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FUNCTIONAL ANALYSIS OF THE OGUN FESTIVAL IN ONDO, NIGERIA

Thesis

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<p>Cultural tourism have been identified as one area that Africa and Nigeria in particular can take advantage of due to her rich and diverse culture, one aspect of aspect of the Nigerian culture that have survived and could serve the purpose of cultural tourism if the festivals. There are various rich, colorful and exciting festivals across the regions in Nigeria but the Ogun festival in Ondo, South Western region of Nigeria is one festival that has survived through the years and is still celebrated annually almost in its original state. Therefore, the main objective of this study is to attempt a structural functional analysis of Ogun Festival in Ondo. The scope of this study covers the description of the cosmology and religious beliefs of the Ondo people. A sociological analysis of manifest and latent functions of the festival both as a trado-religious festival and a cultural tourism product is also examined. Since Ogun is connected with the origin of Ondo, a chapter is devoted to an analysis of the origin, the socio-political organization and the social structure of Ondo. The empirical part involved the use of qualitative research method, which includes interviews, participant observations and oral tradition. The study covers the preparation for the festival; the different stages of the ceremony as it is practiced in Ondo and the findings of the study include the impact of the study both as a religious festival and as a cultural tourism festival. Finally, the recommendations and future prospect of the festival were examined.</p>	
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PREFACE

This thesis was accomplished in spring 2014 to fulfill the requirement for Bachelor's Degree in Hospitality Management at the Kajaani University of Applied Sciences.

To show appreciation, I would take this opportunity to thank my class mates, Johnson Ngunju, Zeng Cheng, Tiia Soininen, Olga Rogulskaya, Bisnu, Saroj and Seniorita Ute Matzner. To my friends Saheed Bolare, Charles Nze and Richard Opara, I say thank you. Last but not the least I say very big thank you to my very good friend and classmate Laura Marjaana Korkeakoski. The time spent with you all during these years is much appreciated. Also, I would like to show my gratitude to my supervisor Perttu Huusko for the support and encouragement he gave me in the hard times. Furthermore I say special thank you to my teachers Mikko Keränen, Peter Stricker, Pasi Korhonen and Anneli Karppinen.

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1 INTRODUCTION

1.1 Background of Study

According to Kareem (2008), tourism has continued to be considered as an important means of generating foreign revenue by policy makers of developing countries. In addition, tourism provides the opportunity for people to experience new culture and environment therefore serving as a vital educational experience (Ijasan and Izobo 2012).

In Nigeria, the vast tourism potentials such as the beautiful and colorful fauna and flora as well as the exciting and rich festivals have prompted the tourism drive in the country (Ijasan and Izobo 2012). According to Wande (2005), the most important potential of Nigeria's culture that can be developed for purposes of tourism is the rich and diverse culture of Nigeria's people. He opined that the aspect of Nigerian culture that have survived and could be projected and exhibit to tourists globally is the festivals. Every region of the country has a major festival that can be packaged and exhibited to international tourists; some examples are the annual Argungu fishing festival of Kebbi State (Northern region), the Calabar carnival (Southern region) the Osun Oshogbo and Ogun festival (Western region) (Wande, 2005). According to George (1980) he asserted that among the annual festivals in Yoruba land is the annual ceremony for Ogun.

In recent times festivals are generally considered in Nigeria as one of the important element that contributes significantly to the cultural and economic development wealth of the country. Furthermore, there is no doubt that festivals have major impact on the development of cultural tourism in local communities (Ezeani 2003).

Despite the fact that most popular festivals are gradually being eroded as a result of modernization, Ogun festival is one of the popular festivals still celebrated in Yoruba land. The cult of Ogun is one of the most prominent ones among the cults of the divinities in Yoruba

land. It receives special veneration among the people and it has its elaborate cult where worshippers assemble annually and occasionally to worship and consult him when necessary (George 1980).

Idowu (1962) in his book “Olodumare God of Yoruba belief” opined that in pranks and mischief making, Ogun is next to Esu, but that Justice, fair play and rectitude rather than evil are associated with the name of Ogun. According to him, Ogun is a god who is directly involved in the people’s lives.

Ogun is easily the most popular and revered deity among the Yoruba generally and the Ondo in particular. He is universally acknowledged and plays important roles in the indigenous believe system of the Yoruba people. He is an indispensable divinity in as much as all iron and steel belongs to him. Adeyemi (1993), emphasized that “Ogun is the fierce god of war, a cultural hero, the patron of hunters, the god of iron and the patron of all who works with iron and Ogun festival is one of the most elaborate traditional festivals held in Ondo”. He believe that Ogun is easily the most popular and revered deity among the Yoruba generally and the Ondos in particular.

The cult of Ogun is highly respected in Ondo that worshippers believe that the deity can give answer to their prayers when they are in trouble and they believe that if on any year Ogun is not worshipped, that year will be a year of disaster, violence, bloodshed and fatal motor accident. Therefore, the annual festival is reinforced by that generally held believe. According to George (1980), he stated that all respondents on Ogun agreed that failure to provide an annual festival for him would have dire consequences, including famine, civil strife and accidents.

The Ogun festival, which forms the core of traditional religion in Ondo, has undergone some structural change especially in the mode of worship of the god. These structural changes have been brought about as a result of the impact of western civilization. In spite of these change, certain features of the festival still persist in the traditional form. The fact

that the Ogun festival has survive all these modern influences, particularly those of Christianity and Islam; the fact that members of the community believe that Ogun plays significant role in their lives; and the fact that the festival is used as a continuance of a great traditional heritage have motivated this study.

Furthermore, the importance of festivals, rituals and ceremonies as sources of materials for reconstructing the past of preliterate African societies can neither be undermined nor over-emphasized in the academic field especially in relation to sustainable tourism. In the absence of written records, rituals, ceremonies and festivals form veritable medium through which non-literate societies preserved their historical past.

In addition, festivals are considered as one of the most important aspects of Nigerian and African culture that could be developed into a major tourism product for international tourist and become a niche market for both the local community and the country as a whole. Similarly, Ogun festival as a case study of an authentic cultural tourism product that have survived through the years and remained almost in its original form offers a unique opportunity to have an insight into its enduring attribute.

1.2 The Objective and Significance of Study

The main objective of this essay is to attempt a structural - functional analysis of Ogun festival in Ondo. To give a description of the cosmology and religious belief of Ondo people which could give an insight into the way of life of the people and to analyze the Ogun festival is as a cultural tourism product in view of the position of festivals in destination marketing in Nigeria.

Getz (1997), asserted that festivals make up one of the most exciting and fastest growing forms of tourism-related phenomena. As a result of the significant reduction of traditional

worship of deities over the past years in Nigeria, the few surviving practices within different local communities have been incorporated into various annual festivals depending on their allegiance to specific orishas or deities (Awojoodu and Baran 2009).

The traditional Yoruba religion has been described as a mixed bag of individual cults with Olodumare holding the cult together; it is regarded as monotheism, with well-known divinities serving as ministers of Olodumare (Idowu 1962). One of such divinities is the functional deity Ogun and since Ogun is connected with the origin of Ondo, the study would focus on the origin of Ogun in Yoruba land with particular reference to the origin of Ogun in Ondo.

Furthermore, this study also covers the preparation of the ceremony as it is practiced in Ondo. At the end of the study, one is expected to have an insight to the festival and the ritual involved in worshipping of Ogun.

This study would help to put the Ogun festival in perspective with the aim of aiding stakeholders to appraise and appreciate the festival as a unique cultural tourism product. This study would provide useful information on the potential customers and consumers of the Ogun festival and suggestions on ways to facilitate the development of the festival in order to make it a more accepted tourism product in Nigeria and globally.

The main significant of this study is to highlight the importance of festival and ritual ceremonies as sources of material for reconstructing the past pre-literate societies. In spite of the changes as a result of western civilization, certain features of the festival still persist in the traditional form. In this sense therefore, this study will enable one to see the function or dysfunction of Ogun festival; its function in terms of being a force of social integration, cohesion, solidarity, unity, and consensus and also as a unique cultural tourism product.

1.3 Statement of Problem

In spite of the popularity of the Ogun festival in Yourba land and the position of Ogun among the deities of Yoruba traditional religion there are few empirical study, interpretations and documentations of the Ogun festival with particular reference to Ondo. In the same view, Ogun festival is one of the very few festivals in Africa that have sustained its core elements and survived through decades of influence of Western civilization and religion, however little is known of how the festival have managed to navigate this challenges.

Furthermore, in spite of the potentials of the Ogun festival as an international cultural tourism product, it has not been able to attain the expected height that a similar sister festival Osun Oshogbo festival have attained.

Therefore, it has become imperative to undertake a structural analysis of the Ogun festival in the face of the inability of previous studies to make a sociological analysis of the festival. Also, in the face of lack of empirical studies it has become necessary to have an insight into festival for a better understanding and view of the elements that have sustained the festival in its almost original form and also to understand what the festival means to the participants and people of Ondo in particular.

The focus of this study therefore, is to attempt a sociological analysis of Ogun festival with particular reference to Ondo, what it means to the participant and to the community at large both as a trado-religious festival and a cultural tourism event.

