of the Senior High School Visual Arts graduates under apprentice training as well as self-employed artists in the Kumasi metropolis responded favourably to the questionnaire and 47% of the total population of the Senior High School Visual Arts graduates under apprentice training as well as self-employed artists in the Accra metropolis responded favourably to the questionnaire. Talking about *favorable*

response the researcher refers to those questionnaires which received direct answers to the questions posed. Sheets not returned to the researcher, sheets returned but not filled and sheets destroyed by respondents are not included.

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CHAPTER FOUR

4.0 DISCUSSION AND ANALYSIS OF MAIN FINDINGS

This chapter is concerned with the discussion and analysis of main findings as follows: Demographic data on Senior High School Visual Arts graduates under apprenticeship training, analysis on the unemployment status among Senior High School Visual Arts graduates, analysis on the effectiveness of entrepreneurial training centres on Senior High School Visual Arts graduates, National Board for Small Scale Industries (NBSSI), Aid To Artisans Ghana (ATAG), Opportunities Industrialisation Centres (OIC), Training programmes for the Youth by National Youth Council (NYC), Centre for National Culture (CNC), Ministry of Education / Ghana Education Service (GES) and Integrated Community Centres for Employable Skills (ICCES).

The following shows the demographic data on Senior High School Visual Arts graduates under apprenticeship training in relation to objective one of the thesis.

Age of respondents

Out of the 34 respondents surveyed, five (representing 14.7%) were between the ages of 18 and 19 years, 27 (representing 79.4%) were between the ages of 20 and 30 years while Two (representing 5.9%) were between the ages of 31 and 40 years. This shows that many of the Senior High School Visual Arts graduates are between the ages of 20 and 30 years.

Gender of respondents

From the data collected, 18 of the 34 respondents (representing 52.9%) were males while 16 (representing 47.1%) were females. This means that a few more males than females

are into apprenticeship. It again shows that more females are going through apprenticeship training.

Table 1: Schools attended by SHS graduates

Schools	Respondents	Percent	Cumulative Percent
Aquinas Snr. High Sch.	4	11.8	11.8
Technology Snr. High Sch.	3	8.8	20.6
Prempeh College	1	2.9	23.5
St. Louis Snr. High Sch.	3	8.8	32.4
Wesley Girls Snr. High Sch.	2	5.9	38.2
Presby boys Snr. High Sch. Legon	1	2.9	41.2
Mfantsiman Girls Snr. High Sch.	2	5.9	47.1
Holy Child Snr. High Sch.	1	2.9	50.0
Redco Snr. High Sch.	1	2.9	52.9
Navrongo Snr. High Sch.	2	5.9	58.8
Accra Academy	2	5.9	64.7
Aburi Presby Tech. Snr. High Sch.	1	2.9	67.6
Ghanatta College of Art	6	17.6	85.3
Okuapeman Snr. High Sch.	1	2.9	88.2
Ghana Snr. High Sch.	3	8.8	97.1
Nungua Snr. High Sch.	1	2.9	100.0
Total	34	100.0	

Table 1 shows that respondents graduated from 16 Senior High Schools in Accra and Kumasi. The highest number six, were graduates of the Ghanatta College of Art,

followed by Aquinas Senior High School, Technology Senior High School, St. Louis Senior High School and Ghana Senior High School. This suggests that most Senior High School Visual Arts graduates attended Ghanatta College of Art.

Area of study of respondents and their current trades

Out of a total number of 34 respondents, 25 (representing 73.5%) of the respondents found themselves practicing the right kind of trade in relation to the course learnt at school. The other nine (representing 26.5%) did not. This point out that Senior High School Visual Arts graduates are practicing the course learnt at school at their work places.

Table 2: Career Guidance and Counselling in Senior High Schools

Response	Respondents	Percent	Cumulative Percent
Yes	9	26.5	73.5
No	25	73.5	100.0
Total	34	100.0	

Table 2 shows that out of a total number of 34 respondents, 25 (representing 73.5%) of Senior High Schools in Ghana lack Guidance and Counselling Services in their various schools whiles nine (representing 26.5%) do not. This suggests that little or no Guidance and Counselling is giving to Senior High School Visual Arts graduates in their various schools.

Employment status of respondents

Results shows that out of the 34 respondents, only three (representing 8.8%) were employed with 27 or 79.4% in apprenticeship training and only four (11.8%) in self-employment. It can be inferred from the data that most of the Senior High School Visual Arts graduates surveyed are under apprenticeship training with a few being employed or self-employed. Unemployment among Visual Arts graduates is therefore very high.

