

INTERNATIONAL RESEARCHERS

**EFFECTS OF CULTURAL ARTS AND FESTIVAL PROMOTIONS
ON SOCIO-ECONOMIC AND TOURISM DEVELOPMENT OF
COMMUNITIES IN OYO STATE, NIGERIA**

Oyekunle Oyelami Ph.D.

Volume No 1 Issue No.3 September 2012

www.iresearcher.org

ISSN 227-7471

THE INTERNATIONAL RESEARCH JOURNAL "INTERNATIONAL RESEARCHERS"

www.iresearcher.org

© 2012 (individual papers), the author(s)

© 2012 (selection and editorial matter)

This publication is subject to that author (s) is (are) responsible for Plagiarism, the accuracy of citations, quotations, diagrams, tables and maps.

All rights reserved. Apart from fair dealing for the purposes of study, research, criticism or review as permitted under the applicable copyright legislation, no part of this work may be reproduced by any process without written permission from the publisher. For permissions and other inquiries, please contact

editor@iresearcher.org

INTERNATIONAL RESEARCHERS is peer-reviewed, supported by rigorous processes of criterion-referenced article ranking and qualitative commentary, ensuring that only intellectual work of the greatest substance and highest significance is published.

EFFECTS OF CULTURAL ARTS AND FESTIVAL PROMOTIONS ON SOCIO-ECONOMIC AND TOURISM DEVELOPMENT OF COMMUNITIES IN OYO STATE, NIGERIA

Oyekunle Oyelami Ph.D.

Department Of Adult Education University Of Lagos, Akoka Yaba,

(NIGERIA)

oyekunleoyelami@yahoo.co.uk

Abstract

Cultural arts and festival promotions are creative and belief hubs towards income generation and emancipation of man. It is against this foregoing that this study examined the Effects of Cultural Arts and Festival Promotions on Tourism and Socio-Economic Development of Communities in Oyo State, Nigeria. The study was an ex-post facto type and the population was the tourists and the entire citizens of Oyo and Saki communities in Oyo State. Purposive sampling technique was used to select Beere and Ifa Festivals. Also one hundred and eighty (180) respondents were purposively selected. A structured questionnaire tagged: Cultural Arts and Socio-Economic Development Scale "CASEDS" with reliability co-efficient of 0.67 was the main instrument used for data collection. Four hypotheses were tested using t-test inferential statistics at 0.05 level of significance. The result obtained showed that: there was a significant positive effect between cultural arts and festival promotion on one hand and income generation (t-cal = 3.77; t-tab = 1.99; df = 166; P < 0.05), peaceful co-existence (t-cal = 3.97; t-tab = 1.91; df = 166; P < 0.05) awareness creation and social mobilization (t-cal = 3.98; t-tab = 1.96; df = 148; P < 0.05), tourism development (t-cal = 2.14; t-tab = 1.96; df = 114, P < 0.05) on the other hand. Based on this, the study concluded that, cultural arts and festival promotion contributed positively towards tourism and socio-economic development in the communities. Recommendations were however made on how best to re-package cultural arts and traditional festivals to boost the socio-economic and tourism development of the communities.

Key Words: Cultural Arts, Festival, Promotion, Socio-Economic Development, Tourism.

1. Background to the Study

Cultural arts are the products or processes of deliberate arrangement of items which are often meant for symbolic significant and of immense importance, Gombrich (2005). The arrangement is such that they are meant to influence and affect the senses, emotions, education, intellect and development of the community that houses such arts. In this sense, cultural arts in the words of Pieslack (2009) encompasses a diverse range of human activities, creations and modes of expression, including music, literature, film, photography, sculpture and paintings that make people to differ from one another.

Elebuibon (2008) asserts that cultural art is explored in a branch of reasoning or philosophy known as aesthetics. The term cultural art was used to refer to skill or mastery of an act displayed by group of people in a community or some set of individuals or family in the community. In the same vein, cultural art is a vehicle or tool for the expression or communication of emotions, feelings and ideas and the use of skill and imagination in the creation of aesthetic objects, environments or experiences that can be shared with others. According to Christopher (2008), cultural arts have origins in early human evolutionary pre-history. Several forms of audio and visual arts (rhythmic, singing and drumming, dancing and face paintings) were developed very early in hominid evolution by the forces of natural

selection in order to reach the altered state of human consciousness and socio-economic development, Elebuibon (2008) and Otite (2001).

