

Nigerian Tourism Development: The Role of Indigenous Textile Sector

Author:

Abstract

Nigeria is a country vast in tourism potential with diverse people, culture and aesthetically pleasing crafts. One of such crafts is the highly valued indigenous textiles which include batik- adire, aso-oke, akwa ocha and akwete. The objective of the study is to examine the role of indigenous textiles in tourism development in Nigeria. The study was carried out in Osogbo (a town renowned for mass production of batik-adire), Osun State, Nigeria. One hundred and forty respondents (70 of producers and 70 consumers) were selected using simple random sampling technique. Structured questionnaire was used to elicit information from respondents. The data were analysed using frequency counts, chi-square and T-test statistics. The results revealed that 100% producers and 98.6% consumers agreed that the use of colour, motif and the symbolic design on the indigenous textiles-batik, depict the cultural heritage of Nigerian people. The results also revealed that 100%producers and 96.6% consumers agreed that indigenous textiles- batik could generate foreign exchange earnings to boost the Nigerian economy. The chi –square analysis showed that cultural heritage-(Colour χ^2 -19.162, $p < 0.05$, Motif (χ^2 -14.291, $p < 0.05$), and Symbolic design- χ^2 -11.822, $p < 0.05$) had a significant relationship to tourism development as this showcases the Nigerian cultural heritage to the outside world. The t-test analysis ($t=18.237$, $p < 0.05$) showed that there is no significant difference between producers and consumers view of indigenous textiles-batik and tourism development. It is concluded that indigenous textiles-batik is an asset that could aid tourism development. It is recommended that batik-adire should feature prominently in Nigerian cultural display.

Keywords: crafts, cultural heritage, indigenous textiles, batik, tourism, national development,

Introduction

All over the world, there has been an increasing competition in many facets of life, including the movement of people for leisure purpose (Bankole, 2013). While other regions are better organized and derived benefits from the increasingly competitive global economy, Africa's place in the global market is getting increasingly uncertain. Africa's dependence on the global market and International Financial Institutions (IMF, 2005) is growing and this has made its economy stagnated while, the economies of other regions grow. Therefore, the need to look inward and review African countries development process is germane at this time, especially as it concerns the need to diversify the economy. In the case of Nigeria, according to Bassey (2013) the vast majority of the Nigerian population is largely employed in the primary sector, mainly agriculture while other sectors are occupied by government officials. Major economic resources in Nigeria are petroleum, coal, palm oil, cocoa, cotton, rubber, hides and skins, textiles, cement to mention a few. These are largely traded in their raw forms, thus making the economy to remain

underdeveloped. A new sector being promoted is tourism industry which generated roughly \$1 trillion in global receipts in 2008 and ranked 4th largest industry in the world after fuels, chemicals, and automotive products according to (UNWTO, 2008). Tourism according to Ivanovic *et. al.* (2010) is the business of attracting and serving the needs of people travelling and staying outside their home communities for business or pleasure .People are motivated to be tourists for a wide range of reasons, such as reuniting with family, escaping a cold winter, rejuvenating at a spa, or experiencing a different culture or cuisine.

Textile products are useful in the areas of dancing costumes of vibrant, aesthetically pleasing colours, designs and motif that portray the artistic heritage of Nigeria (Gardzinska, 2012). Various dancing group costumes are interesting, fascinating and could attract tourists as shown in plate I. However, Nigeria's dependence on petroleum as the main source of foreign revenue had made Nigeria a developing nation that needs to tap and harness all resources for tourism development (The Nation, 2009). Thus the economy, is in dire need of diversification and transformation of which the role of the tourism sector as an alternative in the development process cannot be over emphasized. Her rich cultural and artistic heritage is one aspect that could launch the nation into wealth. The benefits of such activities are multifarious, bringing benefits to the communities that produce the tourism goods; enabling communities that are poor in material wealth but rich in culture, history, and heritage to convert their unique characteristics for income-generating advantage; and more importantly developing the Nigerian economy. In many countries, crafts such as textiles and art contribute greatly to the culture of a place and the travel experience. Crafts can be seen as an important contributor to a country's economy, employing artisans that are preserving cultural heritage, while generating an important source of income through the informal sector. Nigeria's indigenous textiles, such as batik-adire, aso-oke (woven strip), akwa ocha (wrapper outfit worn with or without blouse) and akwete (woven fabric with different designs and motifs), had been prestigious and serve as reference points for crafts not only in Nigeria but outside the shores of the country (Suleiman, 2012). Indigenous (Traditional) Textiles are the locally produced textile involving traditional (local) methods perceived to have emanated from or is native to that area (Kerloque, 2007). One such prominent and highly valued decorated textile type, batik-adire in southern Nigeria has presented itself outside the shores of Nigeria. The Batik Guild (1999) stated that the most developed skills in batik-adire making is found in Nigeria. Batik is a textile dying method using wax / paste to create patterns and designs. There are two types or methods of resist that are used: adire eleso which involves tied and stitched design (Oniko is a method of tying patterns into the cloth.) and adire eleko where starch paste is used. Eleko designs are stenciled or painted onto the cloth with starch (usually from cassava or yam). Many tourists are mostly impressed by this textile (Fig II, III, IV). The tremendous variety, beauty, flamboyance, colours,