Table 3: Number of years engaged in trades

Years	Respondents	Percent	Cumulative Percent
1-5 years	31	91.2	91.2
6-10 years	2	5.9	97.1
11-15 years	1	2.9	100.0
Total	34	100.0	

From the table above it could be deduced that most of the Senior High School Visual Arts graduates have been in apprenticeship training for a long period of time and therefore should by now acquire some entrepreneurial skills to lead them into gainful employment. With two under apprenticeship training within six to ten years and one falling within eleven to nineteen years shows that most of the Senior High School Visual Arts graduates after five years or less move out to look for their own jobs.

Table 4: Reasons of respondents in response to trades

Reasons	Respondents	Percent	Cumulative Percent
No ready jobs for Visual Arts graduates	11	32.4	32.4
Financial problems	6	17.6	50.0
Pressure from parents	5	14.7	64.7
To learn something for a living	12	35.3	100.0
Total	34	100.0	

Table 4 shows that out of a total number of 34 respondents, 12 (representing 35.3%) and 11 (representing 32.4%) respectively had to learn something for a living or had no ready jobs to do. A few of the Senior High School Visual Arts graduates had financial problems or were pressured by their parents to enter into such kind of trade. This means that there are no ready jobs for Senior High School Visual Arts graduates.

Opinions of respondents on the National Youth and Employment Programme

Data shows that out of a total number of 34 respondents, 30 (representing 88.2%) think the National Youth and Employment Programme have failed to help Senior High School Visual Arts graduates get a job since SHS graduates have not benefited in anyway to the programme. The researcher states can state here that, the NYEP should be well structured to cater for Senior High School Visual Arts graduates to help them get a job.

The following show data in relation to objective two of the thesis which seeks to find the effectiveness of entrepreneurial training centres for Senior High School Visual Arts graduates.

Art related-vocations for SHS Visual Arts graduates

Information shows that out of a total number of 21 respondents, majority, 6 (representing 28.6%) are into commercial art followed by Kente weaving and Wood carving respectively. The others find themselves engaged in other art related vocations such as cane weaving, tie-dye, sculpture, pottery, bead making and brass casting. This suggests that Senior High School Visual arts graduates should be helped financially to enter into commercial art if the other art areas are not providing jobs for them.

Table 5: Further training for SHS Visual Arts graduates

No. of graduates	Respondents	Percent	Cumulative Percent
1-10 graduates	12	57.1	57.1
11-20 graduates	4	19.0	76.2
21-30 graduates	2	9.5	85.7
None	3	14.3	100.0
Total	21	100.0	

The table above shows that out of 21 respondents, 12 (representing 57.1%) have provided training to about one and 10 Senior High School Visual Arts graduates while 42.8% have provided training to 11 and 30 SHS graduates or none. Referring to the table

above, we can at this point say that most vocational training centres are really doing well by training most Senior High School Visual Arts graduates to enter into gainful employment and therefore more training centres should be established for these SHS graduates.

Follow up's by master craftsmen on their former apprentices

The data explains that most of the vocational training centres do not follow up to see whether the trained graduates are performing or not. Looking at the percentages thus 14 (representing 66.7%) responding **NO** to the question and Seven (representing 33.3%) responding **YES** to the question tells one that vocational training centres should at least have data on where ever their trainees are and follow up to make sure the trainees are practicing the right thing thought them.

Table 6: Opinions of respondents

Response	Respondents	Percent	Cumulative Percent
Yes	15	71.4	71.4
No	6	28.6	100.0
Total	21	100.0	

Table 6 shows that out of a total number of 21 respondents, majority thus 15 (representing 71.4%) thinks that when training is given to Senior High School Visual Arts graduates can help them acquire skills to lead them into employment.

The table below is in accordance to objective three which seeks to make recommendations as to how parents, entrepreneurs, government and non-governmental organizations can intervene to help Senior High School Visual Arts graduates gain employment through entrepreneurship training.

Table 7: Suggestions of respondents

Suggestions	Respondents	Percent	Cumulative Percent
Establish training centres	4	19.0	19.0
Help the S.H.S graduates financially and technically	2	9.5	28.6
Open job opportunities for the S.H.S graduates	6	28.6	57.1
Grant loans to apprentice S.H.S Visual Arts graduates to start their own jobs	4	19.0	76.2
Provide S.H.S graduates with tools and materials to work with	5	23.8	100.0
Total	21	100.0	

Table 7 shows that figures accorded to respondents are very close and mean that suggestions given by respondents are also very important. Parents, entrepreneurs, government and non-governmental organizations should therefore pay particular attention to the suggestions outlined above and act upon them. Another point is that, jobs are not

available to the majority of Senior High School Visual Arts graduates and therefore these points when tackled will go a long way to help the Senior High School Visual Arts graduates get jobs to do.

