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CULTURAL MANAGEMENT STRATEGIES IN THE SACRED AND SECULAR PERFORMANCES OF AGAN FESTIVAL OF EGOSI IN KWARA STATE, NIGERIA

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Abstract

The effective management of cultural activities especially the traditional festivals has been observed to have been a crucial factor in the attainment of economic growth, national development and cultural recognition as heritage festival by UNESCO. However, Agan festival of Egosi people in Kwara State, Nigeria, has been observed to have restrictive factors such as under-utilisation of mainstream and social media for promotion and being regarded as an archaic practice which hindered its popularity. This paper, therefore, examined the cultural management strategies in the sacred and secular performances of the Agan festival of Egosi, Kwara State, Nigeria to find out how the festival has survived over the years. Qualitative research design is adopted with interview and participant-observation instruments to gather data for the paper. The study revealed that the cultural management of the Agan festival relies on a model combining sacred management and secular management with the participation of multiple community subjects. Despite the number of towns and villages in the Kwara South senatorial district where Agan festival is celebrated, the festival faced the challenges of fund shortage and insufficient promotion in spite of its unique spiritual, socio-cultural and economic potentials to the Egosi people. The paper recommended the intervention of government and private corporations in the areas of financial intervention, promotion and cultural orientation. It is concluded that Agan festival as a mini cultural event can metamorphose into a larger one through adequate finance and promotion.

Keywords: *cultural management, Agan festival, Egosi community, sacred, secular*

1. Introduction

The importance of cultural management to the development of cultural sector in Nigeria is imperative to achieve economic growth and national development. This importance necessitated why UNESCO recognised some cultural programmes and activities as UNESCO cultural heritage within the global cultural context. This was emphasised by Ayakoroma (2017, p. 12) when he states the significance of Osun Osogbo festival that “in recognition of its global significance and its cultural value, the Sacred Grove was inscribed as a UNESCO World Heritage Site in 2005”.

In a recent report released by UNESCO on the research conducted on ten Southern African festivals, it was revealed that “festivals are powerful drivers of economic growth, job creation, tourism and youth empowerment across Southern Africa” (UNESCO, 2025). The socio-economic and cultural significance of cultural festivals influenced the global recognition that UNESCO gives to cultural activities and other heritage sites. However, this recognition borders on the effective administration and management of such cultural programmes. Cultural management is concerned with effective planning, organising, directing, coordinating and controlling of cultural programmes and culture related activities. Angya, Asen and Adoka (2022, p. 3) affirm that “effective management does not only involve creative ways of solving problems but also seeks out new opportunities for improving the productive output of the organisation”.

Cultural activities such as traditional dances, musical performances, theatre, arts exhibitions and cultural festivals need to be well managed because “every successful enterprise, outfit or event in life is a product of good management” (Anyanwu, 2023, p. 104). This assertion is corroborated by Wachira, cited in UNESCO (2025) that “arts and cultural festivals are not just celebrations, they are strategic platform for development, inclusion, and regional integration, and must be recognised and supported as such”. However, the attitude of the state and local governments towards supporting and promoting cultural festival is low in Kwara state where *Agan* festival is celebrated. This is not in tandem with the provision of the Nigerian cultural policy in which it is stated that government will support and fund the arts and culture and other related activities.

Therefore, this draws our concern to the fact that adequate scholarly attention has not been given to the approaches of managing the *Agan* festival of *Egosi* in Kwara State, Nigeria. Hence, this paper examines cultural management strategies in *Agan* festival performances with focus on planning and organisation, the place that the traditional institutions occupy in the administration of the *Agan* festival, the sacred management team, the secular management team, the age grade, women, household and family heads, the local authority where the festival takes place and the cultural functions of other stakeholders. The essence of this approach is to establish how *Agan* festival is being managed despite low institutional support from the state and local governments. It is also the focus of this paper to identify the problems militating against the survival and continuity of *Agan* festival and to recommend possible measures to overcome them.

