

## THE IMPACT OF ARTS AND CRAFTS IN YORUBALAND: A SURVEY OF THE NEW OYO TOWN

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### Abstract

*Man is the first image created by God as the foremost work of art. This image (man) had been endowed by his creator (God), with various creative artistic skills for decoration, amusement, and ornamental purpose to make a living. Apart from its socio-cultural values in society, the economic advantage of arts and crafts is enormous as it serves as an avenue for income generation. The art and craft works in the new Oyo are replicas of what was obtained in the old Oyo kingdom. It has thus remained a veritable tool for cultural expression, social and economic development of individuals and society. This paper focuses on the evolution of and nature of art and craft in the new Oyo. It further reveals the historical, cultural and economic value it portends in the modern-day Oyo. The empirically based paper explores mainly primary sources with the use of questionnaires for data collection and Chi-square for Results Analysis and discussion of findings. Oral interviews, archival materials and observations of arts and crafts were also made used in the field to have a detailed field assessment. Secondary sources such as textbooks, journal articles, newspapers and magazines report as well as internet materials were also consulted. The paper concludes with the need for funding arts and crafts to sustain the historic past, enhancing its dynamism of innovation and creativity, and advancing the unique culture and traditions of the Yorubas to prevent it from going into extinction.*

**Keywords:** *History, Culture, Arts and Crafts, Development, Empowerment*

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### 1. Introduction

Arts and crafts are one of those numerous skills and work that most African Societies now embrace because they are not receiving the needed recognition and attention they deserve. Their socio-cultural and economic value is fast been eroded due to their negligence as the World is becoming more civilized. The fact that art and craft skills were among the attributes of people's culture and civilizations does not help matter in today's world that is with wealth acquisition, technological advancement,

educational development, industrialisation, arms building (industrial complex) among others, while arts and crafts go into oblivion.

More so, as the world becomes globalised, art and craft are being left behind as they are not receiving much-needed attention. The world we live in now centres on skilful creation and artistic symbolically planning as the creation of the universe centred on skilful creation and artistically planning as the creation of the universe, even up to this place. The works of arts and crafts remain the only avenue through which nature could be replicated and properly re-

integrated into contemporary society through its representation in the work of art. Art is predominantly premised on the symbolic representation of nature and its characteristic functions. It could beautifully represent nature and how it enhances the peaceful co-existence of the various habitats in an environment. This function is being disrupted as attention is no longer being given to arts and crafts. Such phenomena consisting of the natural environment includes rivers, landscape, reliefs of mountains and valleys as well as beautiful vegetation among others (Akintola and Atinmo, 2005) which represent a natural skilful creation are mostly being eroded by man-made objects therein.

As such, the environment is seen as simply containing everything (that makes up the world of man which cut across such things inter alia: arts and crafts, flora and fauna, traditions and history, weather and climate as well as rivers, lakes and vegetation (Oladiti, 2010). The definition above portrayed the importance of arts and crafts in human existence but which is now being trampled upon or affected by human activities in the societies, that has not given much credit to its usefulness. The place of arts and crafts in the Egyptian civilization cannot be quantified. If the cradle of the world civilization (Egypt) could be so rich in its arts and crafts skills as noticed on the Egyptian tombs and pyramids, Horus, sculpture, Anubis and the mummy, royal domains among other Egyptian cultural expressions; it thus speaks volume of its necessity to human existence. This agrees with Bruce who declared that a very interesting way to tell the story of a people is through their art which reveals how they see themselves, their worldview and the mechanics of their survival.

Art and craft in Oyo (as elsewhere) examine the process, techniques and styles of its art and craft; as well as how it has been affected by the dynamics of change. Its

transition from the Old Oyo Empire to the new Oyo explains the continuity of artistic traditions even in the era of modernity and globalization. It is like a beacon which now guides people in their quest for material, spiritual, aesthetic, skill acquisition and economic activities. It has become a means through which the socio-cultural, traditional norms and values of the people are preserved in Oyo town in particular and Yorubaland in general.