motifs, textures, elegance and style are all immediately striking. This textile has potentials which could showcase the Nigerian culture to the outside world. It has economic importance (could generate foreign exchange earnings) due to its aesthetics and creativity, could generate employment opportunities, gives more social status, and gives satisfaction i. e. has good skin feel because it is made from a high count cotton fabric. The notable and large Yoruba cities traditionally known for batik-adire are Osogbo, Ibadan, Ede, Ondo and Abeokuta. Of all the centres, Osogbo is traditionally renowned as the home of batik-adire, and the “home of dyeing”; (“Osogbo ilu aro”) This textile is highly recognized in Osogbo because of its importance in fashion, cultural, social, and economic development. Indigenous textiles are mainly handcrafted with symbolic meanings and aesthetic qualities which could attract tourists who come in to the state with their purchasing power which in turn could promote local enterprise and boost the economy especially when the World Heritage Festival “Osun Osogbo is being celebrated (Marafa , 2011). Tourists often set a budget for themselves expecting to buy different products to take home as souvenirs. These souvenirs then serve as tourism marketing tools by telling a story of the destination and adding to the travel experience. According to Omolola (2013) the development of tourism circuits in and around craft workshops in urban or semi-urban areas is a feasible strategy for local economic development and allows the craft producer to build relationships with tourists while promoting and sustaining traditional craft production practices. The batik-adire textile is a viable means of which the rich Nigerian Cultural heritage and ideas could be conveyed to other culture and outside world. In a multiethnic country like Nigeria, each ethnic group has distinct long-dated history and cultural heritage, which are often consciously preserved for societal continuity, and of recent, to promote tourism. This research paper, therefore, aims at examining the role of indigenous textiles for tourism development. The paper acknowledged that some appreciable efforts are on-going at the state and national levels towards harnessing indigenous textiles for development purposes.

Objectives of the study

The main objective of the study is to examine the role of indigenous textiles in tourism development in Osogbo, Osun state Nigeria.

The specific objectives were to:

examine the relationship between socio economic characteristics of respondents and indigenous textiles

identify the most preferred indigenous textiles

examine the relationship between indigenous textiles and tourism development.

Research hypotheses

Ho1: There is no significant relationship between selected socio-economic variables and the choice of textiles designed and sold to tourists in Osogbo, Osun state, Nigeria.

Ho2: There is no significant difference between producers and consumers view of indigenous textiles for tourism development.

Analytical tool

Frequency counts were used to present and summarise the data collected. Inferential statistics i. e. Chi-square statistics was used to establish any significant relationship between selected socio economic variables and indigenous textiles and tourism development. T-test statistics also was used to determine any significant difference in the view of producers and consumers for indigenous textiles and tourism development.

Methodology

Study area

The study was conducted at Osogbo city, the capital of Osun State situated in the South-Western part of Nigeria. Osun State was created in 1991 from part of the old Oyo State. The state's name is derived from the River Osun, the venerated natural spring that is the manifestation of the Yoruba goddess of the same name. It is bounded in the north by Kwara State, in the east partly by Ekiti State and partly by Ondo State, in the South by Ogun State and in the West by Oyo State. The city (Osogbo) is dotted with several Art galleries which are stocked with art and crafts of best imprints of rare artistic imagination and creativity. The city Osogbo is also noted for mass production of indigenous textiles, in this instance -batik- adire, which has kept to indigenous standards, devoid of foreign influence. Products of this craft are displayed for sale all over the town. People from different nations such as Brazil, Cuba, Trinidad, Grenada, and United States of America, as well as Nigerians, take pleasure in visiting Osogbo to buy batik-adire as souvenirs especially when the world Heritage festival "Osun Osogbo is being celebrated.