2. Review of Literature

2.1 The Concept of *Orò* in Yoruba Worldview

There are various cultural festivals in Yoruba culture, ranging from *Egúngún*, *Orò*, hunter’s rite of passage, to fertility and festivals for bumper harvest. *Orò* and *Egúngún* are one of the prominent cultural festivals that are celebrated in Yoruba land because of the beliefs in the existence of ancestors. The masquerade is believed to be the representative of the ancestors on

earth. In Yoruba traditional festivals, therefore, there are festivals that cannot be celebrated except the *Oro* worship and propitiation have been duly observed by the people. This situation establishes the nexus between the *Egungun* and *Oro* festivals. Historically, Oyewo (2017) while recounting the myths behind the origin of masquerade and *Oro* in Yoruba land states that:

Egungun and *Oro* another Yoruba sacred cult were brother and children of the same parent...they went in search of jobs and prospects outside their domain. The two brothers prospered in their sojourning but while *Egungun* invested his money wisely and bought clothes and saved some because of their parents back home, '*Oro*' was a spend thrift. He lavished his money on food, meat and drinks and therefore was wretched and did not even have the transport money to return home at the appointed time. In fact, he returned home naked while *Egungun* returned prosperous with pomp and pageantry with his robes so flamboyant that they trailed behind him and had to be carried by his followers. (p.187)

The historical antecedent of the relationship between masquerade and *Oro* from Oyewo has established the nature of the two brothers and this has also indicated how they dress today. It is generally known that masquerades dress in beautiful attires which the Yoruba people called '*Ekú*'. '*Ekú*' is a powerful masquerade costume that an ordinary person cannot wear except such person is an initiate and he is also from the *Egungun* ancestral lineage. Oyewo's historical account of the *Egungun* and *Oro* has also revealed that *Oro* as a spend thrift has no money to buy clothes to cover his body. Perhaps, this historical account informed why *Oro* cannot be seen by women. Oyewo (2017) made further comments regarding why *Oro* cannot be seen by women:

Oro out of shame had to cover his manhood with his hand and the people had to cover his nakedness with palm fronds and at the same time shouting "*Agan re, ai woo*" (this is *Agan*, it is forbidden to look at it). (p.187)

Since then, *Oro* stayed at the outskirts of the town because of his shame. His new home became a sacred grove where *Oro* has to emerge before masquerade festival is celebrated. From historical perspectives, *Oro* performs important functions in the community. He interferes in issues relating to political administration, judicial system and religious cleansing in the community. Ajagunna (2025) describes *Oro* as a guardian of justice and order. The worldview of Yoruba people on the *Oro* as a spiritual being centres on the beliefs that it "is a deity deeply connected to justice, social order, and enforcement of communal laws" (Ajagunna, 2025, p. 1). From Ajagunna's point of view it can be deduced that *Oro* cult has demonstrated the power to serve as check and balance on the authority of a Yoruba king. On the functions of religious cleansing and social order, Aromashodu (2019, p. 1) states that "*Oro*'s *raison d'être*, according to the legend, is to ward off evil in the community and, at the same time, entertain". This view was also corroborated by Macaulay and Balogun (2022, p. 45) that "in line with beliefs of the Yoruba tradition and cosmological narratives of all the *Orishas*, *Oro* consciousness is particularly concerned with communal cleansing, reunification of the communities, and political correctness".

Most of the *Oro* festivals in Yoruba culture are deeply rooted in sacred rituals which often follow with entertainments. They have religion link and there is aesthetics within the religion link that need to be managed. For instance, ritual theatre takes place behind the scene in the presence of seen and unseen audience and its organisation is based on the hierarchy of the

traditional institution in which authority flows and certain performances are organised which are strictly for ritual and the initiates.

The administration and management of the ritual/religious performance of *Àgan* as an *Oro* festival can therefore, be observed through the organisation of the sacred and secular performances, the cultural functions of the sacred management team which informs the secular management components of its total performance. *Àgan* festival in particular has two major components of the sacred and the secular. *Àgan* festival is celebrated in many towns in Kwara State. Aboyeji (2015, p. 101) reveals that villages that celebrate the *Àgan* festival in Kwara State include *Àrán Òrin* (once in two years), *Ìsàpà* and *Àjùbà* (annually), *Èrìnmòpé* and *Ilòfà* (once in sixteen years)". However, further research reveals that *Àgan* festival is also celebrated in *Egòsì* and *Òbbó Ayégúnlẹ̀* in *Èkìtì* and *Òkè-Èrọ̀* Local Governments respectively. As *Àgan* festival is celebrated in *Egòsì* and *Òbbó Ayégúnlẹ̀* communities in Kwara state, similar festival is celebrated in Sagamu, *Ogùn* state Nigeria according to *Remo voice aloud* (2015, p. 1).