## 2 Conceptual Clarifications

### 2.1 Arts

Art as a concept embraces varieties of meanings. Leonard defines art as a way of telling people our ideas, thoughts and feelings like making paintings or telling stories with puppets (Leonard, 1997). Talabi on the other hand defines art as a visual representation of human thoughts or feelings that satisfies one's artistic cravings for the good of the society. He further sees it as the expression of the characteristic attitude of the people of an age (Talabi, 1987). To Okunlola, art is a field of human endeavour, concerned with the expression of ideas, thoughts and feelings in a creative manner. It is an expression of knowledge, skills and significant ideas for the benefit of mankind (Okunlola, 2010). Arts could then be summed up to mean a way of giving an insight into the human condition. In contemporary times, it relates to science within the context of Western technology and religion in the context of African Culture. It serves as a tool of education or indoctrination, or acculturation. It makes humans to be morally upright and it can lift them spiritually. Akinsanya Banjo (a professional artist) explains the joy of creativity, societal consciousness, cultural enlightenment, economic development and political awareness one obtains from being an artist in contemporary times.

To all the definitions above, art

therefore reflects in every human sphere of life namely: religion, industry, economic community, culture, politics and a host of others. This is because artistic representations or expressions of all the above are made in figures. For instance, sacred arts inspire worshippers, artists are also responsible for the design of the external appearance of the products in our industries, the sculpture is also an aspect of art concerned with the production of solid expression from materials, arts in the community required planning and re-planning of our cities, culturally, it involves the integration of visual arts, music, drama and dance for the advancement of the society (Okunlola, 2010).

## 2.2 Crafts

Craft is another concept which had attracted different definitions depending on individuals. Leonard describes it as a skill which people can learn, most often useful or decorative like pot making or dyeing cloth (Leonard, 1997). Sayer sees craft as a handicraft in which men and women create objects that they use every day and other utilities (Sayer, 1977). Okunlola on his own dwells more on crafts as he posited that craftwork is produced purposely to be utilised, most manually with durable materials like clay, wood, yarn, calabashes etc. He mentioned the following as craftworks: pottery, cane chairs, mats, calabash decoration and dyeing of fabric among others. Both art and craft have therefore been used interchangeably but a tremendous relationship exists between the two. For instance, art often belongs to the classification of crafts like clay work (which is a craft) and may be an artwork at the same time. Also, woodwork may be classified under sculpture or craft, just like a designed cloth may be an art or craft. What often determines the class is based on the production process and the function. A locally made pot produced for cooking is a

craft, while glazed ware for table decoration is an art. A wooden figure of an animal is an art, while a wooden tray or wooden chair is a craft. Also, a hand-woven textile is craft work, but printed fabrics are art.

## 3 Evolution of Art and Craft in Oyo

Art and craft are the manifestations of the undying soul of a people. It is an aspect of their genius that is manifested in the great works and the day-to-day utensils they use, the cloth they wear and the ornaments with which they adorn themselves (Biobaku, 1976). As the assumption above goes, craft is a functional art, whose products are used in the everyday life of any society where they are found. Oyo art and crafts evolved at a time immemorial but were mostly noticed at the height of the Old Oyo Empire. It includes cloth weaving, wood carving, calabash carving, pottery, sculpture making, pottery making and basket making among others. Women's participation in arts and crafts occupations apart from sales of foodstuffs had evolved over the years. He posits it has been in existence as far back as 1852...most of which are highly skilled and specialised practitioners in Oyo-Yoruba (Oyelola, 2010).

Art as a field of human endeavour is concerned with the expression of ideas, thoughts and feelings in a creative manner. It is an expression of knowledge, skills and significant ideas which intend to benefit mankind (Okunlola, 2010). Both art and craft in Oyo also explore both material and non-material things to create an expression with certain thoughts and actions mostly for entertainment, enjoyment, appreciation and festivity in the society.

