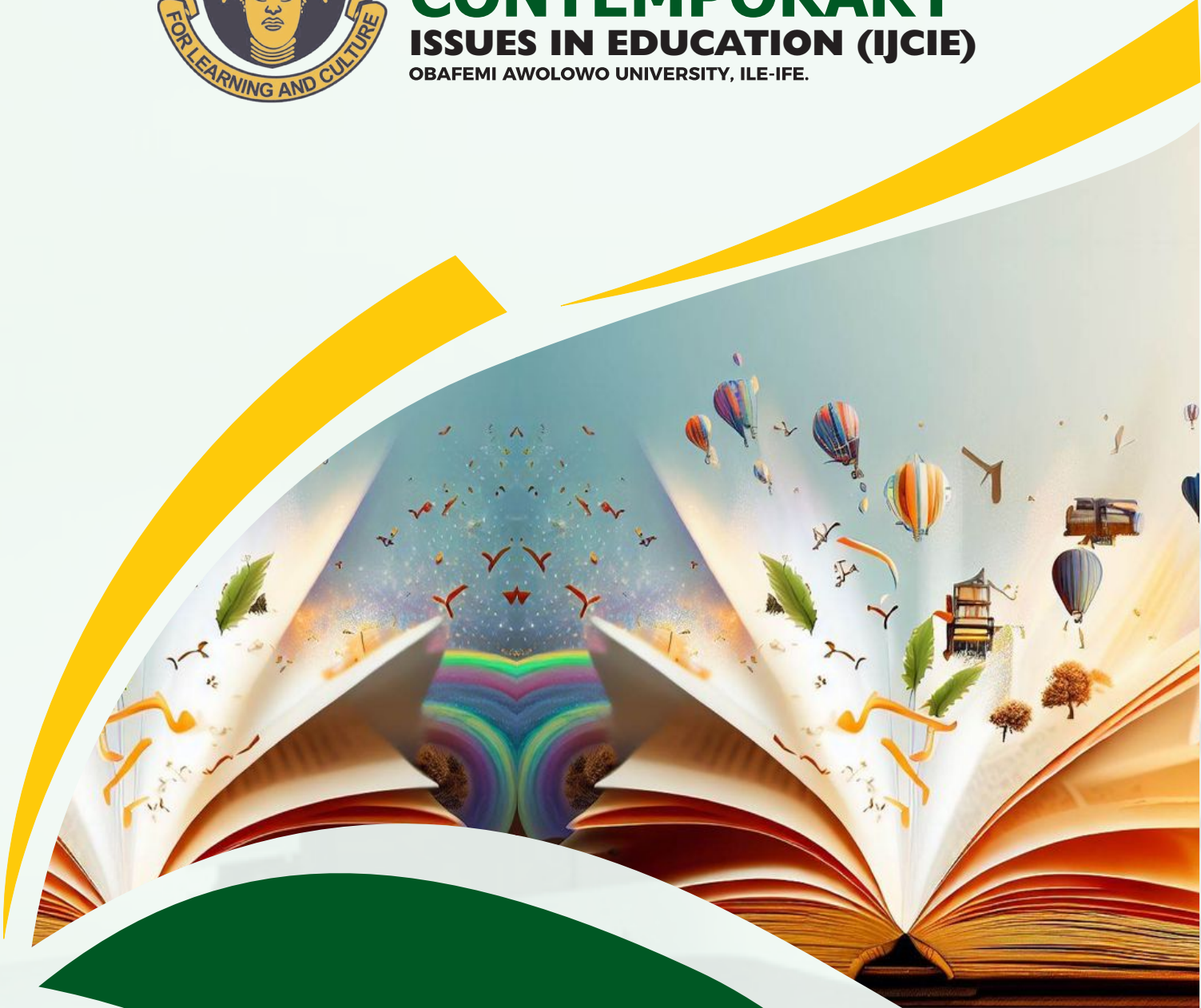




**INTERNATIONAL
JOURNAL OF
CONTEMPORARY
ISSUES IN EDUCATION (IJCIE)**
OBAFEMI AWOLOWO UNIVERSITY, ILE-IFE.



ISSN: 3115-5251
(Vol. 6, Nos. 1 & 2, 2025)