3. Methodology

3.1 Research Design

This research is qualitative. Interview and participant-observation were used to gather data because of their relevance and appropriateness to the research topic. Taherdoost, (2021, p. 17) defines interview as "a fundamental way of social interaction, questions are asked and data is collected using provided answers and it is in contrast to the questionnaire with indirectly collected data methodology." The interview technique is adopted to gather data from custodians of *Àgan* festival. Structured interview was designed as an instrument of data gathering, the data were later transcribed and relevant information were extracted.

The sample population comprises of (10) respondents out of which five (5) respondents were purposively selected for the interview. Purposive sampling, according to Mishra & Alok (2017, p. 9) is a "non-probability sampling techniques in which a researcher deliberately selects sample population. According to them, purposive sampling "consists of purposive selection of particular items of the universe to represent a sample." The criteria for the selection of the respondents was based on their physical involvement in the management and overall organisation of the festival over the years. Therefore, three (3) out of the four (4) members who constituted the sacred management team were interviewed. In addition, two (2) members of *Egosi* community were selected and interviewed.

Furthermore, participant-observation was also adopted for data gathering. Participant-observation is also a tool for qualitative research. Uwamusi and Ajisebiyawo (2023, p. 20) while citing Kothari and Garg (2020) assert that "under participant-observation, the information is sought by way of the researcher's own direct participation and observation in the activities of the group being studied." They further add that participant-observation is a method of data collection in which the researcher "describes existing situation using five senses, providing a "written photograph" of the situation under study." The researcher attended the *Àgan* festival to be able to observe the organisation and coordination of the festival event to obtain a holistic picture of the festival celebration.

4. Results and Discussion

4.1 Background to *Àgan* Festival Performance

Àgan is a cultural festival that is aimed at promoting communal solidarity and peaceful co-existence among *Egòsì* and *Òbbó Aiyégúnlẹ̀* communities in Kwara State. Fadesipe (2024) while commenting on *Oro* as a deity states that "its voice warns when danger approaches,

commands discipline when the society wavers, and sanctifies moments of transition such as the burial of kings and chiefs”. *Oro* is ritualistic in nature as it involves the chiefs of the community worshipping at the *Àgan* shrine located at *Igbó Àgan*, *Igbódò* or *Agba* as its grove is usually called by the custodians. *Àgan* is covered with palm leaves. *Àgan* can be described to be a cone-like image costumed with palm leaves. Aboyeji (2015, p. 101) describes that *Àgan*'s palm leaves “form a circular based cone and apex”. *Àgan* festival is celebrated in the month of December and last for seven days in *Òbbó Ayégúnlẹ̀* while it is celebrated in June in *Egòsì* and last for seven days. Our choice of the research area, therefore is *Egòsì* because *Àgan* festival is elaborately celebrated in *Egòsì* when compared to *Òbbó Ayégúnlẹ̀*. *Àgan* is celebrated to offer sacrifice to the ancestors for the protection, success and the development of the communities.

During the festival, *Àgan*'s voice heralds the community early in the morning around 5:30 am. This sends a signal to the people that it is time to rush to *Igbó Àgan* (*Àgan* shrine) to offer sacrifice. During this period, some male community members hunt for antelope in the forest and use its skin for dress during the festival. Another important event in the festival is the making of beans pudding to make *Òlẹ̀lẹ̀ Àgan* which is the main menu for the festival. *Àgan* festival involves other prominent artistic endeavours such as *Àsà* dance and *Ìdìrẹ̀lẹ̀* (wrestling) performance which usually takes place at the market square among young male and female of the community. Anyone who lost in the wrestling is booed and cassava powder will be poured on his face. There is a connection between the spirit of *Àgan* and *Èrẹ̀lẹ̀*. The spraying of cassava powder on the heads or faces of the youths of *Egosi* community and the wrestling that follows is *Èrẹ̀lẹ̀* or *Ìdìrẹ̀lẹ̀*. Perhaps, this is why *Àgan* is called *Oro Ìpátá*.