The influence and contributions of the cultural arts and cultural promotions on socio-economic development of communities in Africa and indeed Nigeria have been subjected to series of criticisms, Bearden (2003). Scholars opine that cultural arts and its promotion have a lot to contribute to the overall development of the community particularly in the areas such as: community development, awakening consciousness of the people, promotion of values and traditions, empowerment and lot more; while some others tagged the cultural arts and its promotion as sinnic, crude, devilish and inimical to the growth and development of the community. In a similar vein, Ojameruaye (2012) argued that:

“one of the factors responsible for the endangerment of indigenous languages and cultures in the Third World is the misconception that these cultures are not supportive of modern economic development at best or hinder development at worst”.

Proponents of the above view in the words of Ojameruaye (2012) believe that traditional values and cultural arts of the Third World should be allowed to die naturally. More importantly, the promotion of cultural arts is essential and critical to modern socio-economic development of a community in particular and the nation as a whole. Pieslak (2009) argues that cultural arts are ways of showing the existence of human beings that pre-date the written records.

Until recently, mainstream economists and misconceptionists have tended to downplay the role of cultural arts on socio-economic development of the nation. However, the UNESCO (2000), Economic Sociologists and Development Economists according to Ojameruaye (2012) have long recognized the important roles of cultural arts in the promotion of socio-economic development of communities, nations and the world at large. Hence, Thompson (2001) argues that: “many economists and sociologists believe that cultural art is a critical factor in economic development and that there is a bi-directional relationship between both”.

Thus, while the classical economist's recognized only two factors of production (capital and labour), the neoclassical theorists included land or natural resources as a third factor. The contemporary economists and theorists according to Inglehart and Baker (2000) have included institutions and social capital which include aspects of cultural arts of the people as critical factor when considering socio-economic and political development of any race and tribe. Since the mid 1980s, development partners like UNESCO, UNDP, Non-Governmental Organizations and community-based organizations have been debating the relationship between culture and socio-economic development in analyzing the growing global cultural industries and international trade in cultural goods and services. Within this framework, UNESCO (2003) argues that the relationship between cultural arts and its promotion and development is a symbolic one.

The relationship between cultural arts and development according to Olawale (2003) lies essentially in the fact that cultural practices enhance development as well as retard it. Again, Osuji (1999) argues that such practices include sincerity, honesty, selflessness, hard work, moderation, peaceful co-existence, respect for the rule of law, self help, cooperation, teamwork, patriotism and good governance. These positive aspects of cultural practices and promotions have in no small ways promoted and enhanced the development of villages and communities since the creation of man.

On the other hand, the influx of westernization and imperialism in African traditional communities brought about the alienation of African cultural practices and their promotions, Abimbola (2005). Hence, the cultural arts that ought to have been nurtured and promoted were turned down and neglected. The cultural arts and their promotions were tagged anti-social, crude and devilish (Ojameruaye, 2012). In line with the above, Osuji (1999) argued that, the modern civilization does more harms to African cultural arts and promotions than good.

In recent times, tourism has become one of the largest and dynamically developing sectors of economic activities; the impact therefore of the cultural arts and its promotion on development of tourism cannot be ignored. According to Page and Dowling (2002), the considerable volumes of foreign currency inflows, infrastructural

development through tourism positively contributed to social and economic development of the community and the nation at large.

2. Statement of the Problem

Socio-economic development of any community is determined by such indicators as: progress towards prosperity, improvement in well-being, improvement of the quality of human lives, increase in the production of goods and services, raising peoples' living standard and others such as conducive living environments, income generation and technological development in the community. The question that could be asked therefore is that, what is the relationship between cultural arts and its promotion on socio-economic and tourism development of communities? Does cultural art and traditional festival promotions positively affect the socio-economic and tourism development of communities?

It is in line with the above that this study intends to examine the Effects of Cultural Arts and Festival Promotions on Socio-Economic and Tourism Development of Communities in Oyo State, Nigeria.