One of the most remarkable periods in Yoruba history was that of the Oyo Empire. Between 1680 to 1830s, the capital city of Oyo-Ile (at Old Oyo) with its powerful king (Alaafin) exerted his influence, shaping the course of events for

almost all the Yoruba sub-groups and their foreign neighbours. The empire enjoys economic prosperity, taking advantage of the grassland zone which encourages an influx of people from various areas. This also encouraged raiding activities, a productive farming system, embracing rich socio-cultural values and complemented with effective political administration. People of Oyo-Ile dwelt on a rich cultural domain especially art and craft which was reflected in their everyday activity. No wonder an art historian; Clapperton writes of the Old-Oyo as follows:

The people of Katunga (the Hausa term for Oyo-Ile) are fond of ornamenting their doors and part of which supports their verandas with carvings. They also have status or figures of men and women standing in their courtyards. The figures carved on their door posts and doors are various types, particularly of the boa snake, with a hog or antelope in his mouth. It also has figures of men taking slaves and men leading slaves (Drewal, Pemberton and Biodun, 1989).

He also refers to the king's female attendant who held "a handsome carved gourd" with a small hole, covered with a clean white cloth in order to hold his majesty's spittle, while attempting to throw it away. This picture portrayed the lifestyle of the people of Oyo as represented in the work of art. Clapperton further described the royal domain (palace) with its artistic representation:

The king's house and those of his women occupy about a square mile and are on the south side of the hills, having two large parks, one in the front, and another facing the north. They are buildings of clay and have thatched roofs, similar to those of weavers on the coast. The posts supporting the verandas and the doors of the king's and Caboecer's (chiefs) houses are generally carved in bas-relief, with figures

representing the boa killing an antelope or a hog with a procession of warriors attended by drummers. The latter is by no means mainly executed conveying the expression and attitude of the principal man in the group with a lefty air, and the drummer well pleased with his own music or rather deafening noise (Drewal, Pemberton and Abiodun, 1989).



*A door from the Palace of Alaafin at Old Oyo, displaying carved images at an exhibition in England, 1924.*

The assertion above is a pointer to the fact that Oyo inhabitants admonish art and craft as an embodiment of their culture, traditions and socio-economic and political system. The above thus debunked the Euro-centric view that Africans had no past, no history and civilization. And as these arts and craft was prevalent in Oyo (Old and new), so also were they found in the various part of Nigeria and Africa. The oldest sculpture, for instance, was found in Nigeria indeed in the whole of black african terracottas from the NOK culture (named after a village of Nok) in the 1940s. The Nok culture flourished probably between 900BC and A.D. 200 in an area South-West of Jos stretching in a wide band from Kagara to Katsina-Ala. (Asobele, 1992). It is in Nok culture apart from

Egyptian civilization that representation of actual person in art was first recorded in Africa.

Such craft as noted by Asobele as iron slag nozzles for bellows and smelting furnaces existed in Abuja and Kabba axis where spearheads, bracelets etc are made. In the eastern part of Nigeria, in 1938, a number of highly decorated bronze objects at Igbo-Ukwu near Awka explains the prevailing civilization in art and crafts in Nigeria. In the western part of Nigeria between 1938-9, various seventeen extraordinary bronze heads and a half-human figure were found at the Wunmonije compound outside the Ooni's palace, Ile-Ife. The famous 'OpaOranmiyan' (Oramiyan staff) monolith was found, made of granite. There were other stone sculptures found at Ile-Ife such as mud fish, animals and chests. Owo artefacts also present some striking features of art and craft civilizations like those of Ile-Ife and Benin (Asobele, 1992).

The Benin art was found in the mid-western part of Nigeria, the visit of the Portuguese king's ambassador to Benin in the 15th century reveals the level of the African civilization and development. Benin art is mostly found in bronze, ivory and wood with artistic expression in the form of craftsmanship (Egonwa, 2011, Asobele, 1992). In the work of art and craft, Oyo remains one of those communities in Nigeria where its growth and development were predominant. It also promotes its decorative, social and economic values beyond the shores of Nigeria (to the outside world).