Every traditional deity has its uniqueness or certain features that distinguish it from others. However, it cannot be categorically stated that *Àgan* is a god but what can be established from historical account is that it is a bull roar (*Oro*) which Yoruba people worship over the years. The common features of *Oro* festival are; the involvement and participation by men only and the sound of bullroar. These two main features characterised all *Oro* festivals irrespective of the towns and villages it is celebrated. In *Egòsì*, for instance, *Àgan* is being worshipped since time immemorial and it has shown the people its unique features especially during those years when it used to come out openly for people to see. In those years when *Àgan* used to come out openly, especially when opening *Àgan* in order to celebrate a dead king, its body should not touch building. Also, the current king will have to leave the community and travel far way for weeks because he should not hear the sound of *Ìkòkò* drum when *Àgan* is being opened in celebration of the demise of a former king.



Figure 1. (a)

Àgan as a cone-like figure carved on Chief *Èsíó*'s staff of office and engraved on the door of the old palace in *Egosi*. The picture was taken by the researcher during the visit to *Egosi*.

Figure 1. (b)

A very significant feature of *Àgan* is its height. Though, no specific measurement is made known but it is said to be as tall as putting six able-bodied men on top of one another. A close description of its height is that of an electric pole. While dogs are used in worshipping *Ògún*, Goats, *Sèkètẹ́* wine and Beans pudding are used in worshipping *Àgan*. During the *Àgan* festival, the sound of talking drum will cease in the community until after the celebration. *Àgan* festival is a measure to advance peace and unity among the people as nobody is allowed to fight during the festival. Anybody who violates this law will be severely dealt with by the chiefs. Another unique feature of *Àgan* is the power to heal people. If someone is sick prior to the period of the festival, the moment the day of the celebration is pronounced, such person becomes healed just by hearing that *Àgan* will be celebrated on a particular day. *Àgan* does not eat kolanut. No one dares to near *Igbódò* with kolanut in his pocket. Therefore, it is not used in worshipping it. It is, therefore, forbidden for any member of the community to go near the grove with kolanut, dogs or charms. Women are also forbidden to come near it because it is *Orò*. "*Orò* is patriarchal in nature and gender-specific" (Eze, 2022, p. 1).

4.2 The Performance of *Èrèlẹ̀*

Èrèlẹ̀ is secular in performance but spiritual in essence. The connection between *Èrèlẹ̀* and the *Orò Àgan* makes it spiritual but is purely to entertain the young ones in the community. It is not a secret thing as it is done openly and involves both the adult and the young ones. In ancient times, it used to be organised and performed by the young male and female but some adult members of the community are now taking part in its performance. The strength required in physical engagement of the young males with the young females during a contest is enormous. The performance of *Èrèlẹ̀* is not a competitive event that attract prizes but the overall triumph from the obstacles set by the opponent after subduing him, is amusing and that is the pick of it. It is the point of self-esteem and self-actualisation. The involvement of the physical confrontations in form of acrobatic display in the performance of *Èrèlẹ̀* makes *Àgan* festival to be called *Eré Ípátá*. Folaranmi (2023) in an interview states that "the culture is being called *Èrèlẹ̀*. That is the general name attached to *Àgan*. *Àgan* is a spirit attached to *Èrèlẹ̀*".



Figure 2. Youths of *Egòsì* at the market square during the performance of *Èrèlẹ̀*. Source: *Olasco Photo and Video Productions, Egosi*

4.3 Planning and Organisation of *Àgan* Festival Performance

Àgan festival is celebrated in the month of June every year and celebrated for seven days. After choosing the day for the celebration of the *Àgan* festival, the first day of the festival celebration witnesses the young and old males and females of the community running into the forest to pluck leaves (*Ewéran*) for wrapping of beans pudding since it is essentially part of the preparation for the celebration of *Àgan* festival. This is called *Ojó Ìdàwé* (meaning a day to pluck leave for beans pudding). Men go into the bush to pluck as many leaves as possible because the beans pudding to be prepared is meant for the entire community and those who will attend the festival from outside the community. The leaves are sometimes packed so huge that only the hefty ones in the community can carry them. Beans pudding is the main menu for *Àgan* festival.