2 CONCEPTUAL FRAMEWORK

2.1 Geographical Location

Ondo State lies between latitudes $5^{\circ}45'$ and $7^{\circ}52'N$ and longitude $4^{\circ}20'$ and $6^{\circ}5'E$ and is about 15,500 square kilometers. It is situated on the South – Western part of Nigeria and it is bordered by Edo and Delta States border on the east, on the west by Ogun and Osun States, on the North by Kogi and Ekiti States and on the south by the Bight of Benin and the Atlantic Ocean (Ogunbodede 2007; Aribigbola 2008; Francis 2012). The State is well endowed with several varieties of tourist's attractions including rich cultural and natural attractions. The state has an estimated population of 200,000 (1991 census) people of which a large majority live in the humid tropic rain forest and the South - Easterly wind throughout most of the year. During the months of December, January, February, the cooler dry continental air from the north prevails and the rainy season proper lasts from March or April until December.

The kingdom is covered with forest and contains valuable timber, mostly Mahogany, Opepe, Afara, Obeche, olofuri, e.t.c. Also, it has a big forest reserve of over 1000 square kilometers. An annual average of timber extraction is almost 23×10^5 cubic metres. The whole area is cut up by a number of clear streams running into four rivers, Owena, Ufara, Oluwe and Ooni, which flow southwards into the Creeks. In the north, there are considerable granite outcrop said to be of volcanic origin. The Ondos are keen farmers, raising food crops, such as yams, cassava, maize, cocoyam, rice and beans, among others and cash crops include cocoa (the most important of all, covering a large portion of arable land), rubber, coffee, kola nuts and palm produce. There has been a decline in food production following the expansion of cocoa plantation in the kingdom. The effect of this is that the Ondos have had to depend to a large extent on their neighbors for foodstuffs. An extensive timber extraction from the forest was a source of wealth to the people in the past. Local

industries and crafts include blacksmith, gold and silver smith, bricklaying, carpentry and shoe making.

At the inception of colonial rule, Ondo kingdom comprised thirty-three town, villages and hamlets with the capital at Ode-Ondo. Most of them were large town, villages and hamlets with the capital at Ode- Ondo.

2.2 Historical Origin

Various accounts are given as to the origin of the Ondos, this is as a result of no written record of the period and consequently much of what is known of the time is legendary. There are those who believe that a female twin from Ife founded Ondo. Another version was that Ondo was traditionally founded by one of the wives of the Alafin (King) of Oyo who gave birth to twins and was ordered to move there. It must be noted however that both version agreed on the twin theory, but they disagree about where they came from in reality. It is difficult to accept the latter theory because until the early twentieth century, Ife, Ilesha, Ondo and Ekiti were separate independent kingdoms that did not recognize the sovereignty of Oyo. Then, it would have been impossible for the Alafin to want to banish his twin children to an area that was outside his influence.

In this respect, Ife is likely to be the original home of the founder of Ondo. Traditionally the Ondo like most Yoruba speaking people derive their origin from Oduduwa, the mythical founder of Ife and the ancestor of the Yoruba. According to this tradition, Oduduwa has a wife who gave birth to a set of twin's babies, but this act of having twin babies was against the age-old custom of the Yoruba people. Consequently, to allow the twin babies to survive was considered a misfortune not only for the parents but also for the entire community. Therefore to avoid the wrath of the people and to save the lives of the children and their mother, Oduduwa sent them out of the town under the guidance of his trusted hunter,

‘Uja and Ogun’ who cleared the road for them to a place called “Ijama. This place was known as Ekun Ija-mode, that is area known by Ija. From Ijama they moved to Epe, at Epe one of the twins died and he was buried there. The other twin female and “pupupu” by name came to found the present Ondo.

Another version was the claim made by the Ile-Oluji historians who believed in the common ancestry of Ondo and Ile-Oluji. Probably because of the fact that these two towns are close to each other, the historians opined that the founders of these two towns were children of the same parents, and they were said to be twins male and female. They argued that the male twin founded Ile-Oluji, while the female founded Ondo. Supporting this claims they believe that besides the fact that the Ondos and Ile-oluji might probably have derived from the same source (Oduduwa), they had many things in common which includes the following customary institutions and festival Ogun, Eku, Oramfe Obitun cultural dancers, Aghegbe e.t.c. Also, the chieftaincy titles like the Ojomu, Lisa, Sasere and Logbo sere e.t.c. In this same vein, the historians also claims that the mother of the two towns died at Ile-Oluji from which the name of the town was originated “Ile ti iya olu sun ti ko ji (Ile-Oluji). That is, place where Iya-Olu slept and refused to wake up. They further that when Osemawe was leaving Ile Oluji to found Ondo, she took along with her some emblems of Olofin shrine (situated at Ile-Oluji) and whenever she wanted to celebrate this festival, she would send to Ile-Oluji to collect among other things the beaded crown to grace the occasion. The crown was said to have been given to these twins by their father Oduduwa, but for safekeeping, the crown was left with the male twin at Ile Oluji. However, at one time, the Osemawe who was the female twin collected the crown and refused to return it, consequently, Ile-Oluji lost seniority and eventually the right to wear a beaded crown to Ondo, and this until recently has been the basis of a protracted controversy between the two towns.

Contrary to the claims of the Ile-Oluji historians, the Ondo tradition believes that the male twin to whom they (Ile-Oluji) claim as the founder of Ile-Oluji had been ascribed died at Epe. To support this claim, the Ondo historians would cite the occasion of the Odun Obah

festival when sacrifices were being made at the grave of the second twin at Epe. This practice is in conformity with the Yoruba belief that if one of a set of twin should die, the dead one is always represented by a carved wood image, and if anything is to be presented to the living, the same should be presented to the dead.

This was the practice during the Oba festival, the entire gift received by the Osemawe during the festival, were divided into two equal parts. The first half he would retain for himself and the other half would be sent to Epe to be sacrificed at the grave of the dead twin.

Therefore, if Ile-Oluji was regarded as the home of the dead twin, the other half would have been sent to Ile-Oluji and not to Epe. Based on this fact, the founder of Ile-Oluji could not have been one of the original twins. The seniority of Epe was acknowledged by the various versions from the content of Ondo version of the story. In this sense, it can be argued that Ondo had a greater attachment to Epe than to the rest. It was gathered that all the heads of the past Osemawes of Ondo were sent to Epe for burial, and that the Oloja of Epe had some important role to play in the coronation of a new Osemawe when the need arise.

However, from these legendary tales, some facts may be interred, the claim of the Ondo to have descended from Oduduwa of lie-Ife like the other tribes cannot be lightly set aside. In the same way, the secluded nature of the kingdom they now exhibit shows that they story of the twin origin of Osemawe cannot be discarded as groundless.

2.3 Socio - Political Organization

The basis of social structure in Ondo is the lineage; lineage may be described as consisting of all who can trace their origin to a common ancestor. In Ondo, land is communally owned and a man's property goes to his son, while the Oba was custodian of the communal land,

he had an absolute power to dispose off the land which in practice he held in trust for the community before the era of colonialism.

Similar to most Yoruba towns, Ondo is a patrilineal society, succession and inheritance are through the male line, and sons are desired more than daughter. While marriage is matrilineal, the principle of patrilocal residence is usually accorded the elderly people the necessary respect by the younger ones. This is usually demonstrated by the ways of salutation carried out in the community, member of the community are differentiated by certain kinship terminologies. While an elderly sibling is called Egbon, and junior siblings are referred to as "Aburo, and the head of the group or family is called "Bale".

The practice of Agriculture and settle farming enable the Ondo people to enjoy a long period of peace, added to this was the factor of geography, the densely tropical forest, the numerous rivers and hills which encourage seclusion. In consequence of these protective factors, the Ondos were not involved in the intensive wars that plagued the entire Yoruba kingdom in the past. Hence, they were able to utilize this long period of comparative peace to evolve an independent administrative system that survived the arrival of the Europeans.

Similar to most Yoruba towns political system in Ondo was based in the monarchy. In theory, it could say to be based on absolutism, but in practice, there were check and balances. The Oba ruled with the advice of his chiefs who also could force him to commit suicide if he chose to be despotic. The administration of the town and district was chiefly in the hands of the Osemawe and his chiefs. A set of chiefs who could be grouped into three principal classes; the Iwarefa, the Ikule and the Elegbe groups assisted the Osemawe. The Iwarefa Chief (Eware mefa): This embraces, as the name connotes, six head or responsible chiefs. The Iwarefa is headed by the Osemawe and others in order of seniority were; Lisa, Jomu, Odunwo, Sasere and Adaja. These chiefs constitute the legislative council. The power of enacting and repealing all laws are in their hands. Ultimately, they form the court of appeal, and in as much as both the legislative and executive powers were in their authority, they may be likened to the judicial committee of the House of Lords. Of all these number of chiefs, the 'Osemawe' and 'Ojomu' were the only hereditary titles. Appointments to the remaining ones were open to all free citizens of Ondo.

