

Creativity Insights for Entrepreneurship of Youths in Eastern Nigeria: Implications in Organization of Media Learning

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Abstract

The study investigated creativity insights for entrepreneurship of youths in the Eastern Nigeria and its media learning implications. The necessity of the study lied in the fact that it would help tremendously bring to limelight the dimensions of entrepreneurial insights possessed by the contemporary youths of the Eastern. Again, through the study it would be clearly shown the areas of training efficacy and entrepreneurial stimulation attained by a typical Nigerian University. Three null propositions were tested in the study at $P < .01$. There were 180 participants randomly sampled from a population of 415 youths, with the average age of 22.5 years. Primary sourced data that attained interval scale obtained from a test administered on the 3rd year students of Anambra State University, Nigeria to assess the employment usefulness and applications of the course "Entrepreneurial Skills" were used in the study. The test was credible as an official mandatory University test that formed part of the students' final grades. The designs had 2x4 factors of 2 genders, and 4 creativity insight models. The statistics were multivariate inferential, and descriptive statistics. Extraneous variables were controlled with placebo, quality control, randomization, and elimination. Results showed that all the null hypotheses were rejected, and the youths exhibited below average in entrepreneurship creativity insights, in which "feasible" creativity insight was exhibited highest, though still below average. The male gender exhibited "feasible", "hypothetical", and "conventional" creativity insights in that order of magnitude more than the female gender, while the female gender exhibited only "academic" creativity insight more than the male gender. The findings could have been caused by the contemporary socio-human Eastern Nigeria that is no longer creativity, invention, and innovation daring and supportive. It is therefore recommended that media learning (education) should focus on inculcating entrepreneurship zeal, invention, and creativity venturesome in the youths of the Eastern Nigeria

Keywords: creativity, insights, entrepreneurship, youths, Eastern-Nigeria, media-learning

INTRODUCTION

Creativity is the ability to produce ideas that are both novel and valuable. Creativity is a manifest of insight. Basically, insight is a sudden and often novel realization of the solution to a problem. Qualitative creativity is open to critical thinking, so as to reappraise or improve on it. It is therefore the subject matter of this study to assess the creativity insights of the youths from the Eastern Nigeria. The study also focuses on examining the models of the creativity insights vis-à-vis entrepreneurship of the youths. Particular identifications are made to conventional, hypothetical, feasible, and academic insights as models of entrepreneurship creativity. Entrepreneurship is an attribute of strategic thinking of creativity. Strategic thinking enhances innovative insights, desire to achieve, adaptability, and realistic

planning (Udeh, & Anah, 2010). By this, strategic thinking is a significant element of creativity and insight. Creativity insights can be stimulated by entrepreneurial training and facilitated by brainstorming and teamwork culture. An achieving society is the one that is proactive in inculcating creativity personality in its population. This inculcation can be done by promoting socio-human environment that supports elements of creativity. Instances of such elements of creativity include critical thinking, strategic thinking, zeal to experiment, radical innovation, inquisitive mind, and investigative life-style.

In the contemporary Nigerian society, youths from the Eastern Nigeria are experiencing nadir socio-human development. Unemployment is abnormally

very high. Inventions and innovations are comprehensively lacking. These hamper productivity. A more radical approach is therefore needed to encourage entrepreneurship initiative (Olayiwola & Ogundele 2010). The creativity insights of the youths need to be identified and embellished. This is a major strategy of promoting the entrepreneurial and productive process of the youths in particular and the society in general. Through these, the youths are assisted to be work creators rather than work seekers (Chukwuemeka, & Egboh, 2010).

Undoubtedly, creativity and entrepreneurship as life-style patterns can be learned. This is one of the goals of media learning. Media learning or media education is not about training in the mass media. It is the objective of media learning or media education to help individuals identify and effectively develop their potential. Very unfortunately, the learning and education systems in the Eastern Nigeria are characterized by conformist ideals, which suppress the natural curiosity in individuals (Ajekwe, 2010). This type of conformist behaviour encourages achievement-risk avoidance. It also inhibits creativity arising from positive attitudes to experiment and investigate ideas. This in turn makes individuals to dread mistakes, instead of improving on mistakes as motivation towards success and achievement.