The old Oyo kingdom like its counterparts such as Ghana, Mali, Songhai, and Borno, also grew and developed in various aspects of life: economic, political, religious, and socio-cultural as reflected in her art and crafts. Pa Ogunniru posits that ironwork in the new Oyo town was the craft of his forefather and that is how it has been

from Oyo-Ile where his forefathers migrated to the new Oyo.<sup>1</sup> The assertion was corroborated by Pa Jimoh Ogunde, who added that no one can specifically give it a date for its origin or commencement (time immemorial). He maintained that it has long become their family business which was passed from one generation to the other. He concluded that his great-grandfather passed the art to him.

Obviously, the above account of the evolution of art and craft in Oyo reaffirmed the representation of the collective activities from the people of Old Oyo and replicated in the new Oyo. These are replicated in the new Oyo (after the collapse of Oyo-Ile in the 1830s) which has evolved since 1837. It had since become a veritable tool through which the socio-cultural, economic and political activities of the people are skillfully revealed in Oyo arts. This was extended to the religion, traditions, norms and every sphere of lives of the people.

The scholarly attention has not been accorded arts and crafts in Yorubaland as a result of modernisation and civilization, and this has brought set back to its relevance and significance. Hence, the pride, glory and joy of our forefathers in the value of arts and crafts have gone into disrepute. This gap seeks to articulate the dynamism in creativity, innovation and the development of skills for national development. Therefore, this work aims at bringing into the limelight, the impacts of arts and crafts in the development of Yoruba culture.

To be able to achieve the purpose of this study, the following questions are to be addressed:

1. What are the roles of Arts and Crafts in the development of Oyo town?
2. Do the arts and crafts promote Oyo's culture?
3. Do Arts and Crafts promote Yoruba heritage?

4. What are the roles of Arts in the economy, Crafts and religion of our area?

*Interview with Pa Babatunde Ogunniru (Elder statesman and Blacksmiths) who explained that the history of the blacksmithing industry was passed to him from his grandfather. He explained further that, the industry was being practised in the new Oyo the way it was practised in Oyo-Ile.*

The population of this study consists of the Oyo-Yoruba (in Oyo town) irrespective of their religious affiliations. They were taken from four local

governments: Afijio, Atiba, Oyo-East and Oyo-West, all in Oyo state; Nigeria. In addition, systematic sampling technology was adopted for selecting the respondents. Fifty (50) copies of questionnaires were administered around each of the local governments. In general, two hundred (200) questionnaires were administered to the four local governments. The form of data for this paper is mainly primary. The major instrument which is a questionnaire was used for the collection of data for the research work. In addition, an oral interview was designed to find out the impacts of arts and crafts on the development of Yorubaland:

**Table 1: Research Questions and Responses of Respondents**

		A	SA	D	SD
1	Arts and Crafts promote easy identification	40	45	10	05
2	It portrays Oyo town as one of the ancient towns	60	30	10	00
3	It helps in the beautification of the environment	70	20	05	05
4	It has no value	05	05	70	20
5	It is a source of income for a typical Yoruba man	80	10	05	05
6	It promotes Yoruba Culture	70	20	05	05
7	It enriches Yoruba Culture	60	20	10	10
8	It sells our Culture to non-Yoruba people	65	25	05	05
9	Yoruba Culture is surviving modernization's havoc through arts and Crafts	70	20	05	05
10	Arts and Crafts are part of our Culture	80	15	05	00
11	Oyo people cannot lose their ancestral lineage through Arts and Crafts	50	30	10	10
12	Interpersonal Relationship is enhanced through Arts and Crafts	65	20	10	05