The *Iwarefa* chiefs were housed at strategic places in the town and were assigned to areas in the outlying villages and hamlets where they acted as liaison officers between the people and the king. The complaints from these areas were first referred to them and it was only under the circumstances in which they were unable to give satisfactory decision that such case were transferred to the Oba's council. **Ekule**; the next grades of chiefs are the Ekules. The Ekule are eight in number, they are odofin, Logbosere, Odofindi, Eseja, Arogbo, Sara, Osugbo and Lotuomoba. The Ekules are next in seniority to the Iwarefa. In the council at the Osemawe's palace, they take precedence over other minor chiefs. Unlike the Iwarefa high chiefs, the Ekule chiefs receive no salaries; hence they were not forbidden by tradition to own farms. **Elegbe**; the Elegbe were lower in rank than the Ekules. They are fifteen in number and headed by Ayadi; usually referred to as 'Ayadi baba Elegbe' (Ayadi the leader of the Elegbes). They include; Ayadi, Orunbato, Legiri, Aruwa, Luowo, Losare, Sokoti, Gbogi, Losunla, Lodasa, Lijoka, Lijofi, Loyinmi, Odole and Sarowo. The Elegbes, under Ayadi constitute the police force; they are responsible for the maintenance of law and order in the town. Each of them was a ward chief where they acted as administrators. During the pre-colonial era, in times of war, the Elegbes act as the captains of their group under the generalship of Ayadi, the field marshal. Chief Ayadi is one of the most important Ogun priest, been a warrior. He performs most of the role of the Oba during the Ogun festival.

2.4 Operational Definition of Terms

Yoruba:	One of the major ethnic groups in Nigeria found in the Western part of the country.
Olodumare	The supreme God or being.
Oduduwa	The progenitor of the Yoruba race.
Alafin of Oyo:	The King, traditional ruler of the Oyo empire and he is considered as the highest king in the Yoruba kingdom.

Ogun:	Ogun is the god of iron, the fierce god of war, a cultural hero, the patron of hunters and all who works with iron.
Esu:	The god of probability and confusion but it always associated with mischief.
Osemawe:	Traditional title given to the king of Ondo.
Oba:	King
Ile-Ife:	The ancestral home of the Yorubas.
Egbon:	Elder of senior brother.
Aburo:	Junior or younger brother.
Osinmale:	Chief among the divinities.
Akin:	Valiant – Warrior
Akinbogun:	The valiant man is back from war
Akintola:	Valour is enough for honour
Akinkoye:	Valiant man do no reject chieftaincy title
Ogunmakin:	Ogun brought the warrior back Ile ti iya olu sun ti ko ji (Ile-Oluji): The place where Iya-Olu slept and refused to wake up.
Libation:	It is the act of pouring certain liquid to the divinity, and in the case of Ogun, palm wine is usually poured because it is seen as Ogun's favorite wine. This act is usually accompanied with prayers. Throughout West Africa libation is regarded as an essential aspect of worship.
Invocation:	This is the act or form of addressing or calling upon the spirit or gods.
Votive offerings:	This is nearly the same thing as the gifts offering, since it is in appreciation of what Ogun has done for the worshippers; but it has its special feature, it is in fulfillment of a vow; when worshippers go before Ogun as suppliants to ask for favor, they in turn, may make a vow to offer something in return for the blessing if received.

Foundation sacrifice:	Foundation rituals are common all over Yoruba land; this is a ritual act of taking permission from Ogun before embarking on any task.
Propitiation:	The suffering of an individual or a community may be ascribed to Ogun, because of the sin of a person or people. In order to appease the god, the person or the community may have to offer a sacrifice to Ogun.

3 STRUCTURAL – FUNCTIONAL ANALYSIS

3.1 Functionalist Theory

The aim of this essay is to attempt a structure functional analysis of Ogun festival in Ondo. In this sense, the theoretical orientation is based on the views of some of the leading functionalists. This enables one to evaluate what functions and dysfunction the Ogun festival is serving. For example, its function may be examined in terms of it's being a force of social integration, cohesion, solidarity, unity, as a tourism product and the reason for its persistence overtime.

Durkheim (1971), one of the outstanding sociological thinkers of the nineteenth century, was a pioneer of the functional school. It is his view, that a “religion may be defined as a unified system of beliefs and practice relative to sacred things uniting into a single moral community all those who adhere to these beliefs and practice”. As a subsystem religion deals with the relationship between men and their supernatural beings. Within this subsystem we have such institutions as the priesthood and the church and persons involved with propitiation and rites.

Malinowski and Radcliffe-Brown adopted Durkheim analysis for functionalist studies in anthropology. Malinowski asserted that human societies and culture are best understood as an assemblage of contrivances for satisfying the biological and psychological needs of human organism that makes up the society. Also according to Radcliffe-Brown (1957), the usefulness of any social institution is the correspondence between it and some general need. Similarly, Malinowski (1944), opined that no crucial system of activities can persist without being connected, directly or indirectly, with human needs and their satisfaction. The understanding of any cultural element must imply, among other things, the statement of its relationships instrumental or direct to the satisfaction of essential needs.

Both theorists asserted that an institution could not be said to be functional except it fulfils some needs of its members and that social solidarity is the end product to which social institutions are to be regarded as functional.

Parsons (1966) one of the analysts of the evolutionary trends also concerned himself with functional analysis. He said that four functional prerequisites had to be met if a social system were to survive. These include goal attainment, adaptation, integration and pattern maintenance. Around the exigencies institutions arise and maintain themselves performing specialized functions.

Change according to action theory marks a deviation from some given set of initial conditions, with disturbance these equilibrium conditions there ensues period of maladjustment, deterioration, social strain, confusion. These conflict phenomena are indicative of the onset of change and of the reaction of these forces, which are resistant to it. In addition to these reactions, Parsons (1966) recognizes other boundary processes that are mobilized initially to prevent any disturbances or to reinstate the earlier equilibrium conditions. In other words, it is the view of Parsons (1966) that there is a constant interchange across the boundaries of subsystem and that it is these functional imperatives, which act as the major controls to maintain the system in equilibrium.

Merton (1957) used the term 'Function' and 'Dysfunction' in relation to social change. He classified the consequences of patterned elements or customs in two ways. Firstly, he considered those that enable the social system to meet internal or external demand, these are called functions. Secondly, he elaborated on those that lessen the adaptation in adjustment of social system, these he called dysfunctions. It must be noted that both functions and dysfunctions may be manifest that is with intended consequences. In consonance with structural-functionalism and in his social theory and social structure, Merton (1957), states that there is a rationale in distinguishing "between manifest function and latent functions; the first referring to those objective consequences for a specific unit (person, subgroup, social and cultural system) - which contribute to its adjustment or adaptation and

were so intended; the second referring to unintended and unrecognized consequences of the same order”.

It is possible to construct a social structure simply because the society functions. Functions involve duties, roles, obligations and social exchange, which serve to ensure the survival of the whole society, and its units. As was stated earlier with reference to Radcliffe-Brown (1957), a definition of functions must relate to the structural units of a society. The function of each unit is a contribution to the life of social structure as a whole.

The functions of the units of a society are interdependent and although they may be in conflict, the units’ do not function to “kill” themselves and the whole structure. The various functions of the different social units have -at least major areas of agreement, the structure may therefore merely be changing and adapting to possible conflicting functions of its parts. This is in line with the view of Parsons (1966) who says that there is a constant interchange across the boundaries of sub-system.

The argument against structural - functionalism is that functional unity and consistency are not real to life; societies are hardly in equilibrium relationship that leads to harmony. Conflict and confrontation are normal social phenomenon. Conflict relations do not generally lead to social disintegration because of the tendency of a society to return itself to normal condition.

The implication of this argument is that the approach involves some idea of equilibrium and can be at best only provide a model of persistence and stability, and treats changes as something abnormal and unlikely to occur except perhaps by accident. It does not incorporate the idea of action without which the explanation of social change is not possible. That it so emphasized the multi-causality of social phenomenon that is the mutual interdependence of all factor in a system, that is, cannot explain the occurrence of anything without referring to everything else”.

However, it is the view of Cohen (1968), that if functionalism could really state the conditions under which social systems persists, and then it could also explain change simply by showing that some of these conditions are sometimes absent. Also, in so far as they have gone some way to explaining why social systems persist, they have also contributed to the theory of social changes.

In view of the above theoretical background, a structural functionalist analysis of Ogun festival in Ondo will be embarked upon in which case the social, political and economic functions of the festival will be considered. In this same vein, the structural functionalist view of social change will be elaborated in relation to Ogun festival in Ondo.

3.2 Customer Segmentation Theory

The structural – functional analysis of Ogun festival as a tourism product would not be complete without an understanding of the consumers. Also, taking a prospective view it is necessary to undertake a customer segmentation of the event in order to properly position the festival in the market in the aim of competition from other events both locally and internationally. According to Matzler, Pechlaner and Hattenberger (2004), market segmentation puts organizations at an advantage position in the market as it provides understanding of customers which enable them to better align their products with customers' needs and wants.

Customer segmentation has been a lifelong activity dating back to antiquity. According to Dickson and Ginter (1987), since the advent of competition for trade and need to differentiate products to capture the market among suppliers, markets and customers have been segmented.

This is supported by Rossi, McCulloch and Allenby (1996), assertion that customer segmentation is an important aspect of marketing practice.

According to Middleton (2002), segmentation could be described as the process of dividing

a total market such as all participants of the Ogun festival, or a market sector such as devotees of Ogun at the festival, into subgroups or segments for marketing management purposes. Thus, the main purpose would be to create more effective and efficient ways to meet the particular needs and demand of each group. Usually fundamental bases of segmentation include; demography, geography, behavior, lifestyle, personality, and benefits sought (Park and Yoon 2009).

Kotler (1997), is in consonance with Park and Yoon (2009), he identified four similar bases for segmentation that an organization could use to develop segmentation strategy; geographic, demographic, behavioral and psychographic segmentation.