The second day is full of celebration as women in different households are seen washing and grinding beans to make beans pudding (*Moin-moin*) which is the major food served during the *Àgan* festival. This is called *Òlèlè Àgan*. Also, on this day, the maidens and young male of the community are to dance around the village. On the third day of *Àgan* festival, the *Àgan* itself makes sound at the grove early in the morning to signal its arrival. This is called *Àgan bèè* in Yoruba language (meaning *Àgan* has emerged from the grove). This day witnesses the young and adult males of the community dressed in Antelope skin and used the animal skin to clap while dancing to *Ìkòkò* drum to the market square. This is called *Papé wójà* (meaning clapping while dancing to the market square) where they celebrate together with the maidens from the village. This event is witnessed by the *Egòsì* people and people from the villages that surround them. After the entertainment at the market square, the people dance to the palace where unwrapping of cooked beans pudding takes place. This process is called *Ìtú Òlè*.

The fourth day is *wẹjẹ wẹmu* which is the day for eating of favourite delicacy by various households. During the *wẹjẹ wẹmu*, people prepare pounded yam, bush meat and sometimes eat the pounded yam with fish. This day of the festival also involves celebration with *Àsà* dance by the maidens of the community. *Àsà* dance takes place at the market square. The fifth day of the *Àgan* festival witnesses a ritual dance by the maidens. At this event, the males display their skills in wrestling contests (*Ìdirẹlẹ*) while the maidens pour cassava or yam powder on the contestant, usually young boys that lost in the contest. *Ànkùlùbó* as it is usually called, is a part of the *Àgan* festival which brings the young males and females of the community together. However, adult women now involve in the spreading of yam or cassava powder on their body just for *Iba* (for it not to go into oblivion). The sixth day is for another performance of *Papé* dance round the community, the *Ọmọ-Osú Àgan* also perform their dance in circular formation in the community. One important event which is scheduled for the 7th day of the *Àgan* festival (grand finale) is the dance by the king and his chiefs. This is *Ìwàrẹfà* dance. This is called *Ọba ñjó Eji*. If it has not been raining before this day, rain must fall either during the day or after the celebration dance by the king to show signs of peace and blessing. *Eji* in *Egòsì* dialect means rain. *Ọba ñjó Eji* connotes that the king dances while it is raining. The event witnesses the prayer by the king for all and sundry. He blesses his people and the *Egòsì* land.



Figure 3. Drummers with *Ìkòkò* drum and the animal skin used for *Papé* dance. Source: Olasco Photo and Video Productions, Egosi



Figure 4. (a)



Figure 4. (b)

In the pictures is *Ìkòkò* drum which is the only drum used in celebration of *Àgan* festival

4.4 The Cultural Functions and the Composition of *Àgan* Festival Management Committee

The organisation of the *Àgan* festival is vested in the hands of the chiefs designated to it as custodians such as chief *Èsíó* being the leader, chief *Àrómègùn* (Deputy), chief *Alá* (Member) and chief *Òyè* (Member). These four chiefs are called the *Awòrò Àgan* and they are spiritually bounded to be in-charge of the *Àgan* festival. Whenever the date is chosen for the celebration of *Àgan*, it is the sole responsibility of chief *Èsíó* to provide necessary things for the sacrifice of *Àgan*. He is the one who will lead other chiefs (*Àrómègùn*, *Alá*, and *Òyè*) to the grove with sacrificial materials such as goat, beans pudding and *Sèkètè* wine. The goat is used for sacrifice to pave way for his meeting with *Agan* in the grove. This is called *Ìkòjú*. The spiritual essence of this sacrifice is to prevent their blood from being drained. Chief *Èsíó* prays for the community, sojourners and the king while chief *Alá*, *Aromegun* and *Òyè* will be saying *Àsẹ* to the prayers offered by *Èsíó* at the grove. These set of people are involved at the sacred level

of management of the *Àgan* festival. They can, therefore, be called the *Àgan* sacred management team.