13	Oyo Heritage is being promoted through Arts and Crafts	55	25	10	10
14	The incoming generation can easily be educated through the Arts and Crafts	75	15	05	05
15	Facial masks are part of our Arts and Crafts in Oyo	70	15	05	10
16	Arts and Crafts is promoting Economic activities in the area	70	20	05	05
17	It is a means of reducing the high rate of poverty	75	05	10	10
18	African Religion is being promoted through Arts and Crafts	60	25	10	05
19	Arts and Crafts give meaning to African religion	70	14	06	10
20	Arts and Crafts promote involvement in cultism	05	05	70	20

#### 4 The Nature and Value of Art and Crafts in the New Oyo

The emergence of Oyo art and crafts dated back to antiquity as obtained in other societies. The Yoruba (Oyo in particular) are noted to be rich in traditional beliefs based on a strong foundation of mythology. The accounts of the numerous deities (gods) who were deified heroes are a case to note. They include Sango, the god of thunder, Ogun the god of war and iron, Esu, the prankster, Orisa-oko – the god of the farmer, Obatala – god of creation and Orunmila – the god of Divination among others (King, Noel O. 1986). These gods were mostly artistically represented with sculpture or carving and are worshipped like living figures. Afolabi-Ojo quoting Clapperton, refers to seeing the carved figures of the gods as closely associated with the royal court; which had been an important part of Oyo-Ile's ritual life.

Asobele agrees that the Yorubas are the most prolific sculptures in Nigeria and this is due principally to the utilitarian aspect of sculpture in Yoruba religion. Pa Alabi Adekunle of Abokecompound, Oyo pointed out that, Calabash Carving in Oyo town reiterated the tedious nature of the

Craft, but the joy of it was the cultural importance identifiable to the industry. He submitted that carving in Calabash or Wood like sculpture making and others, promotes cultural identity and a sense of belonging to the entire Yoruba race.<sup>1</sup> Oyo is a principal actor of this Yoruba's aspects of craft-making. Her art and craft in this direction gives details about how the culture of a particular society was structured, what the culture valued, what was considered an ideal culture of the society, what the society look like, the type of occupation that was prominent in the society, the roles of men and women in the society among a host other artistic values identifiable with the people.

The Akesan market area of Oyo was notable for calabash carving. The traditional craftsmen often trained in the art through family heritage and passed it on from father to son, and as such made a living from the craft. Its technical dexterity is quite impressive. They can carve any motif or caption provided such a thing could be drawn (Banjoko, 2009; Egonwa, 2011). The process of carving in Calabash involved the use of a knife or burnished with hot metal. But mostly, the wind of modernization

influenced the process and various designs on the calabashes. The art and craft of Oyo also promote cultural and creative arts and cultural heritage through the display of culture in drama, cultural music and the production of artworks for a cultural revival. Various art exhibitions are made during a series of festivals of Ogun, Sango, Oranyan and others to showcase the rich culture of the town. Aesthetic satisfaction (beauty) through the production of different artworks of declaration in our homes, costumes in drama and tonal organization in music.

*Interview with Pa Alabi Adekunle (a Calabash Carver) who described the industry as enhancing and promoting the socio-cultural importance of the Yorubas. He explains further that, the nation stands to benefit a lot as it could showcase or sell the cultural value of Nigeria to the world at large if promoted.*



*Woven Aso- Oke Cloths displayed at Aso-Oke market, Araromi Oyo, Author's fieldwork 2021.*

Aso-Ofi/Aso-Oke in Oyo and predominantly in the northeastern of Oyo and Ibarapa promotes her cultural value. Such hand-woven cloths apart from human consumption, are produced for the use of the various traditional religion worshippers and

their priests such as Ogun, Sango, Orisa-Oko and masquerades. Apart from religious purposes, Pa Tunde Oloyede declared that the local hand-woven cloths in Oyo with the horizontal narrow-strip 100m (and Yorubaland generally) are made for special programmes like a coronation, traditional festivals, house waving and naming ceremonies. He reiterated further that, their clothes are made for rituals and medicinal purposes too, as it is sometimes sewn with hides or skin to form 'Onde', 'Igbadi' or 'Ifunpa' for protection against misfortune or illness.<sup>1</sup>