Kamakura and Novak (1992) on the other hand adopted a very common approach; they segmented customers according to their values.

While there are various ways of conducting customer segmentation, several scholars have postulated different theories and bases. One of the challenges of customer segmentation still remains that there is little help within the marketing academic literatures that clearly suggests the best ways of identifying segments (Quinn 2009). Furthermore, there seems to be disagreement among the scholars on what are the best possible bases or option for market segmentation and this becomes a major challenge when attempting market segmentation. While some view benefit segmentation as the best option, others emphasize travel motivation as an ideal basis for segmentation (Frochot and Morrison 2000; Laesser et al. 2006).

In view of the foregoing, Kamakura and Novak (1992) approach that is value as the main consideration of segmentation and Park and Yoon (2009) bases for segmentation such as demography, geography, behavior, lifestyle, personality, and benefits sought would be combined and used for customer segmentation for this study.

Therefore based on the above, the customers of the Ogun festival could be classified as shown in the table 1 below:

3.2.1 Table 1: Customer Segmentation of Participants at the Ogun Festival

Customer Group	Geography	Demography	Personality	Value/Benefits Sought
Devotees	Ondo State, Western Nigeria	Children, youths, adults & elderly men & women	Students, artisans, professionals, chiefs & kings	Worship (including request for favor & protection)
Ondo Indigenous	Ondo State, Western Nigeria & other parts of Nigeria	Children, youths, adults & elderly men & women	Students, artisans, professionals & politicians	Social gathering, celebration and fun
Other Yoruba visitors	Western Nigeria & other parts of Nigeria	Youths & adults	Students, professionals & artisans	Social gathering & holiday
Non – Yoruba Visitors	Other parts of Nigeria	Youths & adults	Students & professionals	Satisfying curiosity & holiday
Others (International visitors)	West Africa & other international countries including Europe & America	Youths & adults	Students, professionals and academics	Intellectual curiosity & holiday

3.3 Cultural Tourism and Impacts of Festivals on Host Community

Considering the huge population of Nigeria and the multi-ethnic and diverse culture, Nigeria can be viewed as one of the richest countries in the world in terms of culture, festivals,

music and dance (Wande). Therefore, Nigeria is well positioned to carve a niche market for herself by taking advantage of the rich culture in the country and package it for international tourists.

Cultural tourism could be described as a form of tourism encompassing the whole experiences for a visitor to discover the unique features of a destination including heritage, tradition, history and culture of a particular people (Commonwealth of Australia Creative Nation 1994).

The World Tourist Organization (WTO) suggests that 35 – 40 percent of all tourism worldwide constitute of cultural tourism and that it is growing at 15 percent yearly. Thus, the emergence of cultural tourism as a vital aspect of tourism cannot be emphasized but rather efforts should be geared by Nigeria in particular and other African countries not to be left behind by promoting and using their rich cultural heritage to attract international tourist and generate revenue.

UNEP (2002,), suggests that development of festivals and events could boost culture tourism. Festivals have been identified as one of the major aspect of culture that can attract tourist and have a profound impact of the community. According to Esu and Arrey (2009), they opined that cultural festivals are tourists' attractions that take place in tourism destinations. Festivals have been view as celebration organized by particular community to celebrate specific aspects of their life and heritage. They could be festivals to celebrate traditional historical figures or deities such as the Ogun festival or festivals to celebrate specific historic events with a particular community (Adegbite 2010). According to Adegbite (2010), the Yorubas in Western Nigeria have artistically and morally rich festivals they celebrate at different time of the year that draw people from around the world to the destination.

Festivals have varying degree of impact on the host community ranging from cultural, economic, social and environmental. However, according to Hall (1992) emphasis is often placed on the economic aspect and it is often used as the official reason for hosting or staging a festival. However, Ezeani (2012), focused on the psychosocial part festival and he submitted that festivals are attractive to host communities because it facilitate the development of local pride and identity of the local people. Similarly, Francesco (2005), is

of the opinion that socially tourism help to generate employment for the local people because tourism is generally labor intensive industry and can significantly provide employment for the minority and women in the community. Environmentally, he is of the opinion that tourism in order words festival when properly managed can help to protect the natural environment and conserve historical, religious and archeological artifacts and heritages. Tosun and Timothy (2001) opined that ‘lack of community based approaches’ is one of the major shortcomings of tourism development. In the same light, Reiser and Crispin (2009), observed that if the locals are not carried along or do not believe in the process they may undermine the efforts of the producers. In addition, Manwa (2012), argued that it is only if the locals benefit directly from the tourism that they would engage actively to promote and protect the resources that it is based on and only then can tourism be sustainable in the community.

Conclusively, it can be deduced that festivals have major impacts on the local economy both directly and indirectly. The impacts could be felt directly through economic activities during the festival for example during the Ogun festival people purchase products and materials related to the event and also more visitors to the local community results in increase economic activities in the community. Furthermore, impacts could be felt socially and some scholars consider this as the major facilitator of support for festival and tourism in host communities. In addition, there the environment also benefits from cultural tourism as this stimulates the conservation of culture, artifacts and historical heritages. Thus this study could also put in consideration the impacts of Ogun festival on its host community Ondo and by extension on Nigeria as a country looking towards developing her cultural tourism.

4 METHODOLOGY

4.1 Method of Research

Data for this research work is obtained through combination of methods that includes qualitative research method, direct conversation, oral tradition and analysis of documents. The type of qualitative research method that is applied in this study includes interviews, participant observations, information gathered from tourism experts, as well as people living in the community and devotees. In other words, the research method includes data collection and analysis of quality information from the real source rather than numerical data (Veal 2006, 193). Taking into consideration the nature of the research, the opinions of the local people are very important in determining the extent of the impact of the subject matter. Consequently, the information gathered from devotees, the king, people in the locality and the views of the experts, combined with a thorough participant observation, will be regarded as the authentic base for the outcome of this research. Meanwhile, the reliability and validity of this research work will be based on the qualitative research method applied.

4.2 Field Work

The greater part of the fieldwork took place in December 2013. The researcher was able to collect information on the origin and history of Ogun and Ondo from the personal files of the Osemawe of Ondo that is the King. Also, some members of the royal families who are Ogun devotees were contacted, the priest and priestess of Ogun, the king makers and the war chiefs were also contacted and consulted. In addition, members of the community who were unconnected with Ogun were also contacted to give a broad and balanced view of the festival.

Since Ogun is worshipped in other Yoruba towns too, a priest of Ogun at Owo and Ile-Oluji via Ondo were contacted. Having a broad based consultation proved valuable as reliable and valuable information about the origin of Ondo and Ogun festival through structured interview were gathered.

Throughout the period of the fieldwork, the help of an expert academic on Ogun was always sought. In addition, to complement the information gathered other scholars and aged members of the community who have a long experience of the festival were consulted and interviewed.

4.3 Analysis

The research interview was majorly conducted among the participants mentioned above; these include the Osemawe of Ondo (king), Ogun priests in Ondo and two other Yoruba town in the South – West, high chiefs in the Ondo kingdom, members of the royal families who are Ogun devotees, four academic experts who are vast in Ogun and Ogun festivals, 3 elders of the community who are Ogun devotees and vast in the Ogun festival, members of the community who are Ogun devotees and members of the community are not Ogun devotees. The age of the interviewees range from 25 – 75 years. Thorough participant observation was made with careful analysis of available documents especially the royal diary. Thus conclusions and interpretations were drawn based on the qualitative methods applied.

5 THE OGUN FESTIVAL

This chapter focuses on the Ogun festival itself, which is the highpoint of the study derived from information gathered through interview, oral tradition, participant observation and analysis of crucial documents.

5.1 The Origin of Ogun in Yoruba land.

The cult of Ogun is one of the most prominent among the cult of divinities in Yoruba land. There are three principal myths about Ogun. The first depicts Ogun as a divinity of the heaven, the second as a deified ancestor, and third as a god of wrath. These three myths will be considered in this chapter.

According to the oral traditions, the Supreme Being (Olodumare) created heaven and earth, as well as the inhabitants. He brought into being the divinities, but how and when the divinities were created is unknown. He created these divinities to serve his theocratic world and each divinity was allocated different offices. According to this version, the divinities are of complex nature and some of them were with the Supreme Being before the creation of the earth. Indisputably, Ogun was believed to be one of the highly ranked divinities that were also a hunter.

He usually descended from heaven by a spider's thread for the purpose of hunting.

When the earth was founded, Ogun and a number of other divinities set out from heaven to take up their offices. When they were about to enter the earth, they came to a place where there was no road. All the other divinities tried to make a way through but it was impossible. It was then that Ogun volunteered to make a way for them if they promised him a reward. This they did in no time, and not long Ogun had made a way for them to pass through. When they arrived on the earth, they rewarded him with the only crown they brought with them from heaven, and gave him the title "Osinmale" meaning chief among

the divinities because of his meritorious and bold services to other divinities on their way coming to the earth.

Another version of the oral tradition emphasized how Ogun was a ferocious being, very savage and addicted to wine. He lived in solitude at “OriOke” the top of the hill. He was a hunter and a warrior. At first his fierce and forbidding appearance made it impossible for him to find a home in any community. But he later lived a settled life at Ire, it is often said “Ojo ti Ogun n ti on oke bo, aso ma lo mu bo ara, ewu eje l’owo. That is, the day Ogun descended from the top of the hill, he wore dreadful cloth, and put on a bloody dress”. He therefore went to and borrowed clothes from the palm tree and attired himself in palm fronds, which have since been sacred as Ogun. He went to Ife where he was immediately proclaimed as King. Since then he has become “Ogun Onire”; Ogun the lord of Ire.