Effective media learning or media education is a capacity-building enhancer that facilitates the creative adventure of people. It is such capacity-building that should assist the youths of the Eastern Nigeria have insights into a wide range of possibilities. The assistance also stretches into critically understanding the context in which skills and abilities might be deployed. It is a basic attribute of human beings to be motivated by initiative and high expectation (Eze, & Eze, 2010). This attribute also embodies attempting to achieve goals. Hence, media learning or education should be entrepreneurial in goal. The essence is to impact and internalize "rethinking ability" in youths for better future socio-human development.

Creativity is a major element of existence. Entrepreneurial media learning or media education is the one that inculcates practice and venturesome in individuals. Socialization process is a significant strategy of internalizing creativity and entrepreneurship in the youths of the Eastern Nigeria. Emphases on theory and concept need to be readjusted for greater emphases on ideas, innovation, practice and application. The socialization process must stimulate the unleashing of the youths' creativity, as well dare to risk failure, shame, and imperfections of entrepreneurship (Nwankwo et al., 2010). Essentially, the endemic unemployment and social vices among the youths in Eastern Nigeria can be checked through functional media learning or

media education that facilitates creative thinking, and creative commencement (starting somewhere instead of procrastinating).

OBJECTIVES OF THE STUDY

The study aimed for the following objectives:

- ❖ To assess the models (perspectives) of creativity insights possessed by the youths of the Eastern Nigeria;
- ❖ Investigate the creativity level possessed by the youths;
- ❖ Examine the youths' dimensions of entrepreneurship perceptions;
- ❖ Examine creativity and insight as personality variables of ability that are relevant in employment creation;
- ❖ Call to attention the dire need for stimulation of entrepreneurship creativity in the youths of the Eastern Nigeria; and
- ❖ Bring into focus the role of media learning or media education in the stimulation of entrepreneurship creativity.

SCOPE OF THE STUDY

The study focused on the youths of Eastern Nigeria. The study was conducted in the University setting using undergraduate students of both genders. Models of creativity insights investigated in the study were categorized into "conventional", "hypothetical", "feasible", and "academic" perspectives. It was the subject-matter of the study to assess the insights the youths possessed in relation to how they were going to create work for themselves when they ceased to be students.

The value-chain quality of the creativity insights was their (creativity insights') inter-influence with entrepreneurship. "Conventional" creativity insight entails entrepreneurship activity that is very common and prevailing in the society. "Hypothetical" creativity insight is entrepreneurship idea that could be possible, but actualizing them could be very remote, requires enormous sacrifices, or even not attained. "Feasible" creativity insight is entrepreneurship idea that is achievable soonest with little effort. Finally, "academic" creativity insight connotes entrepreneurship idea that is guided in theories and concepts; practicing it may be limited by discrepancies between concepts and realities.

METHODOLOGY

Propositions: Three null hypotheses tested at $P < .01$ significance level, and research questions were the propositions for the study. The first hypothesis stated that "there is no significant gender inclination for entrepreneurship creativity among the youths of the Eastern Nigeria". The second hypothesis stated that "creativity insights of the youths for entrepreneurship do not significantly vary on how they are exhibited". The third hypothesis stated that "there is no

significant gender tendency to exhibit more of the entrepreneurship creativity insights model(s)". The first research question was concerned with whether a gender does have more entrepreneurship creativity inclination among the youths of the Eastern Nigeria? The second research question examined whether the creativity insights of the youths for entrepreneurship vary on how they are exhibited? The third research question investigated to what extent does a gender exhibit any of the entrepreneurship creativity mode(s)?