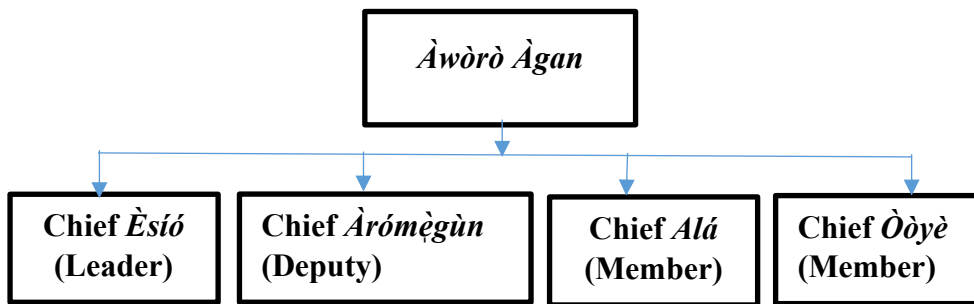


Figure 5. The sacred management team of the *Àgan* festival

They have responsibilities backed by authority to plan, organise and coordinate both the sacred and the secular performances of the *Àgan* festival. Furthermore, there are other prominent individuals that are involved in the management of the *Àgan* festival. The roles of the head of each household, adults, youths and age grade in the secular management of the festival cannot be underrated. This is because all the adults, youths, women and age grades count the festival as their only festive periods just like Christmas and Sallah festivals. They also have certain responsibilities towards the success of the festival. “All the things that are used to celebrate *Àgan* festival are to be found by them. The beans pudding will be made by heads of different households” (Chief Èsìó 2023).



Figure 6. Chief Èsìó, Chief Àrómègùn, Chief Alá and Chief Òyè (*Àwòrò Àgan*) in white colored costumes during the *Eji* performance at the market square. Source: Olasco Photo and Video Productions, Egosi.

The involvement of *Akurubèbè* is also germane to the management of *Àgan* festival. They involve in the preparation stage. The *Akurubèbè* are usually teenagers between the age of 10 and 12 years. They are the youngest age group in *Egosi*. The *Akurubèbè* are the ones the community employ as volunteers to clear paths that lead to the grove and the market place prior to the celebration of *Àgan* festival. Also prominent among the committee members are the *Òjísé (Atókùn)* and *Ológunmèrin*. On the promotional strategies and audience management in *Àgan* festival, it is discovered that awareness about *Àgan* festival is created using the traditional methods of transferring information through words of mouths. The community usually informs their relatives who are living in other places about the festival through phone calls or sometimes

sending people who are travelling. The mainstream media is not explored to the fullest and there is little adoption of the social media platform to publicise and promote the *Àgan* festival. Audience gathering and management at the market square are done by the *Atókùn* with assistance from the community association and the Age grade (*Akurubèbè*). The organisational structure of *Àgan* festival management committee is illustrated below:

Production (Staging) Organisational Structure of the *Àgan* Festival Management Committee