The third oral tradition says that Ogun was a deified human being. He was said to be the first son of Oduduwa, the great progenitor of the Yoruba. He was a brave hunter and a warrior. He was always victorious in war from which he always returned home with much spoils. He was notorious for his hot temper. It is believed that when Ogun was afflicted with a mysterious disease by his detractors, Ifa divined for him to offer sacrifice and to embark on chanting Ijala (Hunters’ Song) from town to town in order to establish his reputation as an entertainer. So that his enemies might forgive him; thus Ogun introduced the chanting of Ijala to Yoruba land.

The hunters usually up to the present day chant this Ijala to invoke the spirit of this deified ancestor after hunting or when sacrifice is to be made to Ogun.

(Ijala Song)

Atoto arere, Parakayi baba monganmo
 Ni ojo ti Ogun nt’ori oke bo
 Mo mo aso t’o fi bora
 Mo si mo iru ewu t’o wo
 Aso ma ni Ogun fi bora

Ewi eje l'ogun gbe wo.

Ogun ni ngo sin ni t'emi
 Emi o je sin Oba
 'Tori bi oba ba pani
 Ogun o Si pa Oba san
 Sugbon eni ti yio pa Ogun l'a o mo
 T'ori Ogun l'o ni aja Ogun l'o l'agbo.
 Ogun onimOgun, Omo abuse
 Ngo hu ile hu owo
 Ngo hu Sogi
 Omo adarin olumo ki'ni

Agbede ni tada-fiki l'ona t'ire
 Bi o o pa oko, pa oko
 Bi o o pa obe, pa obe
 Igbati o p'oko ti o o pa obe
 Kini alagbede nje 'na titi se
 Ire ki se ile Ogun
 Emu l'Ogun ya mu ni Ire.

TRANSLATION:

Order or perfect silence all my comrades,
 The day Ogun was descending the mountain
 I know the cloth he was clad in
 And I know the cloth he wore
 Ogun was clad in fire cloth
 It was blood cloth he was robbed in
 It is Ogun I will worship
 As for me it is Ogun I will worship
 I will never worship the king

For if the king kills me
 Ogun will kill the king in revenge
 But who will kill Ogun, this we do not know
 Because Ogun has both the dog and the ram.
 Ogun per excellence son of Abuse
 I shall dig ground, dig money
 I shall dig ground, dig beads
 Son of adarin Olumo kini
 The owner of mighty blacksmith workshop
 If you manufacture hoes upon hoes
 If you failed to prepare knives upon knives,
 When you have neither hoe nor knives,
 What is the need for the blacksmith?
 Bellowing all the time for?
 Ire is not the original home of Ogun,
 It was palm wine he went to drink at Ire.

5.2 The Origin of Ogun in Ondo

The cult of Ogun is one of the most important among the cult of divinities in Ondo. It received special veneration because the Ondos have regarded Ogun as a god who is directly involved in their lives. As earlier mentioned in this chapter, there are various myths of Ogun in Yoruba land.

Some of them depict Ogun as a deified ancestor, while some argued that Ogun is a god of wrath. The Ondo regarded Ogun as deified ancestor. They opined that Ogun was a deified human being, the first son of Oduduwa. He was a very brave hunter and a warrior who was always victorious in war.

According to the oral tradition, it was because of these outstanding qualities of Ogun that Oduduwa, the great progenitor of the Yoruba, sent out his twin babies (Osemawe) and their mother under the guidance of “Ogun” and “Uja” in order to avoid the wrath of his people and to save the lives of the children and their mother. Because the act of giving birth to twins babies was against the age-old custom of the Yoruba people. To allow the twill babies to survive was considered as misfortune not only for the parents but also for the entire community. Therefore, the twin babies and their mother escaped under the guidance of “Ogun” and “Uja”.

This is the reason why the Ondos have regarded Ogun as a god who is directly involved in their lives and the origin of the town, hence they attributed their success in war to this great divinity in the past. Ogun followed the party till they got to Ondo. The first place Ogun stayed at Ondo was Enu-Owa (the present Oba’s palace). This place is called “Eyinmogun” (where Ogun was first known). There is a special Ogun shrine here where the Oba usually worships Ogun every year. From Enu-Owa’ Ogun went to “Ifore” where he spent seven days with ‘Ekiri’ the leader of the aborigine of Ondos who later became the husband of ‘PUPUPU’ the first Osemawe of Ondo. ‘Ekiri’ was a blacksmith and while Ogun was with him he made the following things in his workshop within seven days; hoe, sword, bell and hook. This is why the Ogun cult is associated with ‘Ekiri’ the leader of the aborigines. And the place popularly known as ‘Idimagbede’ is the headquarter of all the blacksmiths in the town, and the chief priest of Ogun here is ‘Oloja Ifore’ who must also be consulted before any Oba is crowned in Ondo. This was the place where Ogun was first worshipped in Ondo.

The last place of call of Ogun in Ondo was ‘Omimode’ where chief ‘Adaja’ one of the high chiefs go to perform special rituals on the day of the Ogun festival; this ritual was usually performed with human sacrifice in the past but due to the influence of western education and Christianity, dogs are used this days. However, this have also been highlighted as a possible reason why Ogun festival might not be attractive to the Westerners as they might see the beheading of a dog as appalling.

The Ondos did not believe that 'Ire' is the home of Ogun, but to them, Ogun left Ondo to 'Ire' from where he later went to 'Ulakoko', the people of Ondo started worshipping Ogun after his departure and the Oba is the chief priest during the yearly festival. But it must be noted that 'Uja' the hunter who followed the twins and their mother with Ogun from Ile-Ife first started the worshipping of Ogun in Ondo. It was because 'Uja' lived with the 'Oloja of If ore' that people usually ascribed the founding of the Ogun festival in Ondo to 'Oloja Ifore'

5.3 The Worship of Ogun

Worshipping appears to be an imperative urge in man, "in the life of the Yoruba, worship as an imperative factor, stands out prominently. As a deeply religious people, worship for them begins, control and ends all the affairs of life. A Yoruba usually believes that he is actually in the presence of the divinity wherever he is and whatever he does. In all undertakings, however, trivial or vital the worshipper of Ogun put him (Ogun) first and calls upon him for blessing, success and support.

The worship of Ogun, like that of other divinities follows set, fixed and traditional patterns. A worshipper of Ogun must be ceremonially clean and must be pure in heart. Each morning, before the worshipper of Ogun does anything, he acknowledges him (Ogun) as the controller of his destiny. At the house-shrine of Ogun the worshipper makes a libration with either water or palm-wine and invokes Ogun by his name and appellations and invites him mercifully to give attention to his work and children that is the worshipper. The worshippers may then state other reasons why they are at the shrine. This may be for material blessing, which he desires, or curse upon his enemies. He then casts the kolanuts and the Omen.

Worships on the sacred day of Ogun are elaborate and involves the community. The worshippers are dressed up for the occasion and there are gifts of food and drinks as well as

payment of vows to Ogun. In order to describe the annual festival of Ogun, the elaborate system of worshipping of the divinity will now be observed.

5.4 The Annual Festival

In many parts of Yoruba land, the annual festival of Ogun takes place during the month of August, and in the Yoruba calendar, August is known as the month of Ogun, but in Ijesha land, the Ogun festival is celebrated in December-January of each year, Instead of August. The reason for this is that the Ogun festival is the most elaborate festival in Ijesha land, and has always been scheduled to be performed when the weather is fair to avoid any possible disturbance by August rain. It is said, “Owa kii fi ese ide kan enini”, that is “Owa never celebrates Ogun during the rainy season, so that his silver decorated feet may not be drenched by the early morning dew. Also, in Ede the Ogun festival last for seven days when Ogun devotees from Oyo, Oshogbo and Ibadan will go to Ede to take part in the festival, this usually takes place in March.

However, unlike other towns in Yoruba land Ogun is never worshipped in March, August nor December-January but in September in Ondo. Ogun is worshipped in September because this is the month of plenty for the farmers so that they always have abundant gifts for Ogun at this time since they have just finished harvesting their first new yams. It is also during this time that they usually have less to do on the farm, that much attention is devoted to annual festival of Ogun in September.

Few traditional festivals of any importance survive to this day in Ondo. The most important is the Ogun festival, which is celebrated with Poms and Pageantry, because devotees of Ogun believe he is the source of peaceful living and partly because the Christians and Muslims who participate actively in the festival see the celebration as a revival of a great traditional heritage.

Ogun festival is celebrated in Ondo between August and September every year, the festival lasts 17 days. The Oba, high Chiefs and the populace meet at the palace to announce the festival day.

“Dida Ojo Ogun” that is, the announcement rite. This involves the official public announcement of the festival, which is made by the Oba’s town crier. This could be 9 or 17 days to the festival depending on the appearance of the lunar month. This stage involves a lot of ceremonies performed by the Oba, high Chief Arogbo, Chief Sawe, and the street heads that are also junior chiefs. Right from this period, youths and men continue to announce the approach of the annual festival by blowing native horns “Upe” (trumpets made from gourd) in praise of Ogun god of iron, that is the season set aside for the worship of Ogun. During the seventeen days interval, Ogun worshippers gather in groups to praise the deity and other cultural heroes associated with him.