Sampling procedure

A simple random sampling technique was used to select 140 respondents (70 producers and 70 consumers). Four-point likert questionnaire was used to elicit information from respondents. The questionnaire consisted of two sections: section A sought information on socio economic characteristics of respondents while section B sought information on the most preferred indigenous textiles and role of indigenous textiles in tourism development.

Results and discussion

The socio-economic characteristics of respondents (by age, sex and educational status) are shown in Table I

**Table I: Respondents' Distribution by Age, Gender
and Educational Status**

VARIABLE	PRODUCER		CONSUMER	
AGE (years)	Freq	%	Freq	%
20-30	10	14.3	8	11.43
31-40	19	27.1	12	17.14
41-50	24	34.3	33	47.14
51 and above	17	24.3	17	24.29
Total	70	100.0	70	100.0
SEX				
Male	5	7.1	23	32.86
Female	65	92.9	47	67.14
Total	70	100.0	70	100.0
EDUCATIONAL STATUS				
No formal education	42	58.6	9	12.86
Had formal education	28	41.4	61	87.14
Total	70	100.0	70	100.0

Source: Personal field work, 2013

The results show that, majority (60 representing 85.7% producers and 62 which had 88.57% consumers) fell within age bracket of 31years and above. This implies that the respondents that participated in the study were adults who were knowledgeable about the cultural heritage of the region, the trend of fashion and that indigenous textile gives more social status to the wearer. The result is in agreement with the outcome of research of Owoeye (2010) which states that indigenous textiles had projected the Nigerian cultural heritage and has become fashionable in West Africa and even among expatriates who visit the region. This was supported by Odeyemi (2006) which states that indigenous textiles are now identified as an attractive way of celebrating Nigerian heritage. The results also show that 65 representing 92.9% producers and 47 which had 67.14% consumers were females. This is not unconnected with the fact that this vocation (dyeing) is mostly practiced by women and the skill has been passed from generation to generation i.e from mother to daughter as inheritance. They also have the knowledge of trend of fashion and how indigenous textiles,-batik-adire in this instance has graced the run-way of most regions. This finding is in agreement with the outcome of research of Omolola (2013) which states that indigenous textiles-batik adire is steeped in history and the heritage was passed on from parents to offspring.

The result further shows that majority 42 which had 58.6% producers had no formal education. This implies that their not having education has made them to preserve, internal values, and rejected the idea of a golden age as stated by Owoeye (2010),as having education would have adulterated their values. From the finding, majority 61 representing 87.14% consumers had one level of education or the other. This is not unconnected with the fact that indigenous textiles, batik-adire, are unique and elegant which had placed Nigeria in high esteem in the fashion world (Owoeye, 2010).

The most preferred/ sought indigenous textiles and object of attraction are shown in Table II

TABLE II: The Most Preferred/Sought Indigenous Textiles and Object of Attraction

VARIABLE	PRODUCER				CONSUMER			
	A		D		A		D	
The most sought	Freq	%	Freq	%	Freq	%	Freq	%
Aso oke is the most sought IT	0		70	100	1	1.4	69	98.6
Batik-Adire is not the most sought IT	-	-	70	100	1	1.4	69	98.6

Other indigenous textiles: Akwa Ocha and Akwete are the most sought IT	-	-	70	100	-	-	70	100
OBJECT OF ATTRACTION								
Colour, motif, symbolic are the most important object of attraction on IT	70	100	-	-	69	98.6	1	1.4

NOTE: A= Agree, D= Disagree

IT=Indigenous Textiles

Source: Personal field work, 2013

The results show that 70 producers representing 100% and 69 consumer which had 98.6% agreed that the most preferred/sought indigenous textiles is batik-adire. This is not unconnected with its uniqueness, high level of creativity and dexterity employed in its designing. This implies that the universal appeal of batik-adire is still waxing strong and has remained the versatile fabric and a cultural phenomenon. This is supported by Omolola (2013) which states that batik-adire's diversity and popularity runs beyond our borders, spreading as far as the Asian continent where batik-adire fabrics are sought after and retains its position on the lime light on international catwalks. The result also shows that 70 producers representing 100% and 69 consumers which had 98.6% agreed that colour, motif and symbolic design endeared batik-adire to its consumers. This implies that creative ingenuity as regards distinctive colour, intricate design and the motif, which depict the Nigerian cultural heritage are the objects of attraction in the indigenous textile: batik-adire. This is in line with Owioye (2010) submission which states that what makes batik-adire more interesting and attractive is the motif and intricate design which is visible in the balanced symmetrical arrangement in the textile. Areo (2013) supported the claim that indigenous textile-batik-adire has symbolic designs that are integral to the culture of people of Osogbo which are not easily transferred to the fake art that cluster tourist markets elsewhere.