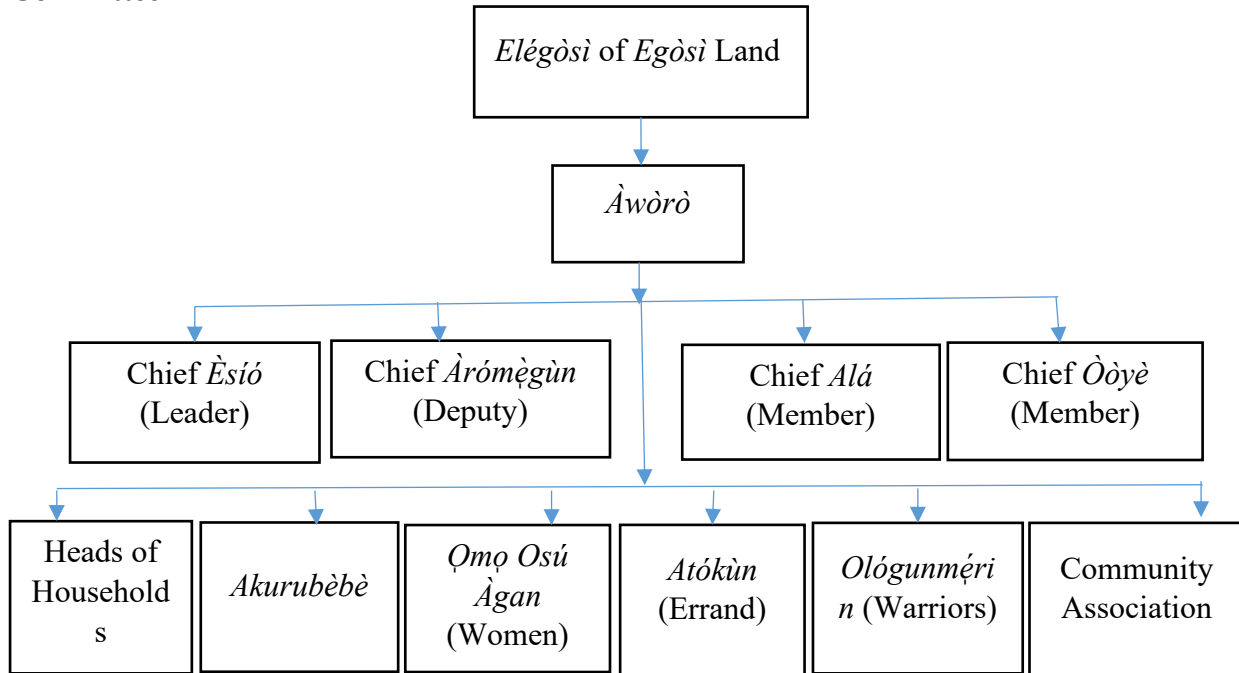


Figure 7. The production organisational structure of the *Àgan* festival management committee

4.5 The Place that the Traditional Institution occupies in the Administration of *Àgan* Festival

Festival is about tradition. It is the culture of the people. It is part and parcel of the people, thus, the community has been found to be the custodians and partly the promoter of the culture. The culture of *Àgan* is what *Egòsì* indigenes take part in its organisation and celebration. However, the traditional institution is not left out of the solidarity accord to the organisation, management and celebration of *Àgan* festival. The traditional institution is vast in structure that the turn out and mobilisation of people to the festival is made easy. Head of each ward is statutorily mandated to mobilise his people to attend the festival especially the grand finale which is the *Eji* performance by the king. All the chiefs are present at the occasion. The king as the head of the community has certain responsibilities towards the realisation and actualisation of the spiritual and secular essence of the *Àgan* festival.

The king as the spiritual head is expected to make his own beans pudding which will be taken to the grove for the sacrifice including the ones made by chief *Èsìó*. The grand finale of the *Àgan* festival is to celebrate the covenant between *Àgan* and the King. Therefore, the king dances during the last day of the festival. This is his cultural and spiritual responsibility to the deity and his people. It has been mentioned earlier that the king dances to *Eji* (rain). Rain may fall before, during or after the grand finale. However, if the rain falls while the king is dancing, he continues dancing in the rain until the rain stops. The king also contributed financially to the fundraising for the organisation of the *Àgan* festival. All the traditional chiefs also contributed to the organisation of the festival. However, what is contributed by each chief is

not specific. Each chief contributes financially based on his financial capability. No specific amount is mandated on them. No fund is gotten from the corporate organisation or the government. The fundraising activity is limited to the community, ranging from the King, chiefs, the community association, each household, the youths and women who use their money to prepare foods especially during *Àwẹ́jẹ wẹ́mu* (wine and dine). The administrative structure of the traditional institution is illustrated below.