Thus, the seventeen day period is the one devoted to preparations for the festival, It is the duty of the Osemawe, the Ondo natural ruler and the Chief priest of Ogun to ensure that the right atmosphere exists for a successful celebration, for it is of great importance to devotees that Ogun, the giver of peace and preserver of lives, be honored peacefully.

It was gathered that the oba’s refusal to participate actively in the festival could precipitate a grave crisis that might cost him his throne. Other preparations include the provision of sacrificial victims by intending celebrants. Twenty days to the festival, the six Chiefs at the head of the celebration; the Osemawe, Lisa, Jomu, Adaja, Sasere, and Odunwo make sacrifices to Ogun in their respective family.

Five days to the festival is called “Aghegbe” festival, certain lineage and households celebrate it. This is to honor the children of Ogun worshippers; bean cakes, kolanut and chicken etc are used for the merriments. An important Chief Egbedi Aila ‘Oni-gba Aya ma ni koko Sasun” i.e. a man who has 200 wives but not a single soup pot, celebrates his own Ogun festival that day. Because he heads the guards and this serves a dual purpose; He heralds further the date of the festival for more promotion and to put him completely on guard, keeping vigil watch on all entrance leading to the town, because of external invasion and

intertribal wars. The role of Chief Egbedi however, has died a natural death due to civilization and absence of intertribal/coastal wars in the recent times.

Also, four days to the big day, the Osemawe (king), high Chief Lisa, High Chief Ojomu and High Chief Adaja dance round the town at night in order of importance, visiting historical places and offering prayers to God and the god of iron for peace and tranquility. They visit relatives and friends collecting tribute and honor.

Ogun Ale (Night Celebration): The Ogun celebration proper takes place on the last days. On the Eve, Ogun Ale is celebrated in the evening. Ogun Ale, though somewhat preparatory to Ogun day proper, is celebrated in much the same way as Ogun day. The devotees dance in groups processing round the town. In the common term, they “Sagunu” (i.e. they run Ogun race) this depicts the fast tempo in which the music dance steps are performed. On the eve of Ogun festival, the Oba offers a dog, a leg of Monkey (Ese Edun) and kolanuts through Chief Ayadi to Ogun Oba’s shrine at ‘Enu-Owa” Street Ondo, where Ogun first settled when he came to Ondo.

Before performing this sacrifice Chief Ayadi must call the three wives of Ogun who left Ondo. That is, Ijaye, Opasa and Oro. Then after the ritual, Oba’s dancing group takes the lead; followed by other worshippers. In the procession, groups representing leading ‘Iwarefa’, ‘Ekule’ and ‘Elegbe’ Chiefs as well as professional bodies and guilds dance around the town, following traditional routes. These include drivers, mechanics, blacksmiths, hunters and every traditional and modern day occupational and professional group. Dressed in palm Frey parade through the town with their bodies smeared with blue and white powder. Some wear multi-coloured clothes while others dress in military camouflage uniforms. In their joyous mood and high spirit, they sing songs in praise of the deity and their heroes.

Aisun Ogun (Ogun Night Vigil); the night of the eve celebration is Aisun Ogun, that is, the Night Vigil. The various groups gathered in the house of their leaders for the night

vigil, usually spent in drinking and merry-making. Among the guild of hunters, the night is an occasion for Ijala recital that consists mainly of Ogun poetic charts. The vigil is kept until the early hours of the following morning.

Mimu Ogun Boko (the Entry of Ogun); at dawn at about 5.00am, on Ogun day the High Chief Adaja proceed to 'Idi-Ishin' at the old eastern gate of Ondo to perform the ritual of inviting Ogun into the city. In the past, human beings were used for this sacrifice, but nowadays, dogs, kolanuts and palm wine are used to appease the cult and to welcome him into the town for the celebration.

Ogun Owuro (Morning Celebration); the morning celebration begins at 6.00 am with the Oba's procession. The Oba adorned in his ceremonial beaded crown that covers his whole face and a white wrapper across his left shoulder, dances to the beat of "Ugbaji" drum. The Oba's procession stops at the shrine of Ogun 'Aisero' where an Ogun priestess meets him. She appropriates the deity for the Oba. Taking a Kolanut, she invokes the deity in the following chants;

Ogunlade aburo Oshin
 lyan kan bi Ogbi
 O ponmi suli feje we
 O di ugba uli ii daka muye si
 Awo ghuli ii da ka mu yee si
 Dede agbere ii da ka ye un si
 Di igba ulu san
 Do je pe
 Do ma rogun lenini
 Emi ke, ma dun se awon mo mi
 Ogunlade aboba
 Ibe a ba e i.

Translation

Ogunlade Oshin's brother
 pounded yam, sour like

He has water at home yet bathes with blood
 You asked that we propitiate you
 with the calabash in the house
 you asked us to propitiate you
 with the dish in the house
 you ask all the hamlets to propitiate you
 let his (Oba) reign be peaceful
 let him reign long
 Prevent evil doers from reaching him
 And for me, do not let anything befall my children
 Do not let anything befall my husband's children
 Ogunlade, One that we have
 We met you here when we first came.

After the divination rite, the priestess faces the Oba and conveys to him the good wishes of the deity, assuring him of long and prosperous reign. Accompanied by 'Ugbaji' drum, the oba dances round the shrine thrice and then proceeds to pay homage to spirit of his predecessors in office. He then goes to the 'Lisa's house meeting in the front of 'Lisa's house. The Lisa pays him obeisance by pointing the drum he carries at the Oba. This marks the end of the Oba's propitiation of Ogun. The Oba's procession is followed by the procession of the Iwarefas, medicine men and the other groups who participated in the previous day's celebration. While Oba's procession and those of 'Adaja' and 'Ayadi' dance clockwise round the town, the other groups dance anti-clockwise.

The Oba himself retires to a centre place with his family to receive the enthusiastic dancing groups. They pray for him for long life and a peaceful reign while he in return distributes money and gifts to them. The celebration usually assumes the form of a procession along a traditional route embracing several streets within the town. The procession is usually a very grand affair, which starts in the morning and lasts until the afternoon on the actual day of the festival. Farmers and hunters stay at home, and the markets are closed for the

day for “no one market with Ogun”. Long before the procession is in full swing, well-attired spectators line both side of the route in places six to eight feet from the road.

The celebrants parade in groups of over fifty consisting of Ologun that is devotees, from each of the houses of the six war chiefs of Ogun priest and of tradesmen, mechanics, drivers, Gold and blacksmiths and cycle repairers. They are dressed in distinctive colorful uniforms and fancy dresses. Some of the celebrants look fearsome in their ancient warrior outfits and others distinguish comprising masks, palm leaves, ground charcoal ashes indigo dye or face powder, or a combination of these pigments-all thickly applied. Some may be seen carrying dead dogs. While others paint themselves with blue powders and clothe they in palm frond, marinwo- ope which is believed to be the great cloth of Ogun-god of iron himself.

Further distinguishing marks between the groups are their drumming, their songs and in the case of ‘Ologun’ the images from their Ogun shrines. The devotees also carry short guns, double barrels pistols loaded with a mixture of sand and gunpowder to render harmless shots which are fired during the procession.

It must be noted, however, that while Ogun devotees, warriors, drivers, mechanics and smiths feature prominently during Ogun festival in other Yoruba towns, carpenters, bricklayers and other tradesmen remotely connected with metals are beginning to feature more and more in the celebration at Ondo.

The last day of the festival is the ‘Alegho’; this day is a special day for Ogun devotees. It is usually celebrated with pomp and pageantry when a number of dogs (Olokili) will be killed to mark the end of the festival. It must be noted however that most of the celebrants sacrifice dogs, sprinkle the blood on some collection of iron-implements and pour libation of palm wine to the god of iron on ‘Alegho’ day. This is often followed by the invocation of Ogun Yeee”, Ogun l’oni si le me je we. Meaning; Ogun is, living after his death, Ogun had water but had chosen to battle with blood.

Though dog is the officially recognized food of Ogun, other foods include ‘Esun ‘su’ (roasted yam), iyan (pounded yam), are taken by Ogun devotees on this particular day. Dogs, ram, cock and tortoise are some of the animals that can be offered to Ogun.

Ogun is the fierce Orisa of war, but Ogun is also a culture hero, the god of iron, and all those who use iron worship him. The annual festival is an occasion for rejoicing and thanksgiving, and that is why people worship him out of their best.

5.5 Music in The Ogun Festival

Music finds an important place in the religion of the Yoruba. The special drums of Ogun in Ondo are ‘Gangan’, ‘Agidigbo’, and a special marked bell ‘Lahaholo’ which are always marked with ‘Osun and Efun’ and rung by the people during the festival. These drum such as ‘Sekere’ Gangan and Agidigbo are drummed during the Ogun festival especially on ‘Alegho’ day, which is the last day of the festival.

The hunters are the professional dancers of Ogun in the olden days, their music is known as ‘Ijala Are Ode’ or ‘Ijala Are Ogun’; usually two hunters dance briskly to the music. During the annual festival of Ogun in Ondo, a lot of drumming and dancing is done not only by the hunters but also by the whole community of worshippers as a whole. During this time many praise singers sing in praise of Ogun and his chief priest especially on ‘Alegho’.