Sample: One hundred and eighty (180) participants were sampled for the study from a population of four hundred and fifteen (415). The participants comprised symmetry of 90 male and 90 female youths. The participants were sampled from the 3rd year students of the Faculty of Natural Sciences of the Anambra State University, Nigeria. The average age of the participants was 22.5 years. The participants were sampled from the Departments of Mathematics, Statistics, Geology and Industrial Physics of the Faculty and the University. The sampling techniques employed were incidental (non-probability) sampling and randomization. In the incidental sampling, the Departments mentioned above were allocated to the researcher (who is a lecturer in the University) for him to teach the students a course known as "Entrepreneurial Skills". This presented an incidental opportunity to utilize the students (and the Departments) as research population. For randomization, the male participants were systematically and randomly sampled from a male population of 325. The aim was for the male sample to correspond with the female sample, as all the female students (90) in the population (425) were used in the study.

Data: Primary data which attained interval measurements were used in the study. The data were collected on the participants' entrepreneurship creativity insights. Four models (perspectives) of entrepreneurship creativity insights were measured. They were the "conventional", "hypothetical", "feasible", and "academic" models (perspectives) as previously explained in the scope of the study. The lowest and highest scores for each model (perspective) were 4 and 28 respectively. The data were test's scores of the participants on the course "Entrepreneurial Skills". The test was structure to assess the participants' entrepreneurship creativity insights at the end of the course session (4 months). It was an official test mandatorily organized by the University at the end of every course offered by the University. The scores from the test formed part of the participants' academic final grades. Hence, all assessment criteria were seriously observed in the test. With reference to the knowledge impacted by the course "Entrepreneurial Skills", the participants were asked to identify how the knowledge was to be useful to them cope with the very high level of unemployment among the school-leavers in Nigeria.

On evaluating the participants' knowledge, four broad models (perspectives) of entrepreneurship creativity insights were identified and isolated. Scores were therefore taken on these models of entrepreneurship creativity insights. A participant was scored 4 points for any logical ideas that corresponded with any of the models. Only 7 ideas were required to score 28 points ($4 \times 7 = 28$). If a participant's ideas were more than 7 for a particular model, quality consideration was employed to select sound ideas within the limit of 7.

Designs and Statistics: The study had 2×4 factorial designs. The factors were the genders and the models (perspectives) of entrepreneurship creativity insights. The genders were of 2 factors namely the male and female (factors) participants. The models were of 4 factors namely the "conventional", "hypothetical", "feasible", and "academic" insights. The collected data for the hypotheses were subjected to multivariate inferential statistics. The essence was to prove the significance of the null hypotheses by either accepting or rejecting them. Descriptive statistics were subsequently employed to compare the performance characteristics of the factors. The essence is to understand which factor(s) exhibited more or less of the attributes under investigation.

Procedure: Third-year science students who completed their one semester course-work on the course "Entrepreneurial Skills" were used in the study. They were given an official University mandatory test on the course. The test assessed the students' entrepreneurship creativity insights. This was in relation to how the knowledge impacted by the course would be useful to them (students) cope with the very high level of unemployment in Nigeria. The students were subjected to placebo condition, for they were not informed of the dual purpose of the test. Being an official University mandatory test that counted in the students' final grade, they were therefore highly motivated to be very serious and genuine with the test. This gave credibility to the data from the test. It was a paper and pen group test conducted in a large hall that contained all the students at once. Supervision was conducted on the students, and ambiguities as emanated from their questions were clarified.

Limitations: Some impediments could be regarded as militating factors during the study. First, absolute supervision could not be claimed for the study. It was possible that the students secretly exchanged ideas that could be qualified as brainstorming and teamwork. Their goal with this could be to pass the test and improve on their academic grades, which they had in mind as the purpose of the test. This could not reflect their true entrepreneurship creativity insights. Secondly, residual entrepreneurship knowledge and experience were not controlled. For instance family entrepreneurship heritage and any personal entrepreneurship (previous) ventures were very difficult to identify, isolate, and control.