The researcher conducted interviews to gather valid information on unemployed Senior High School Visual Arts graduates selling various products in the streets. Forty of the unemployed Senior High School Visual Arts graduates found in the streets were targeted for this part of the research but 35 of the graduates were available for the interview; with 19 of the graduates in the Kumasi metropolis and another 16 in the Accra metropolis.

In the Kumasi metropolis, the research was conducted from 'Tech junction' through 'Kejetia' to 'Magazine' to gather information. Out of the 19 interviewed, seven were noted to sell vouchers of various networks in Ghana, two sold apples, two sold men's belts, three sold paraphernalia's/souvenirs of political parties and various institutions/organizations in Ghana, three were found selling handkerchiefs, two were into metal work at magazine. Among the Senior High School Visual Arts graduates selling in the streets were eight females and eleven males.

In the Accra metropolis, the research was conducted from 'Circle' to some parts of 'Kaneshie' to gather information. Out of the 16 interviewed, one was an electrician, five were found selling paraphernalia's/souvenirs of political parties and various institutions/organizations in Ghana, three sold vouchers of various networks in Ghana, one was found selling biscuits of various brands, one was selling pens/pencils, one sold

men's belts and four were found selling jerseys of various clubs around the globe. Ten of the Senior High School Visual Arts graduates selling in the streets were males six were females.

After gathering the data, it was then analysed and this was what the 35 interviewees had to say:

The following questions were asked the interviewees:

Number of years in the trade

Twenty-two of the Senior High School Visual Arts graduates said they have been in the street trade for almost three years. Seven said they have been in the street trade for a year. The other six said they have been in the trade for five years and over.

Why the kind of trade

Twenty-six of the Senior High school Visual Arts graduates selling in the streets simply said they did not have the finance to continue their education as well as a place to work and for that matter had to find something doing for a living. Three said they never made it a point to enter into such kind of trade but due to circumstances leading to the loss of their parents through death and with no support coming from nowhere, they had to find something doing for a living. Three attributed the problem to the course they read at school, thus the Visual Arts course; they said they did not like the course but were forced by their headmasters/headmistresses to offer it. Therefore regret they did the course since it has not led them into any gainful employment. The other three said they did not make the required marks to enable them further their education.

Provision of vocational training programmes in Senior High School Visual Arts syllabus

All of the Senior High School Visual Arts graduates interviewed responded **YES** to the question.

Use of vocation learnt at school

Some of the respondents said they have no capital to enter into business. Others said they started a small-scale business in one of the art-related industries but due to low patronage they decided to sell other products to make a living.

Career Guidance and Counselling Services in SHS schools

Thirty-one of the Senior High School Visual Arts graduates interviewed said they did not receive any form of Guidance and Counselling Services in their schools. The remaining four said they did receive a form of Guidance and Counselling Services in their schools.

Knowledge about the National Youth Employment Programme

Almost all the Senior High School Visual Arts graduates interviewed responded **YES** to the question.

Impact of the National Youth Employment Programme on SHS Visual Arts graduates

Out of the 35 Senior High School Visual Arts graduates interviewed, 27 said they think it can help them only if government makes it a point to provide ready jobs for Senior High School Visual Arts graduates through the programme. The other eight said they do not

think it can help them because the programme has already taken off and they have not seen any ready jobs for Senior High School Visual Arts graduates. They therefore think the government is not ready to help them in getting jobs.

Suggestions to parents, entrepreneurs, government and non-governmental organizations

Some responses of the interviewees were that, government and non-governmental organizations can come to their aid by helping them with some funds to enable them enter into the art-related vocation as a business. Others said government and other non-governmental organizations should set up more vocational training institutes to accommodate more Senior High School Visual Arts graduates or provide further apprenticeship training and to help them establish small-scale businesses in the art-related vocations.

Referring to the above information the researcher can say that the Senior High School Visual Arts graduates would have loved to enter into the art-related vocations but due to financial problems, wrong choice of courses and support from parents, government and non-governmental organizations and entrepreneurs they are unable to achieve their desired goals. This implies that Senior High School Visual Arts graduates when given support financially and materially from parents, entrepreneurs, government and non-governmental organizations can enter into gainful employment. Plates 1 to 6 talks about Senior High School Visual Arts graduates in various kinds of trades not in relation to their course of study.