The process of making batik-Adire in Osogbo land

The process of making adire textile involves sourcing of the fabric (in most cases, Guinea brocade is a preferable material for the batik production), tying the fabric, dying, drying, and packing before they are sewn into the gorgeous styles by the tailors (Saheed, 2013).

The first step is getting the piece of cloth which is dyed into the different designs. The design is at the discretion of the owners. A basic sketch is made on the fabric after the design has been decided. The guinea brocade material will be dipped inside cold water to remove the factory's thickness on the cloth. After drying, the dye is prepared by first pouring hot water into a pot and caustic soda added in the correct proportions. The mixture is stirred until it bubbles, and the dye of choice is added and stirred. The dyes were extracted from leaves "Elu" (*indigofera tinctoria*) which were pounded and soaked for a number of days in order to extract the dye from it. The precipitate from fermented solution was mixed with lye (wood ash), pressed into cakes, dried, powdered and then stored for future use as shown in fig I. This could be bleached to obtain different colours. However, with new innovation, a hydro sulphide and soda ash are used to make sure the dye is perfectly absorbed in the material. The tied cloth is dipped or immersed into the mixture, left for a period of time making sure that all parts of the cloth are dyed. The excess dye is rinsed off, dried and packaged (Tomori, 2011). However, the shades of color vary depending on the time of the collection of material. When only tender leaves are used, it produces blue color. When both leaves and flowers are mixed, a red tinge against a blue background is produced it gives elegance to garments, garments dyed with specific colors reflect and uphold the cultural identity of Osogbo people. This has provided a source of livelihood to the people (Women and young people) of the area.

Figure I: A typical dyeing site- Dye pots and elu (*indigofera tinctoria*) leaves

Source: Personal Field work, 2013

Figure II: Figure III:

Native Name: Agbo-ile: We never build **Native Name:** Ewe-Ege: Meaning
our houses facing the other way to those cassava leaves: Slanting does not kill
of our relations a cassava plant

Source: Personal field work, 2013 Source: Personal field work, 2013

Figure IV: Figure V:

Native Name: Tanantanan: Lighter- Women **Native Name:** Emi- Gigun: Long life
light the home

Source: Field work by the researcher Source: Personal field work, 2013

Figure V:**Native Name:** Two Calabashes**Source:** Personal field work, 2013**Plate I:****Cultural Costume:** Batik-Adire**Source:** Personal field work, 2013

The role of indigenous textiles, batik-adire in this instance is presented in Table III.

TABLE III: Role of Indigenous Textiles-Batik-Adire

VARIABLE	PRODUCER				CONSUMER			
	A		D		A		D	
Role of indigenous textile-batik-adire	Freq	%	Freq	%	Freq	%	Freq	%
It could generate employment opportunities	70	100	-	-	68	97.1	2	2.9
It has economic value/could generate foreign exchange earnings	70	100	-	-	69	98.6	1	1.4
It cannot showcase the Nigerian cultural heritage/could not preserve culture and cultural identity	-	-	70	100	-	-	70	100
It gives more social status	70	100	-	-	70	100	-	-
It is not aesthetically pleasing/does not give satisfaction/does not conform with the appetite of a 21 st century ethic craft therefore could not promote tourism	-	-	70	100	2	2.9	68	97.1

Source: Personal field work, 2013

The results show that majority (100%) producers and 97.1% consumers, 100% producers and 98.6% consumers considered the generation of employment and income (foreign exchange earnings) as the most important role of indigenous textiles-batik-adire. This is in agreement with the outcome of research of Areo (2013) which states that indigenous textiles–batik-adire, provides employment opportunities and brings increased economic success for local producers and the country at large. The results also show that 100% producers and 100% consumers disagreed to the item of questionnaire which states that indigenous textiles-batik-adire could not showcase the Nigerian cultural heritage, preserve culture and cultural identity. This is in agreement with outcome of research of Epand (2010) which states that indigenous textiles depict the Nigerian Cultural heritage and have been the major medium of artistic expression that has provided contemporary Nigerian art with the glory of its cultural past which reflect values and symbol of the area and help tourist to keep the memory of the place visited. Odeyemi (2006) supported this claim. The results further show that 100% producers and 100% consumers agreed that indigenous textiles-batik-adire gives more social status. Akinola (2012) supported the claim that indigenous textiles-batik-adire is more than a common fabric; it is a symbol of wealth and status as well-heeled members of the society dons this fabric to show status. From the finding, 100% producers and 97.1% consumers disagreed that indigenous textiles-batik-adire is not aesthetically pleasing, gives satisfaction as a result of good feel and conforms with the appetite of a 21st century ethic craft which could promote tourism in Nigeria. This is in contrast with Oke (2007) which states that the aesthetic display of indigenous textiles-batik-adire in masquerade tradition of the Yoruba could promote tourism development as shown in fig VI.