Control Measures: The students (youths) were subjected to placebo condition, in which the test had dual purposes the students did not know. They were only told that the test was for their academic grades, and this elicited highly motivated commitment to the test. Quality control and supervision were other control measures employed in the study. The students' questions and ambiguities were clarified to them. Efforts were also made to check cheating and other test (examination) malpractices or misconducts. These were done by spacing out the students very well in their seating arrangement, as well as preventing their talking to one another. Randomization was another control measure employed in the study. In it, only the male participants were systematically and randomly sampled to correspond with the number of the female participants. In the population, the male gender well outnumbered the female gender. All the female participants in the population were incidentally (used) sampled. Consequently, the male participants were systematically and randomly sampled to tally with the number of the female participants. Finally, elimination was also employed as a control measure to remove negative indices that are abhorrent, like cheating, sharp practices, corruption, illegal trafficking, etc. For instance, some participants mentioned drug trafficking as an entrepreneurship idea of coping with unemployment.

RESULTS

Table 1.1 below presents the results of the tested null hypotheses at $P < .01$ significance level. It presents the results for the gender, entrepreneurship creativity insights, and their interaction effects between the gender and the entrepreneurship creativity insights. Essentially, the statistical analyses showed that the youths significantly exhibited entrepreneurship creativity insights. However, the extent to which the insights are exhibited would be better demonstrated and understood with table 1.2.

Table 1.1: Multivariate Inferential Analyses Testing the Significance Level for Entrepreneurship Creativity Insights of The Youths

Source Variation	Of	df	SS	S	F-Ratio	<.01
Gender (A)		1	39663.75	9663.75	284.46	.70
Entrepreneurship Creativity Insights (B)		3	50571.53	6857.18	45.90	.83
Gender X Entrepreneurship Creativity Insights (A.B)		3	40684.27	3561.42	39.17	.83
Within		312	9634.43			
Total		319	140553.98	0.88		
Critical Values (df=1;3;312) @ $P < .01$: F (A;B;&A.B) < 6.70; 3.83; &3.83)						
Reject Ho For All The Factors						

Source: Test conducted for the course "Entrepreneurial Skills" on the students of Anambra State University, Nigeria

Analyses of the table 1.1 above showed that all the factors tested in the study were significant. The result for GENDER (FACTOR A) showed the F-ratio (1284.46) being greater than the critical-table value (6.70). The result for GENDER (FACTOR A) rejected its (first) null hypothesis which stated that "there is no significant gender inclination for entrepreneurship creativity among youths of the Eastern Nigeria". This implied that the male and female genders showed significant inclination for entrepreneurship creativity insights. The gender with more or less inclination was espoused with table 1.2. Similarly, the result for ENTREPRENEURSHIP CREATIVITY INSIGHTS (FACTOR B) showed the F-ratio (545.90) being greater than the critical-table value (3.83). This result also rejected the ENTREPRENEURSHIP CREATIVITY INSIGHTS (FACTOR B) (second) null hypothesis which stated that "creativity insights of the youths for entrepreneurship do not significantly vary on how they are exhibited". The implication of this was that the manifestations of the entrepreneurship creativity insights were not the same for the youths. The degree or variation of the manifestations would be better understood with the descriptive analyses of table 1.2.

In the same vein, the result for the INTERACTION EFFECTS (FACTORS A.B) showed the F-ratio (439.17) also being greater than the critical-table value (3.83). This again rejected the INTERACTION EFFECTS (FACTORS A.B) (third) null hypothesis which stated that "there is no significant gender tendency to exhibit more or less of the entrepreneurship creativity insights model(s). It implied that each gender exhibited certain model(s) of entrepreneurship creativity insights more or less than the other. The interaction patterns between gender and entrepreneurship creativity insights would be better expounded with table 1.2.

Table 1.2 showed that for GENDER (FACTOR A), the female gender exhibited more entrepreneurship creativity insights than the male gender. The mean (x) value and percentage (%) value (9.73; 50.52%) for the female gender were greater than those (9.53; 49.48%) for the male gender respectively. However, both the male and female genders exhibited below average entrepreneurship creativity insights. This was because the mean(x) values (9.53) for the male, and (9.73) for the female were lesser than their common critical mean decision point ($x=14$). Further analyses of the gender's standard deviations (SD) showed that the male gender with $SD = 4.85$ had closer intra participants' performance contrary to that of the female gender with $SD = 7.54$. This implied that of the male gender were more intra consistent that the female gender to exhibit entrepreneurship creativity insights. Yet with the SD range ($7.54-4.85=2.69$) of 2.69, both genders exhibited inter gender consistently in the entrepreneurship insights.