5.6 Overview of Ogun Festival as a Cultural Tourism Product

In view of the foregoing, the following is a synopsis of the festival as a cultural tourism product with highlight on the potential customers.

5.6.1 Potential customers

Based on the customer segmentation as shown earlier (see table 1), the main customer group of the ogun festival includes; devotees, Ondo indigenes, other Yoruba visitors, non – Yoruba visitors and others (International visitors).

However, prospectively, the main potential customers that would be targeted for future festivals as a result of further analysis of the segment would be the Yorubas at home and living outside Nigeria.

There is an estimated population of over 35 million people Yorubas world wide of which about 21% are Nigerians according the Central Intelligence Agency world fact book.

The Yorubas living abroad provide unique opportunity for the festival to generate foreign currency thereby increasing revenue and earnings. Similarly, it provides opportunity for the festival to become more international and increase its impact on both the local community and the country at large. The typical profile of this customer segment employing the same customer segmentation indices earlier employed would be: Geography; they reside outside Nigeria, especially Europe, UK (there are large numbers of Yoruba people living in the UK), United States of America (large population of Yorubas could be found in USA).

Demography; children, young adults and adults. Personality; students (this category is made up of mostly children and young adults that were born outside Nigeria and have not had any contact with the Yoruba culture, professionals (this category is made of both working professionals and business men and women), academics (this category is made up of mostly Yoruba – African academics living outside Nigeria that have not had the opportunity to witness firsthand the festival or other cultural events in Nigeria); Value/Benefits Sought; to realign with their roots, to experience the Yoruba culture first hand, to reconnect with families, to have a good holiday filled with exciting cultural experience and for intellectual reasons.

5.6.2 Potential services related to the Ogun festival

In view of the vast potential of the festival especially in the face of proper marketing and packaging of the event it is envisaged that attendees would increase. Therefore, there is opportunity to develop and introduce other services in relation to the festival and some of the services include the following:

Accommodation; good and international standard accommodations are few in view of the amount of visitors expected, thus efforts should be made to develop and build more accommodations to adequately serve the needs of visitors during the festival.

Travel and tour; travelling agency or agency service is very crucial to have a hitch free festival especially when international visitors are expected and given that there is no international airport in Ondo the most important aspect of the agency would be ‘meet and transfer’ that is meeting people at the international airport in Lagos and transferring them to Ondo airport via a special chartered flight. Another similar service would be road transportation; this could be with Nigeria from other states and with Ondo during the festival; special cabs, buses and coaches could be operated during the festival to make the commuting smoother.

Guiding; the role of a guide during the festival cannot be over emphasized as the visitors would need someone that has vast knowledge of the festival and terrain to interpret the festival and rituals to them, educate them and also to show them around the town and historical sites. Finally, memorabilia and Souvenir production; this service might seem trivial but it plays an important role as the souvenirs and memorabilia would continue to remind the visitors about the festival long after they have departed from the festival, plus it is a very good and cheap marketing tool for the festival.

5.6.3 Marketing and promotion

Since the target customers are those Yorubas residing outside Nigeria, marketing the festival must be aimed at crossing the borders of the country and reaching the target customers. The following ways could be adopted to market the festival: Social media; the social

media have proved in recent times the most effective way of reaching people especially in the fast moving global world. Thus website for the event could be created and people would be encouraged to visit the sites through other medium. In addition, various social media platforms could be explored to provide maximum publicity for the festival and people could be attracted to these platforms through various posts about the event. International Ogun festival forum in Europe and America; the state government could developed a strategy to organize a forum about the festival in major cultural conferences around the world with the aim of promoting the festival and selling it to the international community.

The forum in America and Europe could provide an opportunity to reach Yorubas and others who might be interested in connecting with their roots in Africa. Corporate sponsors; the government could partner with major private corporations to promote the festival by selling the rights to them. One example is partnering with a giant multinational communication corporation such as GLO. GLO could use the festival and some of the values associated with it for their ad campaign in countries where they operate in Africa, Asia and Europe, this would greatly increase the awareness and visibility for the festival as the campaign could reach several people.

Hosting international conferences; Organizing of international cultural conferences few days before the beginning of the festival could be one of the best strategy that could be adopted by the state government as a similar conference on Black Nationality and Culture that was hosted by Osun state in 2010 attracted individuals and scholars from all over the world and since it was just few days to the event many of them stayed for the Osun-Oshogbo festival which boosted the number of tourists that attended the festival that year and the possibility of coming back in the coming years.

Therefore, if such strategy could also be adopted by the government and organizers of Ogun festival it would no doubt attract not only the potential customers but also other people from around the world. Other ways that could be adopted to promote the event could be advert on mass media both local and international and through exhibition in other tourism events in other parts of the world.

Thus, giving the significance of cultural tourism in the larger tourism market which have been estimated by the World Tourist Organization (WTO) to be about 35 -40 percent of

the whole tourism worldwide and the fact that the Ogun festival is one of the few festivals in Nigeria that have survived through the years almost at its original state. In addition, it has been celebrated with pomp and pageantry annually since its inception. Therefore, it can be concluded that the festival is well positioned to contribute immensely to the drive of transforming Nigeria into a cultural tourism destination with proper management and marketing.

6 SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

In this chapter, efforts shall be made to find correlation that exists between existing literature and the findings from the study. Also, brief recommendations would be given as a result of the findings.

6.1 Summary of the Findings

It is appropriate at this junction, to note that almost all respondents agreed with the suggestion of previous studies that Ogun divinity is one of the highly revered traditional gods among the Yorubas. Except for very few of the devoted Christians, the existence of Ogun, the god of iron is purely believed among the people.

The majority of the respondents recognized and pronounced the existence of Ogun as well as the existence of other traditional gods within and outside Yoruba land. To them, the gods were the intermediary between the Almighty God (Olodumare) and the worshippers. It cannot be said that Ogun does not exist since it is only a small proportion and highly devoted Christians who did not believe in it.

The educated among the respondents, confirmed the belief in traditional gods among the people and even European scholars believe in the existence of traditional gods. This shows that the belief is not limited to Yoruba land or Africa alone but almost a universal phenomenon.

It has also been found that the belief in Ogun as a revered deity and in its annual worship cut across religion, class and other influential factors. This can be seen in the fact that apart from Ogun devotees, Christians, Moslems, students and highly educated people including University professors, do participate actively in the festival because they believe they perceived the celebration as a revival of a great traditional heritage. Although the worship of

Ogun has lost much of its vitality, however, most of the changes that have taken place in the cult are modern and good to meet the generic standard of the society.

It is also important to stressed the impact of this belief as both positive and negative, even though the positive impact outweigh the negative impact, neither of these can be over-emphasized nor undermined.

It has been found that the worshipping of this traditional god (Ogun) and its annual festival by the people shows that they actually believed in the existence of this traditional god, and that the festival is growing into a vital force and rallying point of the Ondo people. The cult of Ogun is one of the most important among the cult of divinities in Ondo. It receives special veneration because the people have regarded Ogun as a god who is directly involved in their lives.

On the other hand, the negative impact of the annual festival pertains to the economic activities that are almost paralyzed during the festival. Observation have shown that about two weeks to the annual festival the people usually experience increase in the price of food stuffs as well as other ritual materials to be used during the festival. However, from tourism stand point the impact of the festival on the economy of the festival could said to be positive as there are increase economic activities and there is input of revenue because of the many visitors from outside the local community during the festive period.

Moreover, while in the olden days the traditional guard and warriors stood guard at the entrance of the city to provide security, in recent times it is difficult to control security especially because of the influx of people and activities during the festive period. In the same vein, the study found out that many miscreants and youths hide under the guise of the festival to perpetuate negative vices and engage in various anti-social behaviors because they tend to perceive the day as a free day that they can put laws into their hand. However, the organizers of the festival and the traditional authority have continued to put measure in place to checkmate such occurrence especially in the effort to promote the festival as a widely accepted international tourism event.

However, despite these impacts of the festival, it has been found that Ogun festival is much cherished among the people regardless of what it tends to cost them. According to the oral tradition as gathered from respondents, it is believed that failure to provide an annual festival for Ogun would have dire consequence including famine, civil strife and accidents of all kinds.

Therefore, for the people on Ondo especially the devotees, Ogun festival goes beyond a tourism event and they have formed a bond with the festival over the years that it is almost impossible to imagine their lives without the annual festival.

As a cultural tourism product, it was gathered from the finding that the impact of the festival on the host community cannot be over emphasized. The festival impact on the community both socially and economically with great emphasis on the social impact of the festival. Many respondents were of the opinion that the festival have made Ondo more popular especially in the Yoruba nation and it has afforded them the opportunity to meet and interact with several people from other part of the country and world. Most importantly, it afford them the opportunity to see and meet their sons, daughters, brothers, sisters and relatives that they do not normally see often because they usually come home during the festival period to enjoy the festival with them. They believe the festival have continued to generate interest locally and nationally because of its enduring attribute and the almost undiluted form of the festival when compared to similar festivals have put Ogun festival as an event for those that are searching to understand the Yoruba way of life and traditional African region.

6.2 Conclusions

From the various views of the leading functionalists, one can say that the function of religion is that every society has a number of necessary conditions that it must successfully meet in order to survive and one of these is the cohesion and solidarity of its members. It must be noted that a cultural item on its own is solely responsible for bringing about unity

and integration. Rather a whole multitude of cultural items combined can be said to bring about cohesion.