Senior high school visual arts graduates selling various products in the streets.



Plate 1: Senior High School Visual Arts graduates selling vouchers



Plate 2: Senior High School Visual Arts graduates selling apples and biscuits



Plate 3: Senior High School Visual Arts graduates selling paraphernalia's and men's belts



Plate 4: Senior High School Visual Arts graduates selling pens/pencils and jerseys



Plate 5: Senior High School Visual Arts graduates selling handkerchiefs



Plate 6: Senior High School Visual Arts graduate who is an electrician

the following sections talk about some vocational training centres found in Kumasi and Accra metropolis that provide vocational skills training to Senior High School Visual Arts graduates who wish to further their education as well as provide Senior High School Visual Arts graduates who find themselves in different kinds of trades (Plates 1-6) the opportunity to learn vocational skills to earn them a living.

4.1 National Board for Small-Scale Industries (NBSSI)

Data gathered from the Ashanti Regional Manager, National Board for Small-scale Industries, and the Senior Public Relations Officer of NBSSI in Accra revealed that, NBSSI identifies Senior High School Visual Arts graduates who want to learn a trade by advertising or making announcements and make them work with master craftsmen. They assess the needs of the graduates and provide them with training, equipment and technology to work with. They also give training to master craftsmen to deliver effectively in the training of apprentices. These apprentices come out of training and also employ other apprentices to work for them. It also brings to notice that National Board for Small-scale Industries provides the Senior High School Visual Arts graduates, who are under apprentice training with tools, start up capital and directions and guides the Senior High School Visual Arts graduates to set up their own businesses. It continues to say that exhibitions, known as trade shows are held annually for all tradesmen under the organization to exhibit their products for which the Senior High School Visual Arts graduates under apprentice training are no exception. Lastly, it was made known to the researcher that, seminars are organized for both the master craftsmen and the apprentices to create awareness of what they intend to do for them.

From the above points, one could agree to the fact that National Board for Small-scale Industries as an organization is helping the Senior High School Visual Arts graduates to get jobs by guiding them to set up their own businesses and also by organizing exhibition shows for them annually to advertise their talents. They help the rural communities to enter into art-related vocations such as wood carving, tie-dyeing, basketry, pottery,

weaving and so on. Plates 7 to 10 is about artisans working under National Board for Small Scale Industries and currently working on their project with some finished products by the artisans.

Artisans working under National Board for Small Scale Industries currently working on their project / finished products by the artisans.



Plate 7: Apprentice weaving with cane



Plate 8: Apprentice carving on wood



Plate 9: Apprentice putting finishing touches to a carved wooden mask



Plate 10: Some finished art products of apprentices working under National Board for Small Scale Industries

4.2 Aid To Artisans Ghana (ATAG)

Information gathered from the Executive Secretary of Aid To Artisans Ghana at the Centre for National Culture, Kumasi points out that ATAG is a non-governmental organization that provides holistic assistance in product design and development, production, marketing and business development to producers, exporters and other stakeholders in the craft industry. Aid To Artisans Ghana assist local producers and exporters and help them to participate in international fairs and trade shows like the New York Gift Show (NYGS) and Sources Trade Show in New York, USA, SIAO in Burkina Faso. Aid to Artisans Ghana also assists in the development of local capacity of the artisans, producers and exporters through the provision of business and entrepreneurial training in skills such as record-keeping, costing and pricing, production planning, communication, etc. He again said that Aid to Artisans Ghana work with craft producers such as wood workers (carvers), metal workers, pottery and ceramic workers, straw workers (basketry, hats), brass casters (krofofrom) and Kente producers (textiles). ATAG provided product development training to some selected Senior High Schools as well as organized seminars to the Senior High School Visual Arts graduates as to how to

establish their own businesses and how to go about their production layout. This was done in 2005. Little attention was given to the Senior High School Visual Arts graduates.

The point above shows that Aid To Artisans Ghana plays a major role by assisting artisans in product design and development, production, marketing and business development, export services and entrepreneurship training. Seminars organized for Senior High School Visual Arts graduates in Senior High Schools in 2005 was the last of its kind. It has been noted that the main concerns of Aid To Artisans Ghana are on the craft industries and university graduates. Aid To Artisans Ghana can focus on helping Senior High School Visual Arts graduates to enter into apprentice training and again help the Senior High School Visual Arts graduates acquire jobs for a living. Plates 11 to 13 shows artisans working under Aid to Artisans Ghana and currently working on their project with finished products by the artisans.