Table 1.2: Descriptive Analyses on Performance Patterns for Gender and Entrepreneurship Creativity Insights

		Factors/Variables			D
FACTOR A Gender	Male	.53	73	9.48	.85
	Female	.73	47	0.52	.54
	Total	9.26	20	00	
	<i>Critical Decision Points: X = 14; % = 50</i>				
FACTOR B Entrepreneurship Insights	Conventional creativity Insights	.27	4	3.85	.61
	Hypothetical Creativity Insights	.48	6	2.29	.61
	Feasible Creativity Insights	3.71	5	6.04	.05
	Academic Creativity Insights	0.58	35	7.82	.67
	Total	8.04	20	00	.87
	<i>Critical Decision Points: X = 14; % = 25</i>				
FACTORS A.B Interaction Effects	Male, and Conventional Creativity Insights	.33	8	.05	.03
	Male, and Hypothetical Creativity Insights	.83	1	1.66	.42
	Male, and Feasible Creativity Insights	3.97	1	8.45	.79
	Male, and Academic Creativity Insights	0.33	3	3.65	.63
	Female, and Conventional Creativity Insights	.15	6	.81	.10
	Female, and Hypothetical Creativity Insights	.92	5	0.46	.49
	Females and Feasible Creativity Insights	3.38	4	7.67	.25
	Female, and Academic Creativity Insights	0.79	2	4.25	.11
	Total	5.71	20	00	
	<i>Critical Decision Points: X = 14; % = 12.5</i>				

Source: Test conducted for the course “Entrepreneurial Skills” on the students of Anambra State University, Nigeria.

For the ENTREPRENEURSHIP CREATIVITY INSIGHTS (FACTOR B), the youths exhibited entrepreneurship creativity insights in the following order of greater magnitude: Feasible Creativity Insight (13.71/36.04%) was exhibited highest, following by Academic Creativity Insight (10.58/27.82%), Hypothetical Creativity Insight (8.48/22.29%), and the least was Conventional Creativity Insights (5.27/13.85%). Further analyses of their standard deviations (SD) showed that the youths were most close and consistent in exhibiting the academic creativity insight (1.67), followed by the hypothetical and conventional creativity insights (5.61 and 5.61 respectively), and the lastly feasible creativity insight (7.05). With a range (7.05-

1.67=5.38), it showed that the four models of entrepreneurship creativity insights vary much from one another on how they were exhibited. More critical examination of the result showed that the four models of entrepreneurship creativity insights were exhibited below the average. Hence, the mean (x) for all the models were lesser than their common critical decision point (x=14).

As regards the INTERACTION EFFECTS (FACTOR A.B), it was shown that the male gender exhibited more feasible creativity insight (13.97/18.45%), hypothetical creativity insight (8.83/11.66%), and conventional creativity insight (5.34/7.05%) than the female gender. However, the female gender exhibited more academic creativity

insight (10.79/14.25%) than the male gender. Examination of the standard deviation (SD) for the interaction effects showed a wide range (9.25-3.03 =6.22) indicating that the four models varied so much on how they exhibited by the male and female genders. Only the male gender was rather close and consistent in exhibiting conventional creativity insight. Other interaction effects showed wider levels of inconsistencies in their entrepreneurship creativity insights manifestations. The performance examination of the interaction effects showed that each gender exhibited all the four models of entrepreneurship creativity insights below average. Hence, all the means (x) for all the interactions were below their common critical decision point ($x = 14$).

DISCUSSIONS

The study essentially assessed three fundamental elements of media learning. These are creativity, insights, and entrepreneurship. The necessity of these elements of media learning in the socio-human development of the youths cannot be over emphasized. It has been well observed by Tenibiaje (2010) that entrepreneurial personality is what the youths need to be meaningfully and constructively engaged in wealth-creation. This study therefore undoubtedly investigated three personality attributes of the youths from the Eastern Nigeria that are of astute significance in wealth creation.