Thus Ogun is only one of the social realities that maintain unity, solidarity, consensus and cohesion in Ondo. This is why all the other deities are equally important and why the Ifa oracle is consulted for guidance and assurance. The purpose of the Ogun festival was to give thanks to God through the god of iron for safekeeping and for future protection. Indeed it is the view of Idowu (1966) that: “the religion of the Yoruba permeate their lives so much that it expresses itself in multifarious ways. It forms the theme of songs, makes topics for minstrel, finds vehicles in myth, folk tales, proverbs and sayings and is the basis of philosophy”.

In the social sphere, Ogun festival performs the functions of tension management among the worshippers. To the extent that life is unpredictable, worshippers try to overcome fears and anxieties by appealing to this deity. The people of Ondo believe that Ogun can give them children as well as aid them by granting them good wealth and prosperity. In fact Ogun is the god of iron, the patron of all who works with iron i.e. smith, the god of war and the patron of hunters.

The continued worship of the deity has a far-reaching implication for the conduct of its worshippers. It is tabooed for a hunter especially to make a concubine of another hunter's wife or to seduce her. If he does, it is said such a hunter will not have any catch during a game, and that he may misfire. It is also believed that worshippers of Ogun must be ritually clean during the ceremony for if not there will be worship defilement. In relation to tourism, Ogun clearly serves a social function by providing a medium for the people to meet and interact, also creates a sense of belonging among the people as they see they festival as a period to commune. Furthermore, the festival provide jobs for the local community, this is in consonance with Francesco (2005), opinion that socially tourism help to generate employment for the local people.

It must be noted that both Malinowski and Radcliffe-Brown (1957) assertion that an institution could not be said to be functional except it fulfils some needs of its members and

that social solidarity is the end product to which social institutions are to be regarded as functional. The festival is also of great importance to the Oba who is the political priest of the festival. To the Oba the purpose of the festival involves giving thanks to God for safe-keeping, and to rededicate the people for future protection from dangers. Thus Ogun contributes a lot to the political stability of Ondo, even according to Idowu (1967) who opined “because Ogun is Ubiquitous and has his hand in every pie, he is regarded as a presiding divinity over oaths and covenants making on the commenting of parts. In courts people who are neither Christian nor Muslims take their oaths to speak the truth and nothing but the truth by kissing a piece of iron which signifies Ogun. In fact the worshippers have great respect for Ogun and believe that the deity will attack anyone who swears a false oath by it.

Therefore, it can be postulated that Ogun is the most indispensable divinity both to the people and the Oba of Ondo for the maintenance of political stability in the town.

The Ogun festival also performs some certain economic functions, which cannot be over-emphasized. One can say that Ogun festival is functional for the continuity of the society because Ogun is the god of iron, the patron of all who works with iron e.g. mechanics, drivers, gold, silver and blacksmiths and cycle repair. Furthermore, Ogun festival as a cultural tourism product serves as a direct revenue provider for Ondo because of the increase in economic activities during the period of the festival and direct inflow of funds from the visitors during the festival period.

As postulated by Merton (1957), that the consequences of patterned elements on customs may be functional or dysfunctional. Those which help the social system to meet internal or external demand he called functional and those which reduce the adaptation or adjustment of the social system he called dysfunctional. On the other hand therefore, the festival can be said to be dysfunctional in the sense that the whole economic system of the town is usually paralyzed on the day of the festival, because farmers and hunters stay at home and the markets are closed for some days because no one markets on the day of the Ogun festival. Apart from this, the festival greatly affects the local supply and demand of goods

during the festival e.g. Prices of dogs, yams, tortoise e.t.c. Are usually greater than supply because these items were used to make sacrifice to Ogun the god of iron. Also, the cab drivers in the town suffer a reduction in their sales because the routes to ply are always limited because passengers avoid the route that are likely to be used by the devotes. Thus the festival engenders a reallocation and redistribution of wealth, but in such a way that a few are privileged to enhance their economic statuses at the expense of the unprivileged majority.

6.3 Recommendations and the Future Prospect

Having understood the importance of the Ogun festival in the lives of the people, I think it is appropriate to draw the attention of the readers to some areas that have to be examined and modified, as well as suggested appropriate measures that would help to meet the generic standard of the society and ensure continuous survival of the festival. Also, some measure that could be taken to promote Ogun festival as a widely accepted cultural tourism product.

Although, the Ogun festival which forms the core traditional religion in Ondo has undergone some structural changes especially in the mode of worship of Ogun, the observed structural changes have mostly been brought about as a result of the impact of western civilization. As mentioned earlier, many of the traditional festivals, major or minor have either been abandoned or proscribed owing to the influence of Christianity. Therefore, it is important to guard against influences that militate against the continuous existence of the festival especially arising from misinformation as a result of religion or in the name of civilization. Thus, the community should continue to make effort in passing on the tradition to the upcoming generation. Similarly, efforts should be geared towards promoting the African culture to avoid extinction.

From the customer segmentation analysis, it is quite obvious that the festival attract different people from varying socio-economic background. The participants and attendees of the festival cut across religion, class and other social factors. However, it is important for the

organizers and other tourism development agencies to make effort to target international tourists and to enable Ogun festival make the much need leap into the international tourism market.

In the same way, the government of Ondo should take cue from the Osun state counterpart that have been actively involved in the promotion and organization of the Osun-Oshogbo festival in Osun state which have resulted to massive participation and international recognition of the festival.

Finally, in as much as the festival attracts many people within and outside the town, it should not only be seen as ritual activities or trado-religious activity but also as a celebration of a unique cultural heritage and a rich cultural tourism activity. Furthermore, it should be well packaged and promoted to be used as a source of revenue generation for the local community and Ondo state as a whole.

It is important to note that Ogun festival is growing into a vital force, rallying the Ondo people together and that the cult will continue for it has long been established not only in Ondo land, but throughout Yoruba land. Similarly, the festival is growing as a cultural tourism product and with better management it could grow to become a major destination attraction for tourists.

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APPENDIX 1

Interview Schedule

I am a student the School of Tourism of Kajaani University of Applied Sciences, Kajaani, Finland. This interview schedule is designed to obtain information about your opinion and views about the community ideas, habits, beliefs, and values concerning the traditional Ogun festival in Ondo. This research is purely for academic purpose, and I assure you that all information given will be treated with maximum confidentiality. I therefore, solicit for your cooperation and your candid opinion will highly appreciated

SECTION A: This section pertains to respondent biographical data.

1. Sex:
2. Age:
3. Married or single: If married how many wives and children?
4. Are you a native of Ondo town? if not where?
5. What is your occupation?
6. What is your religion?
7. What is your educational qualification?
8. Have you been installed any Chieftaincy title in Ondo Township? If yes, which title?
9. Have you been staying permanently in Ondo since you were born? If no where have you been staying?
10. Are you conversant to Ondo festivals?

SECTION B This section pertains to general information about Ogun festival in Ondo.

11. Have you been witnessing or participating in Ogun festival in Ondo?
12. Are you an Ogun worshipper? If yes, when did you start worshipping Ogun?
13. If you are a Christian or Muslim, why are you so in love with Ogun festival?
14. When is the festival usually comes up? and why is the festival usually comes up during this particular period of the year?
15. Who are those people really involved in the worshipping of Ogun?
16. Are there some groups of people or families that are basically Ogun devotees?

17. What are the materials used in worshipping Ogun
18. What do you think are the importance of these materials to the worshipping of Ogun?
19. Do you have any special dressed for Ogun festival or how do people and the devotees normally dress during the festival?
20. If they have specific mode of dressing, what do you think is the implication of these dresses or why do they normally dress like this during the festival?
21. Do you know much about the history of the origin of Ogun in Yoruba land?
22. If yes, can you please elaborate on the history of Ogun in Yoruba land and how it came to Ondo to the extent that it became the most revered deity among the people?
23. Is there any relationship between the Origin of Ondo and the Origin of Ogun in Ondo township? If yes, How?
24. Can you please, shed more light on the relationship the between Ogun and the royal family?
25. Do you know much about how some families emerge as Ogun devotees?
26. Is there any other towns or communities where Ogun is also highly revered in Yoruba land? If yes, which town and why?
27. Despite the fact that there are many traditional festivals and ritual ceremonies performed in Ondo, why is it that Ogun festival is the most elaborated festival?
28. Can you please tell me how Ogun festival is being perform and the various stages of the ceremony as it is practice in Ondo?
29. What is the importance of Ogun festival, perse to the people, and the society as a whole?
30. If they fail to celebrate this festival in one particular year, what do you think will happen?
31. Is there any year that the people refuse to celebrate this festival? If yes what happened thereafter?
32. It is quite obvious that Ogun festival is one of the oldest traditional festival in Ondo town, but sometimes along the line the European came. What can you say about the impact of modernization on the traditional Ogun festival?
33. Is there any considerable differences between the system of worshipping in the olden days and how it is been worshipped nowadays?

34. If there are differences, can you please give some examples in this aspect?
34. What is the impact of this on the society as a whole?
36. Do you consider Ogun festival as a tourism activity?
37. As a cultural tourism festival does it have any impact on the life of the people and community?
38. Can you compare Ogun festival and Osun-Oshogbo festival in terms of awareness and acceptability as a tourism event?
39. What are ways Ogun festival can become an internationally accepted event?
40. And finally, do you see the festival losing its value in the future, probably as a result of advancement in humanity?