3. Objectives of the Study

The main objective of this study is to examine the Effects of Cultural Arts and Festival Promotion on Socio-Economic and Tourism Development of Towns in Oyo State, Nigeria, while the specific objectives are to:

- i. examine the effects of cultural arts and festival promotion on income generation of the people in the communities;
- ii. assess the extent to which cultural arts and festival promotion enhance the peaceful co-existence among the people of the communities;
- iii. determine the effects of cultural arts and festival promotions on the enhancement of social mobilization and awareness creation in the communities;
- iv. ascertain the effects of cultural arts and festival promotion on the development of tourism in communities in Oyo State;

4. Research Hypotheses

- i. Cultural arts and festival promotion does not affect income generation of the people in the community.
- ii. Cultural arts and festival promotion does not affect peaceful co-existence in the community.
- iii. Cultural arts and festival promotion does not have effect on awareness creation and social mobilization in the community.
- iv. Cultural arts and festival promotion does not affect tourism development in the community.

5. Research Methodology

The study adopted an ex-post-facto research design, using two traditional festivals namely: Ifa festival in Oyo town and Beere festival in Saki town. The two festivals were purposively selected due to their yearly celebrations and they are such festivals that pull crowds within and outside the two traditional communities. A sample size of 180 respondents was purposively selected (90 respondents each from the two communities). The respondents are either the indigenes of the towns or the tourists who have been coming in the last 5 years to witness the celebration of the selected festivals. The age range of the respondents was from 25 years to 70 years.

A nineteen-item self-developed structured questionnaire scale tagged "Cultural Arts and Socio-Economic Development Scale (CASEDS)" was the main instrument used for data collection. The "CASEDS" scale has a test-retest reliability of 0.67. The main instrument was supported with oral interview schedule to elicit further information from the respondents. Out of a total of 180 questionnaires administered, 172 were returned and only 168 were

correctly filled. It is therefore, the 168 properly filled questionnaires that formed the basis of data analysis for this study. T-test inferential statistical tool was used for the analysis of data collected at 0.05 level of alpha.

6. Results

Hypothesis 1

Cultural arts and festival promotion does not significantly affect income generation of the people in the communities.

Table 1: t-test comparison of the relationship between cultural arts, festival promotions and income generation of the community members

Variables	N	X	SD	DF	P	t-cal	t-tab
Cultural arts and festival promotion	68	13.77	6.11	166	0.05	3.77	1.94
Income generation	100	21.01	7.37				

The null hypothesis stated above was rejected because the t-calculated of 3.77 is greater than the t-tabulated of 1.94, indicating that cultural arts and festival promotions have great influence and significant effects on income generation among the community members. The promotion of cultural arts and festival has contributed to income generation in areas such as: encouraging the influx of outsiders during the festivals, encouragement of local and international trades, employment opportunities and host of other opportunities.

In relation to the above findings, Yerima (2012) argued that:

- cultural arts show the origin, and roots of the people;
- It recognizes and identifies the people from other sets of people;
- culture allows communities to plan for the future as it reveals the past and shed more light on the present; and
- culture has become a revenue generating tool among the community members.

In the same manner, Nigeria has many prominent cultural festivals such as Osun-Osogho, Eyo festival among others that can earn the desired foreign exchange and help in the economic turn around of the host community. In contrary, Ojewuyi (2011) argued that:

“Government merely sees cultural festivals as jamborees, play things, musicians, dancers and players who are quickly assembled only when they wanted to entertain a visiting president and other dignitaries”.

In an oral interview, one of the high chiefs in Saki community has this to say:

‘Cultural arts and festival promotions are money earners in countries where they are taken seriously. When festivals are well harnessed and managed, they yield high returns in foreign exchange because visitors are attracted to spend their monies’.

Also, one of the Baales in Oyo communities in an oral interview stated thus:

'Political interference has affected the economic potentials of cultural festivals in Yoruba land. This interference has adversely affected the growth of cultural arts and festivals and consequently less their contributions to the community and country's economy'.