The economic value of the art and craft of Oyo is too numerous and quite significant. Quite a wide range of people who are involved in one art and craft or the other are graciously empowered economically to be self-sufficient, productive and sustained. Just like Blackchard et al (1991) explained, economic empowerment has not given people power but-in wealth of knowledge and motivation to do their jobs magnificently. Majority of the various class of people in arts and crafts in Oyo namely: ironwork, carving industry, leather work, mat making, bead making, drum making, sculpture making, cloth weaving, pottery, soap making, tie and dye, basket weaving among others – devised joy, enormous income and self-sustainability from this field of endeavour. Olaniyi in an interview with him as a professional artist declared that it provides employment/job opportunity, creating awareness of things around them and encouragement of cultural revival (for which they are its agents) cannot be quantified. He submitted that he was proud to be a professional artist, which provides a means of self-expression of thoughts, is endowed with diverse creativity and is a champion of cultural revival.





*An array of Oyo beads displayed at Akesan market Oyo, Author's field work-2021.*

Pottery is another well-known craft work in Oyo town. It is a craft work which had been predominant over the ages. In the word of Fatunsin, pots from Oyo are generally big, with rough unbasted surfaces. The Ogba society (association of potters) is prominent in Oyo, and that accounted for the availability of their kind of pots in Oyo and its environment (Fatunsin, 1992). The pottery had always served as a safe for water preservation, keeping valuables, drawing water, for cooking food among others. For Madam Asekore Abebi, pottery was inherited from her mother and grandmother through which she learns the art. This explains that the craft is a generational occupation. She posited that: pot remains the only lasting domestic utensils – useful for cooking, drinking and serving food. She decries how modernization had affected a lasting legacy, cultural value and most durable products in the home. She boasted that her cooking pots Isaasun cooks better and taste better than the imported iron pots now in vogue. Madam Adunni Munirat corroborated this while lamenting the condemnation of our own identity and African legacy but appraising less durable foreign products of the pot.

From the foregoing, the need for re-positioning of arts and crafts in Oyo becomes imperative for its socio-cultural, economic, religious and political significance. It has been revealed that art and craft promote spiritual and physical

well-being, ideas and emotions, commemorating the dead, glorifying the power of the state and its ruler, elaborating war, conquest and peace, protesting political and social injustice, promoting cohesion within a social group and recording the likeness of people in the context in which they live. It also informs people about their cultural values, educating humans about themselves and the world in which they exist and as a means of entertaining them (Elebute, 2012).

Meanwhile, she decries the neglect and condemnation the industry suffers these days. She maintained that apart from poor patronage, iron/metal pots or foreign pots are now being rated higher than the indigenous ones; a worrisome and discouraging phenomenon. She maintained an aspect of our culture could be going into extinction.

*1Interview with David Olaniyi (a professional artist) who decries the lack of professionalism in Nigerian arts and crafts. He was of the opinion that unless Nigerian artists (educated and uneducated) go professional, their products would not be reckoned with in the international market.*

*2Interview with Madam Asekore Abebi, a Porter at 'Ebu-L'ogudu' Isale-Oyo, who registered the relevance and the significance of the Oyo-Yoruba pot to virtually all human activities. He explains that the indigenous pots are useful/good for keeping valuables, cooking and preservation of food, water storage and decoration among others. 3Interview with Madam Adunni Munirat (also a porter at EbuL'ogudu), who corroborated what her colleague said. Meanwhile, she decries the neglect and condemnation the industry suffers these days. She maintained that apart from poor patronage, iron/metal pots*

*or foreign pots are now being rated higher than the indigenous ones; a worrisome and discouraging phenomenon. She maintained an aspect of our culture could be going into extinction.*



*Artistic display of works of arts Sekere and Dundun during Oranyan festival in Oyo – Author's fieldwork. 2021*