Youths, with particular attention to youths from the Eastern Nigeria, are inevitably challenged by the past events, the unfolding contemporary events, and the trends of the future ones. The below average performance of the youths, vis-à-vis exhibiting entrepreneurship creativity insights, showed that the youths are incapable of determining their socio-human development. Possibly, this could be the cause of the observation of Ottong, Ering, and Akpan (2010) that there is a very high dependency rate among the youths. This runs contrary to the value of entrepreneurship for which the Eastern Nigeria was noted. In the past, the youths from the Eastern Nigeria were known for “doing or making something”, achievement, and merit (Oke, 2010), unlike their present attitudes to productivity. These present attitudes manifested comprehensively in the youths’ below average performance in exhibiting entrepreneurship creativity insights in the study. This is therefore a very worrisome development which needs to be reoriented with effective media learning.

Actually, “doing or making something” improves insights that lead to innovations and further creativity. Through this, concept is integrated into practice and reality. It was the finding of the study that the youths exhibited greatest performance for feasible creativity insight. This showed that the youths had the predispositions for functional and realistic endeavors. Yet, the result of feasible

creativity insight was below the average. This tends to support the emphasis of Nwankwo (2010) that learning environment, especially the higher institution, in Eastern Nigeria does not effectively stimulate entrepreneurship, creativity, and insights. The finding of the study also revealed that the female gender out-performed the male gender in the academic creativity insight. It could be that the formal education has opened new opportunities for the female gender, and she embraces this fervently. Since academic creativity insight has to do with the functioning of the memory, it could also be that the female gender tends to out-perform the male gender on the activities that involve memory. However, this is a suggestion that was not tested or proved in the study.

The reason for the outcome of the study could be attributed to the socio-human systems in the Eastern Nigeria. The systems are such that do not encourage or support radical improvement. Deviant creativity that challenges the statusquo is opposed, rejected, denied, or condemned. This is a negative orientation which is capable of discouraging venturesome and achievement attitudes of the youths. Even with these inhibiting systems, Olaleye (2010) observed that the youths are still being trained to be proactive in entrepreneurship achievement. These therefore present values paradox. The systems are such that do not question seniority, authority, or achievement associated with age, official rank, education, and profession. Conformist’s ideals of this nature impose process and reaction on the youths, rather than proactive and functional orientation. This type of pathological obedience to perceived seniority and authority creates a polarization of “the powerful” and “the less-powerful”. The less-powerful exhibits dependency syndrome that inhibits entrepreneurship and creativity traits such determination, decision-making, self-confidence, and achievement-risk of the youths.

Functional media learning or media education for the youths of Eastern Nigeria should be simultaneously targeted toward improving the achievement motivation, and breaking the values barriers that inhibit curiosity to achieve. As civilization is driven by creativity, the youths of the Eastern Nigeria must be made to embrace creativity and entrepreneurship insights. The sustainability of civilization therefore depends on the youths’ productivity, since they have the productive age. Knowledge that promotes critical thinking, radical innovation, and deviant creativity that challenge the genuineness of conventions and statusquo should be inculcated in the youths of Eastern Nigeria. Media learning or media education should have the objective of preventing what Mundi (2010) called lack of crucial information that results in under utilization of potential which retards development process.

The youths should not dread imperfections. Rather, they should strive to improve on their imperfections. Truly, imperfections make individuals human beings and not the God. Without imperfections, there would not be quality. Professionalism and quality are improved imperfections. Haphazard innovations and creativity by the youths are better than conventional productivity. Youths should push their achievements in the direction of diverse and unusual experimentation, instead of the risk-averse convention and professionalism, which prefer bland productivity and performance. It is accepted that youths should know how to make things well (quality and professionalism), but this should start with harder determination to be innovative and to explore the unfamiliar. The pacesetters of development are youths who embrace the idea of Mwesigye (2010) that life goes with innovation and creativity.