Executive Organisational Structure of the *Àgan* Festival Performance

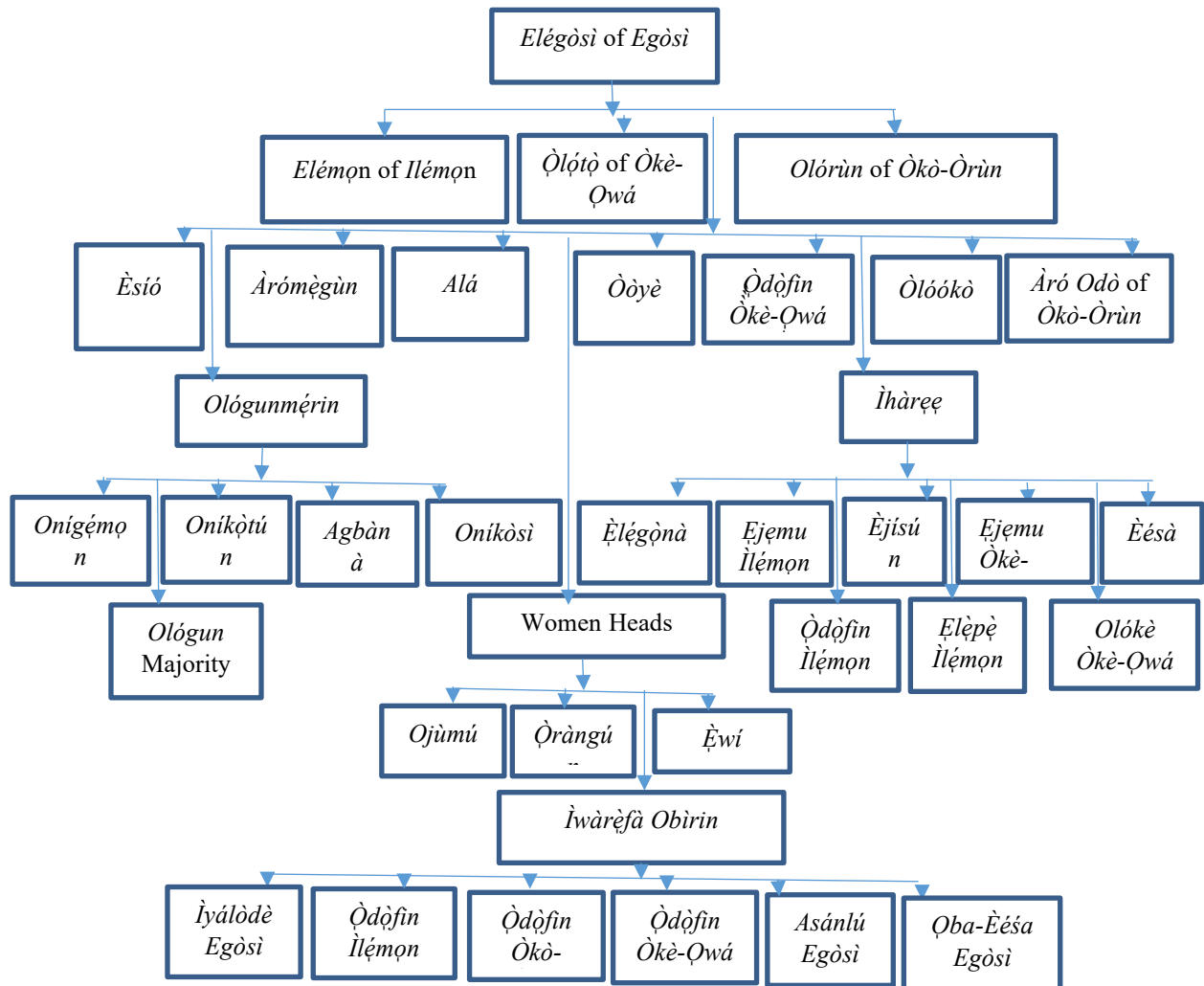


Figure 8. The administrative structure of the traditional institutions in *Àgan* festival.

5. Conclusion

The cultural management of traditional festival and its significance to the development of African community has been the focus of discourse in this paper. The paper has brought to the fore the significant contributions of the traditional institutions, the festival management committees, age grade, households, youths and women in the preparation and staging of the *Àgan* festival performance in *Egòsì*, Kwara State, Nigeria. The paper revealed that despite the number of towns and villages in the Kwara South Senatorial District in Kwara State where *Àgan* festival is celebrated, it has not been given adequate publicity when compared to other traditional festivals such as *Ijakadi* festival of Offa and *Egungun Elewe* of *Omu-Aran* from the

same senatorial district. The potentials of the mainstream media and the social media platforms have not been fully explored to aid audience mobilisation and attendance. It was also discovered that the practice of Islamic and Christian religions is influencing the perception of people on *Agan* festival because it is seen as an archaic practice despite its unique spiritual, social, cultural and economic benefits to the people of Egosi in Kwara State. This was observed to have influenced the attitudinal pattern of *Egosi* people during fundraising towards the celebration of *Agan* festival. It was also discovered that there was a long time feud between the *Egosi* and her neighbours. This was also discovered to have affected audience participation from the neighbouring towns.

The paper, therefore, recommends that to increase audience and stakeholder participation in the *Agan* festival, the *Egosi* people and their neighbours should allow peace, tranquility and friendship to ensue in their communities. There is need for the government at the local level to intervene in funding the *Agan* festival and make provisions for a wider publicity, promotion and coverage of the *Agan* festival event. The issue of religion differences among the Muslims, Christians and adherents of traditional religion in the community should be handled with understanding to create peaceful co-existence among the people. The paper concludes that the culture industry is a conglomerate and the mini events within it can metamorphose into a larger one which can bring international recognition, create positive image and improve revenue generation for the country through cultural exchange programmes.

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