Artisans working under Aid to Artisans Ghana and currently working on their project / finished products by the artisans.

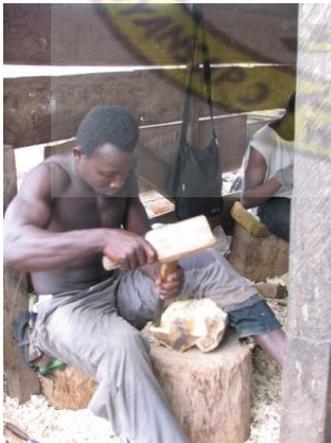


Plate 11: Artisan carving on soap stone



Plate 12: Artisan working with straw



Plate 13: Some finished art works of artisans working under Aid to Artisans Ghana

4.3 Opportunities Industrialization Centres (OIC)

Information obtained from the Training Co-ordinator of Opportunities Industrialization Centre Kumasi shows that vocational training such as catering, masonry, tilling, floral and interior decoration, dressmaking, hair dressing, shoe/sandal making, aluminum fabrication, carpentry, book-keeping, electrical installation, plumbing, office skills, motor mechanics, auto body works, textiles, graphic arts and ceramics are provided for the apprentices in Kumasi and Accra. The apprentices are attached to master craftsmen who are given special training procedures to follow. Workshops by resource persons are organized for the master craftsmen on how to handle the apprentices. About 80% of students admitted by Opportunities Industrialization Centres are Junior High School graduates. Information shows that, a total of 945 disadvantaged youth (Junior High School and Senior High School dropouts and graduates) have been enrolled at the Opportunities Industrialization Centres in Accra, Kumasi and Sekondi/Takoradi. In addition, 105 non-literate and semi-literate youth have been enrolled in an outreach

improved apprenticeship-training programme in partnership with Master craftsmen/women.

The objectives of Opportunities Industrialization Centres, Ghana are:

1. To provide skill training for school leavers, especially those without certificates and dropouts, who usually fall outside the main stream of traditional formal educational institutions and who are consequently unemployed;
2. To train in a shorter time than traditional institutions do;
3. To provide training, job placement and follow-up at a cost far below that offered by similar vocational programmes; and
4. To provide a regular source of dependable, highly motivated skilled workers for industry and business.

The target group of the Opportunities Industrialization Centres consists of the numerous unemployed, out-of-school, urban youth without an educational background or employable skills other than for casual labour. Trainees who have completed their vocational courses are attached to companies, industries and business for sandwich training on-the-job. It provides the trainee with an opportunity for acquiring practical experience in the job situation.

Looking at the good program the Opportunities Industrialization Centres has in place for the art-related vocational training to the youth, it will be of great benefit to Senior High School Visual Arts graduates if they are enrolled in such institutions since the researcher discovered that only a few apprentices at the Opportunities Industrialization Centres were

Senior High School graduates. It can be said here that if more Senior High School Visual Arts graduates are enrolled at the Opportunities Industrialization Centre will be of immense help to the graduates to acquire practical skills training and have experience on the job to be competent to set up their own small-scale businesses. Plates 14 to 17 are students learning vocational/technical training at Opportunities Industrialization Centre with finished products by students.

Students learning vocational/technical training at Opportunities Industrialization Centre / finished products by students.



Plate 14: Students learning carpentry work



Plate 15: Student learning Tie and Dye



Plate 16: Student learning dressmaking



Plate 17: Finished Tie and Dye designs

4.4 Training programmes for the Youth by National Youth Council (NYC)

An interview with the Metro Youth Co-ordinator of NYC in Kumasi revealed that the mission of the National Youth Council is to implement policies and programmes that will provide relevant environment for the general empowerment of all Ghanaian youth; facilitating for them equitable access to opportunities that will ensure the fulfillment of the meaningful contribution to national development. The National Youth Council;

1. Provides out-of-school youth, especially the deprived, with skills training through the youth Leadership and Skills Training Institute.
2. Provides opportunities for the youth to build their own enterprises and create wealth for themselves and the nation.
3. Organizes youth programmes to provide them with best information to enable them make informed choices.