The findings of the study are very worrisome that the youths of Eastern Nigeria exhibited below average in entrepreneurship creativity insights. It is even more worrisome that the findings were made among the University science students. Ironically, science in all its forms is the bedrock of inventions and achievements. Media studies should therefore be focused on giving the youths life objective of creativity making by thinking creativity. Effective media studies must equip the youths with the ambition to be on the front line of creative activities. Media studies should encourage the youths to be intelligently critical. This entails being able to learn and emulate the achievement of others, and at the same time be able to identify shortcomings accompanying the achievements that need innovations. To avoid what Onyekewere (2010) called ideological blackout among the youths, they must be assisted to be genuinely insightful to the point of creativity, innovation, and improving things. This entails thinking intelligently about the past, the present, and the future.

The youths must use their own researches, practical experiences, and learning to understand how things work. Academic concepts of the youths must be built on a concrete understanding of how things work and how to make things. Through this, the youths are encouraged to engage with ideas, especially about human creativity. The findings of this study clearly indicated that educational training of the youths in Eastern Nigeria is highly structured to tell the youths “what” to think. In this system, heavy emphases are laid on theories and concepts. With this background, the youths (students) tend to believe that the more theories and concepts an individual acquires, the better for the individual, and the more wonderful the individual becomes (Osuji, 2010). The adverse effect of this is bland academic certificates the youths acquire at all costs, with the attendant consequences that many of these youths are unemployable.

Value and ethical reorientations are therefore of great essence among the youths of Eastern Nigeria. This is an inevitable challenge in the organization of media learning. One perspective of this organization is to inculcate the reality in the youths that they are the change agents for the better future (Nduka-Ozo, 2010). This change has to start now with the youths embracing creativity, innovation, and entrepreneurship. The youths must be able to delay gratification (defer present enjoyment), so as to save and invest time and resources for future growth. Value and ethical reorientations are of greater necessity in the contemporary society of the Eastern Nigeria, where according to Anakom and Onyemerekeya (2010) the youths waste life chasing riches above other things. This could even be the reason why some participants in this study mentioned negative indices, for instance drug trafficking, as attributes of wealth creation. Of course, such negative indices were not scored in the study. Comprehensive self-entrepreneurial media training is absolutely indispensable for the youths, so as to engross them in productivity of their age vis-a-vis creativity, innovation, and entrepreneurship.

CONCLUSION

The study investigated the creativity sights for entrepreneurship of the youths from the Eastern Nigeria. It found below average performance in their creativity insights. The result or finding of the study therefore presents a challenge in the organization of media learning or media education for the youths. By this, media training should integrate in its focus the objective of inculcating creativity, innovation, and entrepreneurship prowess in the youths. Such creativity, innovation, and entrepreneurship involve “making and doing things”.

RECOMMENDATIONS

The following recommendations are proffered with reference to the findings from the study. Firstly, entrepreneurship and other media studies courses should be practice focused rather than mere academic exercises. This is a major way of enhancing the youths’ ability to achieve effective transfer of learning. The youths would also be able to relate concepts to practical applications that sustain work creation.

Again, creativity, innovation, and entrepreneurship should be instilled at both the formal and informal basic learning. Instances of informal basic learning are apprenticeship, vocational, and other diffused training opportunities; while instances of formal basic learning could be the primary and secondary schools, as well as other learning opportunities not equivalent to (the University) first degree. Basic learning age is an impressionable period. It is also the age (period) when human personality is shaped. Hence, any socio-human endeavours, for instance creativity,

innovation, and entrepreneurship, acquired at this period are engraved in the memory, and are likely to be applied in endeavours later in life.

Socio-cultural intervention actions must be initiated for the youths. Social institutions and socialization agents must champion these intervention actions. This has to start with the family, which is the root of social institutions and socialization process. Socio-cultural values that promote youths' creativity, innovation, and entrepreneurship must be initiated and sustained.

Leaders in the Eastern Nigeria should provide an enabling environment that supports youths' creativity, innovation, and entrepreneurship. The creative potential of the youths should be stimulated by rewarding their achievements and efforts. This is a major way of politically promoting creativity, innovation, and entrepreneurship among the youths.

Media learning (education) should also focus on encouraging efforts-partnering among the youths of Eastern Nigeria. Teamwork among the youths would help them pool resources and embark on ventures. This is an objective that media learning must target.

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