Hypothesis 2

Cultural arts and festival promotion does not have significant effect on peaceful co-existence in the community

Table 2: t-test comparison of the effects of cultural arts and festival promotions on peaceful co-existence in the community

Variables	N	X	SD	DF	P	t-cal	t-tab
Cultural arts and festival promotions	35	19.37	6.29	166	0.05	3.97	1.91
Peaceful co-existence in the community	133	19.53	7.13				

The null hypothesis above is rejected because the t-calculated of 3.97 is greater than the t-tabulated of 1.91. This simply means that cultural arts and festival promotions do have a significant positive effect on peaceful co-existence in the communities under study. It could be said therefore that, cultural arts and festivals promotion apart from enhancing income generation, have also contributed to peaceful and harmonious relations in the communities under study.

The above finding was corroborated by the argument of Osuji (1999) that:

'Cultural arts can enhance community development as well as retard it ... positive cultural arts include sincerity, honesty, hard work and they are also used to achieve peaceful co-existence and respect for the rule of law ...'.

Also Ayoade (1999) argued that among the Yorubas the culture of "Esusu" (co-operative society) do promote cooperation and harmonious relationship among the members. Again, osuji (1999) and Oyelami (2007) buttressed the above that cultural arts and development in the community are closely related. This is because cultural arts and practices can either promote or retard development. Development itself is primarily culture-based because it takes place strictly along the lines of cultural dictates.

The oral interview conducted also attested to the above. One of the priests of Ifa in Oyo community, Chief Olaifa stated thus:

“Disputes, quarrels, fighting and others are always settled during the Ifa festival and the parties concerned always agree to the dictates of the priests-in-council”.

Hypothesis 3

Cultural arts and festival promotion does not have significant effect on awareness creation and social mobilization in the community.

Table 3: t-test comparison of the effects of cultural arts and festival promotions on awareness creation and social mobilization

Variables	N	X	SD	DF	P	t-cal	t-tab
Cultural arts and festival promotions	52	53.71	19.41	148	0.05	3.98	1.96
Awareness creation and social mobilization	98	97.04	3.07				

The null hypothesis stated above is rejected because the t-calculated of 3.98 is greater than the t-tabulated of 1.96. In effect, it shows that cultural arts and festival promotions have a significant positive effect on awareness creation and social mobilization in the communities.

In relation to the above, Joshua (2002) and Muhammed (2003) argued that: cultural festivals establish the relationships and strong links towards promoting friendship and avenues for awareness creation and social mobilizations. Again, Bambuka (2005) buttressed the above that: cultural arts and festival promotion provides opportunities for links and networking within and outside the community. The oral interview conducted among the town’s unions associations in Saki also attested to the fact that cultural festivals have been what the community itself relied on to mobilize her citizens for self-help projects and for securing the full participation of the community members. One of the chairmen of the association said:

Oloogun and Beere festivals are promoted because during these festivals, people from all walks of life do come home for community service and for self help projects.

Again, at Oyo, one of the high chiefs in the palace of Alaafin stated that:

Ifa festival is so popular in Oyo town and that it is mostly used to mobilize people for self-help projects before and even till date. Oyo indigenes do come home to witness it and during the festival, important decisions are taken towards the development of Oyo town.

Hypothesis 4

Cultural arts and festival promotion does not affect tourism development in the community.

Table 4: t-test comparison of the effects of cultural arts and festival promotions on tourism development in the community

Variables	N	X	SD	DF	P	t-cal	t-tab
Cultural arts and festival promotions	18	20.46	4.5	114	0.05	2.14	1.96
Tourism development	98	31.8	7.2				

The null hypothesis above is rejected because the t-calculated of 2.14 is greater than the t-tabulated of 1.96. This shows that cultural arts and festival promotion have positive significant effect on the development of tourism in the community.

The above finding was exemplified by Robinson (1999) that tourism has a great influence on the host communities and that it is a source of international understanding and income generating venture and earnings for the community concerned. In the same vein, Ayoade (1999) stated that local communities benefit from tourism development in such areas like infrastructural development and exposure of community to the outside world.