Also, the cultural past and present of Oyo, the Yoruba in Nigerian society had been visually reinforced. It has given details about how the culture of a particular society (Oyo in particular) was structured. The preservation of the people's culture even through Alaafin's court is of great significance. The expression in Oyo's drum and dance, festivals or ceremonies were all brought to bear. It provides an avenue for the expression of African traditional culture. This enhances the technical development of man's immediate environment through creative innovations. The colonialists attested to the cultural town of Oyo in their touring notes while commenting on the Royal music, Dance and artistic display of Drums, 'Sekere' with skilful body gyration (dance) to the delight of the colonialist (National Archives Ibadan, Oyo province-1940).<sup>1</sup> The picture above shows the scene of a cultural display during the recent Oranyan festival in Oyo with its artistic colouration.

Its economic empowerment shows the highlight and the conscious use of artistic skills in the production of beauty and

the creation of wealth. Here, the manufacturing industries have created a secondary industry of repute and by-product materials that become available resources for the arts and crafts industries. The transformation of these cultural goods, ideas or other traditional entities is now going through a commodification process. The term commodification then suggests the process by which something that does not have an economic value is assigned a value and hence, market value replaces other cultural and social values attached to it. It depicts further that cultural expression can be sold and traded in a variety of social and cultural settings and properly regulated (Elebute, 2012).

## 5 Challenges of Arts and Crafts in the New Oyo

Arts and Crafts in the new Oyo face an array of challenges most of which have prevented the industry from soaring higher among other sectors of the economy of the People. These challenges to a very large extent have caused degeneration and total neglect (in some instances) of the industry. In most cases, the challenges could warrant abandoning the industry for a more productive industry as the case may be.

Lacks of funds also constitute a major challenge to the industry. The mere fact that the industry was not often funded or supported by the state and federal governments of Nigeria kept the industries in a world of their own. Over the years, very little capital had always been dedicated to arts and crafts, especially at the practitioner's own initiative. It has always been a family occupation; while its production has been so limited to such little capital. This accounted for the reason why its sales have been limited to the locality where it is produced.

Non-availability of raw materials is another major impediment to the growth and development of the industries. The

needed raw materials for these industries are largely not available. For instance, Farmers hardly plant gourds for calabash carving to explore. Iron is no longer easily available for blacksmithing works. Conservation of game reserves in Nigeria also affects accessibility to some useful trees for wood carving and possibly animal skin for leather works. The same goes for other works of art. There is also a lack of enough exhibitions and workshops to showcase the usefulness and relevance of arts and crafts to the development of the Nigerian state. The industry has neither enjoyed any kind of publicity in terms of exhibitions or workshops which could be championed by the government, wealthy individuals and

corporate industries among others. This has really made industries producers of merely local commodities. Non-availability of the market has also affected the sales of Oyo’s arts and crafts materials, so much that the morale of the producers had become weakened. There is no doubt that, if exhibitions or workshops are conducted for arts and crafts works, such could have stimulated people’s interest from every corner of the globe. The “Alaso-Ofi” market at Araromi Oyo town earlier created for this purpose is really suffering from patronage for a lack of adequate publicity. Such publicity would create awareness about the industries and their socio-economic and cultural importance in any human society.

**6 Results**

**Table 2: The roles of Arts and Crafts in the development of Oyo town**

A	SA	D	SD	
255(125)	110(125)	100(125)	35(125)	
135.2	1.8	5.0	64.8	∑2 = 206.8

$$\text{Chi-square} = \frac{(\text{Sum of observed frequency} - \text{Expected Frequency})^2}{\text{Expected Frequency}}$$

Mathematically it is expressed as follows;

$$X^2 = \frac{\sum (O - E)^2}{E}$$

Where O = Observed Frequencies,  
 E = Expected Frequencies,  
 Df = K – 1 = degree of freedom

Expected frequencies are in parentheses (by dividing 500 into four equal parts).

Using df = k – 1 = 12 and 0.05 significance level. It is discovered that the calculated X<sup>2</sup> = 206.8 is greater than its corresponding critical value = 21.03 SO, RQ, is rejected. That is, there are probably significant roles of Arts and Crafts in the development of Oyo town.