Furthermore, the researcher was made aware that the Council operates Youth Leadership and Skills Training Institutes (YLSTI), which provides young people between the ages of 15 and 23 years with a two-year training programme in Vocational and Technical Courses such as; Agriculture, Dressmaking, Catering, Masonry, Carpentry, Joinery, Metal Works, soap making, pomade making, powder making, screen-printing, snail rearing, mushroom production and Computer Studies. Students of these institutes are provided with opportunities to develop their skills through on-the-job training. An important element of the course structure of these institutes is leadership training, which involves character development and physical training. Two of these institutes are located at Asankare (Ashanti Region) and Afienea (Greater Accra Region). Even though apprenticeship schemes exist in the Asante South District, they are not well

patronized. Some of the apprentices find it difficult to pay the apprentice fee, which ranges from ₵200,000.00 - ₵300,000.00. The District Assembly in collaboration with Business Advisory Centre / Rural Enterprise Project are assisting about 40 young people to get graduate apprentice start-up fund to start businesses after acquiring skills in hairdressing, dressmaking (free-hand cutting), carpentry and joinery, masonry, batik, tie and dye, soap making, and others.

The National Youth Council's programmes on technical and vocational training will be of great benefit to the youth for which the Senior High School Visual Arts graduates will acquire technical and vocational skills to work with since beneficiaries of the Council are known to be student groups, out-of-school youth, youth entrepreneurs, youth apprentices and disadvantaged youth. The National Youth Council should also factor Senior High School Visual Arts graduates into their programmes to help them learn vocations to enable them have jobs to do.

4.5 Centre for National Culture (CNC)

An interview held with the Deputy Director of Visual Arts Department at the Centre for National Culture, Kumasi points out that CNC helps apprentices through training under the tutelage of master craftsmen. Entrepreneurship training is also given to these apprentices. These apprentices do not receive any further help from the Centre when they move out except the skills they learnt to help them set up their own businesses. Those who move out and wish to return to the Centre to further better their skills are always welcome. Some of those who go back are sometimes made to work for the Centre as

permanent workers. The data collected shows that the Centre for National Culture encourages apprentices to join the Craftsmen Association set up by the Centre so as to help the apprentices sell their art works. They request the apprentice to come from the Centre for National Culture. Furthermore, the Centre for National Culture has also opened its own art shop whereby artworks of artisans are displayed and sold. Exhibitions are also held annually by the Centre for the apprentice to exhibit their talents. This normally goes on during tourist seasons and special occasions such as the 'addae kese' festival.

The Centre for National Culture can be described by the researcher as a place where apprenticeship/entrepreneurial training is provided to enable the learners to set up on their own. It can also be said that Senior High School Visual Arts graduates can benefit from the Centre's initiatives by learning skills and gaining competencies to be able to set up their own businesses and thereby become self-employed. Plates 18 to 24 are pictures of apprentices learning various art vocations under the tutelage of master craftsmen at the Centre for National Culture with some finished products by apprentices.

Apprentices learning under the tutelage of master craftsmen at the Centre for National Culture Kumasi / some finished products by apprentices.



Plate 18: Apprentice learning metal art



Plate 19: Apprentice learning wood art



Plate 20: Apprentices learning cane art

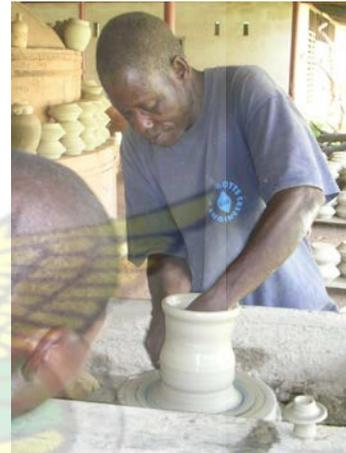


Plate 21: Apprentice learning ceramic art



Plate 22: Apprentices learning fashion designing



Plate 23: Apprentices learning Tie and Dye



Plate 24: Some finished art products of apprentices working under Centre for National Culture

4.6 Ministry of Education / Ghana Education Service (GES)

Information gathered from the Technical Vocational Co-ordinator, Metro Education Office, Kumasi and the Director, Technical and Vocational Education and Training, Accra indicate that Senior High School syllabus does not train the Senior High School Visual Arts students to move into apprenticeship training which will lead them into employable skills but rather help the Senior High School Visual Arts graduates to further their education and expose them to the Visual Arts course in that the Polytechnic

institutions are rather to be helped since students of the Polytechnics are thought courses that lead them into entrepreneurial training.

This points out that the Senior High School Visual Arts programme lays much emphasis on theoretical courses with less attention on skills development and competence training which can lead the Senior High School Visual Arts graduates into setting up on their own. This suggests that more practicals should be thought to SHS students to enable them develop the skills and be competent to work instead of paying more attention to the theoretical aspect.