Figure VI: Foundation Garment for Masquerade made of Batik-Adire

Source: Personal Field work, 2013

Figure VII: Egungun Masquarade costume

Source: Nigerian

Artistry,

2010

The relationship between Cultural Heritage- Colour, Motif and Symbolic Design and Tourism Development are shown in Table IV

TABLE IV: Relationship between Cultural Heritage- Colour, Motif and Symbolic Design and Tourism Development

Variable	χ^2	P	df	Decision
Colour	19.612	0.03	3	S
Motif	14.291	0.01	1	S
Symbolic design	11.822	0.00	3	S

Note: S=Significant

Source: Personal Field work, 2013

The results in Table IV show that there is a significant relationship between cultural heritage i.e colour (χ^2 -11.822, $P < 0.05$), motif (χ^2 -14.291, $p < 0.05$) and symbolic design (χ^2 -19.612, $p < 0.05$) and tourism development. This implies that the colour, motif and design in indigenous textiles-batik-adire illustrate local proverbs and often refer to topical events, and make reference to everyday life. Different patterns on batik- adire tell stories and convey specific messages so people need to be told why and what these symbols and designs are meant for”. Different designs serve different purposes. Women in those days were not given leverage to talk, so they used the design of batik-adire to pass their messages across. For instance, “Igba Meji”-Meaning “Two Calabashes- If the owner of a calabash calls it a worthless calabash, others will join him to use it to pack rubbish” as shown in fig V. From the findings in this study, the Nigerian cultural heritage has the appetite of a 21st century ethic craft as stated by (OnlineNigeria.com). Jeffrey (2001) also supported this claim.

The T-Test analysis of Indigenous Textiles-Batik-Adire and Tourism Development .between Producers and Consumers are shown in Table V

Table V: T-Test analysis of Indigenous Textiles-Batik-Adire and Tourism Development: Producers and Consumers

Variable	N	Mean	Std Dev.	t-tab	t-cal	df	P
Producer	70	53.6316	7.63916				
				2.00	18.237	68	0.00
Consumer	70	52.5098	7.39560				

Source: Personal Field work, 2013

Data in Table V show the results of t-test analysis of indigenous textiles-batik-adire and tourism development between producers and consumers. The results show that there is no significant difference in producer's and consumers' view in the role of indigenous textiles: batik-adire and tourism development. This implies that producers and consumers were of the view that indigenous textile: batik-adire could attract tourist to aid tourism development. Agbaje (2005) supported the claim that tourist often purchase crafts as a souvenir to preserve the memory of their trip and a display of their adventures.

Managerial Implications

Nigeria is a vast country with great diversity of people, culture and remarkable range of physical beauty in her land. One such is indigenous textiles-batik-adire which has projected and show cased the Nigerian cultural heritage and the rich values to the outside world. The unique colour, African motif, and the symbolic design which depict the Nigerian culture has made foreigners to hold this textile in high esteem and reduced risk of losing unique cultural attributes. From the findings in this study, this tourism asset helps to create employment opportunities for women and young people thus providing economic benefits and independence to women in terms of supporting Child development and breaking the cycle of poverty. It provides increased opportunities for young people to remain in community instead of seeking alternative opportunities in cities and towns. Income earnings will improve the standard of living of the producers and earnings in form of profit will enable the entrepreneur to expand business, and it encourages new entrants into the business. The spending by foreign visitors from wealthier regions to developing countries helps to foster the industry's growth, generate foreign exchange earnings and opportunities for development, reducing economic disparities and poverty. This asset could aid tourism development as an alternative to the over concentration on the oil sector of the economy.

Recommendations

It is recommended that indigenous textiles-batik-adire should feature prominently in Nigerian cultural display as it represents a valuable asset for employment generation and tourism development. The state government should also establish an adire textile museum where different pattern and adire documentation can be kept for future reference or study of the trends in batik-adire textile development in Nigeria

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