**Table 3: The effect of arts and crafts on Oyo's culture**

A	SA	D	SD	
345(125)	100(125)	30(125)	25(125)	
387.2	5.0	72.2	80.0	$\chi^2 = 544.4$

Using  $df = (k-1)(k-1) = 12$  and 0.05 significance level, it is discovered that calculated  $X^2 = 544.4$  is greater than its corresponding critical value = 21.03 so, RQ is rejected. That is, there is a promotion of Oyo's Culture through Arts and Crafts in the town.

**Table 4: Arts and Crafts and Yoruba Heritage**

A	SA	D	SD	
315(125)	105(125)	40(125)	40(125)	
288.8	3.2	57.8	57.8	$\chi^2 = 407.6$

Using the Chi-square method, it shows that Arts and Crafts promote the Heritage of Oyo town by the degree of freedom insignificance level. It is discovered that the calculated  $X^2 = 407.6$  is greater than the critical value = 21.03 at a 0.05 significant level.

**Table 5: The Roles of Arts in the Economy, Crafts and Religion**

A	SA	D	SD	
280(125)	74(125)	96(125)	50(125)	
192.2	20.8	6.73	45	$\chi^2 = 264.73$

Using  $df = (k - 1)(k - 1) = 12$  and 0.05 significance level, it is discovered that the calculated  $X^2 = 264.73$  is greater than the corresponding critical value = 21.03 SO, RQ4 is rejected. That is, there are roles of Arts and Crafts in the economy and Religion of Oyo town.

## 7 Conclusion

It could be concluded that Oyo town in Oyo state of Nigeria is a major producer and operator of arts and crafts souvenir shops which serve as major outlets for indigenous craft production. Elebute attested to the fact that the majority of the five-star hotels in African cities like Lagos, Accra, Cairo, Ilorin, Kano and Ibadan are important distribution centres. Most of these products also found their way into major art exhibitions abroad. There is therefore the need for proper funding of the arts and crafts

industry in Oyo town and Nigeria in general in order to showcase the cultural heritage of the people, the monumental attractions and the merchandizing of African arts and crafts by the Nigerian government. The federal government could also formulate favourable policies through the Ministry of Art and Culture to adopt training and empowerment for the youth towards enhancing self-employment and sustainability. Young adults in the town would be able to learn and develop their skills in arts and crafts practice and

productions. A centre could also be established and equipped with professional art materials which could cater for the artistic skills of the youths in the society. It would also go a long way toward reducing anti-social behaviour among the youths in the Oyo community. This becomes so necessary because the federal government also benefitted immensely from the industry. Firstly, it portrays the good image of the Country (whenever Oyo's arts and crafts are showcased around the World) as people of developed culture, arts and crafts, tradition, norms and values. Secondly, the federal government of Nigeria stands to

gain enormous income from the exportation of Oyo's arts and Craft as export commodities. This goes a long way in shaping the economy of the Country. Lastly, it would portray the country as full of civilized and highly skilled citizens who are capable of enhancing the industrialization of the Country.

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### Oral Interview

Name	Age	Compound	Status/occupation in the society
Pa. Ogunrinu Babatunde	76	OtunAgbede Compound IsaleAshipa Oyo.	Blacksmithing
Pa Jimoh Ogundele	72	OtunAgbede Compound IsaleAshipa Oyo.	Blacksmithing
Pa Alabi Adekunle	69	Aboke Compound, Oke-Afin Oyo	Calabash Carver
Pa Tunde Oloyede	76	Ona-aka Compound, Oyo	Cloth weaver
Mr. Olaniyi, David Babatunde	47	Owode area, Oyo.	Graphic artist
Madam Asekore Abebi	72	EbuLogudu, Isale Oyo.	- Porter
Madam Adunni Munirat	73	EbuLogudu, Isale Oyo	- Porter
Akinsanya Banjo	47	Aroja compound, Akesan Oyo	Painting and Sculpture Artist.

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