In a related development, at cross examination, one of the inhabitants of Oyo town stated thus:

“Our town enjoys tourists within and outside Nigeria particularly during Sango and Ifa festivals and as such, the festivals always boost our socio-economic development”.

7. Conclusion

The findings of this study have so far empirically shown that cultural arts and traditional festivals are veritable tools towards showcasing the culture of the people, emancipation of the people as well as socio-economic and tourism development among the community members and the nation at large.

It can therefore be concluded that that despite the bias, political interference, negative attitude of some community members about cultural practices, cultural arts and traditional festival promotions still dominate ways of capturing man relationships with the past and means of awareness creation and social mobilization in the community.

8. Recommendations

Based on the data collected, collated and analyzed, the following recommendations were made:

- i. efforts should be made by the government at all levels, particularly the local government and the community members to re-package cultural arts and traditional festivals for optimal income generation;
- ii. cultural practices should be encouraged as ways of life of the people and also to boost harmonious relationship and peaceful co-existence;
- iii. cultural practices should be accorded adequate recognition by all because they are akin towards awareness creation and social mobilization;
- iv. cultural arts and traditional festivals' exhibitions should be evidently supported by the government and community members as means of tourism development.

References

- Abimbola, K. (2005). *Yoruba culture: A philosophical account*. Ibadan: Iroko Academics Publishers.
- Ayoade, O. M. (1999). The role of cultural centre in the promotion of cultural heritage: A case study of cultural centre, Ibadan, Nigeria. Unpublished long essay, University of Ibadan, Nigeria.
- Bambuka, M. (2005). *African American art from 1792 to the present*. New York: Pantheon Books.
- Bearden, R. (2003). *City of light artwork*. New York: Pantheon Books.
- Christopher, V. (2008). *The popular theatre in Nigeria*. Ibadan: INTEC Printers Ltd.
- Elebuibon, Y. (2008). *Culture and society in Yoruba land*. Ibadan: Rex Charles Publications.
- Gombrich, E. H. (2005). *The story of arts*. New York: Ohaidon Publishing Inc.
- Inglehart, H. & Baker, O. (2000). Cultural festival in Nigeria: Issues and challenges. *Journal of Social Sciences*. Ibadan 5(2), 121 – 141.
- Joshua, J. F. (2002). *A history of the Yoruba people*. Lagos: Amalian Publishing.
- Muhammed, S. O. (2003). *Tapping Nigeria's limitless cultural treasures*. Lagos: NCAC.
- Ojameruaye, F. (2012). *Ifa: A complete divination*. Ile-Ife: Nido Limited.
- Ojewuyi, O. (2011). 'Katanfuru: The logic of culture-nomics in Nigerian cultural administration. *Inaugural lecture, NICO, Abuja, Nigeria*.
- Olawale, O. O. (2003). *Broad perspective of arts administration in Nigeria: A case study of financial management of Oyo State Council of Arts and culture, Ibadan*. Unpublished long essay, Obafemi Awolowo University, Ile-Ife, Nigeria.
- Osuji, E. (1999). *The nature of the community*. Occasional paper, Department of Adult Education, University of Ibadan, Nigeria.
- Otite, P. E. (2001). *Partnership in community development: A study of three rural communities in Delta State, Nigeria*. Unpublished Ph.D Thesis, University of Ibadan, Nigeria.
- Oyelami, O. (2007). Community participation in the development process of Nigeria: Issues and challenges. *International Journal of Literacy Education*, Ibadan 4(1), 121 – 138.
- Page, V. A. & Dowling, O. (2002). *Community development and cultural values*. Oxford Dictionary of Sociology. Oxford: Oxford University Press.
- Pieslak, V. (2009). 'Traditional justice'. Macmillan Encyclopedia of Genocide and Crimes against Humanity.
- Robinson, S. O. (1999). *Custom and conflict in Africa*. Oxford: Basil Blackwell.
- UNESCO (2000). 'Traditional and life-long education for all in Africa'. *What strategies for the 21st century*. Seventh conference of Minister of Education of African Member States, MINEDAF VII Durban, South Africa.
- Yerima, A. (2012). *Cultural events management principles and practices*. Workshop paper presented at the Yearly cultural Event, Eko Hotel, Lagos.