4.7 Integrated Community Centres for Employable Skills (ICCES)

Data gathered from the deputy director in charge of skills training states that Integrated Community Centres for Employable Skills is currently providing courses of two to three years duration in various trades to 11,800 trainees in 91 centers throughout the country. New short-term courses have also been introduced. In 2002, 3,022 trainees were expected to pass out compared to 2,833 in 2001. Research indicate that 62% of Integrated Community Centres for Employable Skills graduates are self-employed in the rural areas.

Existing Integrated Community Centres for Employable Skills can provide educational training in various trades to help Senior High School Visual Arts graduates to acquire skills and competencies for the world of work and to set up their own business to make the Senior High School Visual Arts graduates enter into self-employment.

CHAPTER FIVE

5.0 SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Summary of Findings

Entrepreneurial/vocational training centres are meant to educate and expose Senior High School Visual Arts graduates who aspire to become entrepreneurs some day in their lives, to opportunities available in the job market and how to access funds and these opportunities. Despite the large opportunities available across the country, the growing population of the youth comprising the Senior High School Visual Arts graduates are unable to access them. This is because they lack the necessary skills, knowledge and competence to enter into businesses on their own due to lack of entrepreneurial training. A few of the Senior High School Visual Arts graduates make it to the post-secondary level while the majority are left behind and find themselves in the streets. These Senior High School Visual Arts graduates need skills, knowledge, counseling, entrepreneurial training and managerial exposure to be competent to enter into business to become self-employed. Lack of these skills poses immense problems for enthusiastic Senior High School Visual Arts graduates who wish to set up on their own.

Entrepreneurship as a risk-taking venture stated by most researchers is a field in which entrepreneurs venture into to make profit or loss. The Canadian Youth Employment Strategy provides the youth of Canada funding for employment, career related work opportunities, skills links to the job market and internship training to help the youth acquire skills, work experience and be able to work and be self-employed. The ministry of Manpower Youth and Employment is mandated by the government to provide similar

employment opportunities to the youth of Ghana and make sure all other bodies into vocational training do same. This is the case where the youth of Ghana tend to rely on these bodies that turn to fail to recognize the Senior High School Visual Arts graduates. A few of the SHS graduates get the chance to pursue further training. Others do not get the opportunity to enter into apprenticeship training. If Senior High School Visual Arts graduates of Ghana are giving the opportunities as the Canadian youth, will come out of training with the necessary skill and knowledge to set up on their own.

The qualitative research method was used to describe data on Senior High School Visual Arts graduates, self-employed artists (master craftsmen) and Senior High School Visual Arts graduates who find themselves on the streets. The research tools used were interviews (one-on-one) and questionnaire (open and closed). The primary data collected was field work among Visual Arts graduates and self-employed artists (master craftsmen) who are offering apprenticeship training to the Senior High School Visual Arts graduates. Senior High School Visual Arts graduates selling various products in the streets were also interviewed. The secondary data was on the related literature as well as internet sources. Data collected were assembled, analyzed and discussed.

The number of Senior High School Visual Arts graduates who finish training and end up practicing various kinds of trades in the streets is very alarming. Their age range 20 and 30 of which most SHS Visual Arts graduates find themselves in and still do not have jobs to do increases unemployment amongst them. The gender difference shows that both parties can enter into gainful employment if given the necessary assistance from parents, entrepreneurs, government and non-governmental organizations.

5.2 Conclusions

After analyzing and interpreting the data collected from the research the researcher has come out with the following conclusions or major findings:

- This research discovered that very little is being done in the Senior High Schools to achieve the objectives of the Visual Arts programme.
- The research has revealed that many of the Senior High School Visual Arts graduates lack employable skills due to over emphasis on theory instead of practicals.
- The Visual Arts programme fails to provide individuals with a variety of vocational and career opportunities and this has contributed to unemployment among the Senior High School Visual Arts graduates.
- Study has brought to the fore that some of the street vendors include Senior High School Visual Arts graduates who claimed they cannot practice the arts they studied in school due to lack of production skills.
- It was discovered that very few Senior High School Visual Arts graduates have the opportunity to pursue vocation and career training in such Private and governmental institutions as National Vocational Training Institutes (NVTI) and Opportunities Industrialization Centres (OIC). It was found that these institutions admit more Junior High School graduates than those of the SHS. This is because 80% of the beneficiaries at OIC Kumasi were JHS graduates, as the Training Co-ordinator said.
- Another major finding was that the lack of adequate knowledge about art-related vocations is the reason that relatively little support goes into Visual Arts education in

Ghana from the government and the general public. It was also discovered that there is insufficient information on career guidance for the Senior High School Visual Arts students in many Senior High Schools in Ghana. This is so because most SHS schools in Ghana lack the services of Counsellors and that is why SHS Visual Arts graduates lack entrepreneurial skills.

- Besides, as some of the Senior High School Visual Arts graduates who are engaged in apprenticeship programmes indicated, they need financial and material support from government to get them established in gainful employment. Because this is not available to them, they remain handicapped and therefore cannot have jobs to do. This implies that government should pay these SHS graduates under apprenticeship training and provide them with their needs.

5.3 Recommendations

Based on data provided, it is recommend that:

1. The government and non-governmental agencies who are interested in Vocational/Technical Education should recognize the contributions of master-craftsmen and art-oriented entrepreneurs in vocations who offer vocational training and job opportunities for Senior High School Visual Arts graduates and provide them with incentive packages in the form of tax-relief and loans for expansion as is done in Canada.
2. The Ministry of Manpower, Youth and Employment should organize short-term competency-based programmes in art-oriented vocations to equip Senior High School Visual Arts graduates with the requisite knowledge and employable skills. This will

- help some of them to become self-employed and thereby to reduce the level of unemployment among the youth of Ghana.
3. Tools and materials should be provided to needy Senior High School Visual Arts graduates who undertake entrepreneurial training.
 4. Exhibitions should be organized for the Senior High School Visual Arts students to showcase their talents. Visitors to these exhibitions including parents will then be encouraged and also advise wards to pursue art careers.
 5. Parents, Senior High School headmasters/mistresses and other stakeholders in education should encourage brilliant students who wish to offer the Visual Arts course and stop putting pressure on them to pursue non-art courses.
 6. The Visual Arts programme in the Senior High School is more theoretical in nature and the West African Secondary School Certificate Examination (WASSCE) puts more weight on theory than on the practical works. This adversely affects the development of competency in skills acquisition among the Visual Arts students. Therefore it is suggested that equal emphasis be placed on the theory and practice of Visual Arts in schools and colleges.
 7. The number of Technical/Vocational Education Training institutions should be increased considerably to cater for the large number of Junior High School students who wish to continue their education in the art-related vocations. This will go a long way to reduce unemployment among the youth.

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APPENDIX

QUESTIONNAIRE FOR SHS VISUAL ARTS GRADUATES, SELF EMPLOYED ARTISTS (MASTER CRAFTSMEN) AND VOCATIONAL TRAINING CENTRES.

This questionnaire is prepared to help the researcher have vivid information about how unemployment could be reduced among Senior High School Visual Arts graduates. The researcher would be very appreciative if you could co-operate and answer the necessary questions asked.

1. Age of respondents:.....
2. Gender of respondents: M (), F ().
3. Schools attended by SHS graduates:.....
4. Does your area of study have any relation to the kind of trade you find yourself in?
Yes (), No ().
If yes how:.....
.....
If no why:.....
.....
5. Did you receive career Guidance and Counselling Services in your school?
Yes (), No ().
If yes how:.....
.....
If no why:.....
.....

6. Employment status of respondents:

Employed (), Unemployed (), Self-employed (), Apprentice ().

7. How long have you been in the trade?

1-5 years (), 6-10 years (), 11-15 years ().

8. Why did you enter into this kind of trade?.....

.....

9. Do you think the National Youth and Employment Programme has helped Senior High School Visual Arts graduates get a job? Yes (), No ().

If yes how:.....

.....

If no why:.....

.....

10. What kind of art related-vocations do you engage the SHS students in?.....

.....

11. How many Senior High School Visual Arts graduates have you trained?

1-10 graduates (), 11-20 graduates (), 21-30 graduates (), none ().

12. Have you followed up to see whether the trained graduates are getting on well with the knowledge and skills given them? Yes (), No ().

If yes how:.....

.....

If no why:.....

.....

13. Do you think training given to the Senior High School Visual Arts graduates have helped them acquire skills to lead them into employment? Yes (), No ().

If yes how:.....
.....

If no why:.....
.....

14. Give suggestions as to what parents, entrepreneurs, government and non-governmental organizations should do to help the Senior High School Visual Arts graduates of your type?.....
.....
.....

Thanks for your co-operation