ISSN: 3115-5251
(Vol. 6, Nos. 1 & 2, 2025)

EDITORIAL BOARD

Prof. H. O. Ajayi
(Editor - in - Chief)

Prof. O. S. Agboola
(Managing Editor)

Editors

Prof. P. O. Jegede
Prof. C. O. Odejebi
Prof. T. O. Bello
Prof. O. E. Ojedokun
Prof. B. A. Adeyemi
Prof. J. O. Okewole

EDITORIAL CONSULTANTS

Prof. O. A. Sofowora-	Dept. of Educational Technology and Library Studies, Obafemi Awolowo University, Ile – Ife
Prof. T. A. Adebisi -	Dept. of Adult Education and Life Long Learning, Obafemi Awolowo University, Ile-Ife
Prof. B. I. Popoola-	Dept. of Guidance and Counselling, Obafemi Awolowo University, Ile - Ife.
Prof. A. T. Akande-	Dept. of English, Obafemi Awolowo University, Ile-Ife
Prof. B. A. Omoteso-	Dept. of Educational Foundations and Counselling, Obafemi Awolowo University, Ile - Ife.
Prof. M. A. Adeleke -	Dept. of Science and Technology Education, Obafemi Awolowo University, Ile-Ife.
Prof. E. F. Bamidele -	Dept. of Science and Technology Education, Obafemi Awolowo University, Ile-Ife.
Prof. T. O. Soneye-	Dept. of English, Obafemi Awolowo University, Ile-Ife
Prof. V. F. Olaleye -	Dept. of Zoology, Obafemi Awolowo University, Ile - Ife
Prof. D. Okunoye-	Dept. of English, Obafemi Awolowo University, Ile-Ife.
Prof. E. T. O. Babalola-	Dept. of English, Obafemi Awolowo University, Ile-Ife.
Prof. M. A. Ajayi -	Dept. of Human Kinetics and Health Education, University of Ibadan, Ibadan.
Prof J.B. Bilesanmi-	Dept. of Curriculum Studies and Instruction Technology, Olabisi Awoderu
Awoderu	Onabanjo University, Ago-Iwoye
Prof. J. A. Adegbile -	Institute of Education, University of Ibadan, Ibadan.
Prof. G. B. Adewale -	Institute of Education, University of Ibadan, Ibadan
Prof. S. O. Ajitoni -	Dept. of Arts and Social Science Education, University of Ibadan, Ibadan.
Prof. A. Yusuf -	Dept. of Social Science Education University of Ilorin, Kwara State.
Prof. P. A. Dania-	Dept. of Arts and Social Science Education, Delta State University, Abraka.
Dr. S. A. Adelokun-	Dept. of Educational Management. Obafemi Awolowo University, Ile-Ife.
Dr. J. A. Obadiora-	Dept. of Arts and Social Science Education, Obafemi Awolowo University, Ile-Ife.
Dr. A. A. Adetunji-	Dept. of Science and Technology Education, Obafemi Awolowo University, Ile-Ife.
Dr. Funso Olatunde-	Dept. of Arts and Social Science Education, University of Lagos, Lagos.
Prof. K. A. Aderonmu -	Dept. of Kinesiology & Health Recreation, Obafemi Awolowo University, Ile-Ife.
Prof. S. O. Subar -	Dept. of Educational Management, Obafemi Awolowo University, Ile-Ife.
Prof. A. A. Adediwura -	Dept. of Educational Foundation, Obafemi Awolowo University, Ile-Ife.
Prof. T. A. Ajeigbe -	Dept. Educational Foundation, Obafemi Awolowo University, Ile-Ife.

**INTERNATIONAL JOURNAL OF
CONTEMPORARY ISSUES IN
EDUCATION (IJCIE)
(Vol. 6, No. 1, 2025)**

TABLE OF CONTENTS

SOCIO-ECONOMIC FACTORS AS DETERMINANTS OF SEXUAL COERCION AMONG MALE AND FEMALE STUDENTS IN OSUN STATE TERTIARY INSTITUTIONS, NIGERIA AKINNUBI CAROLINE F., Ph.D	01-07
EFFECTS OF YORUBA POEMS AND FOLKTALES PACKAGES ON LOWER BASIC SCHOOL PUPILS' YORUBA VOCABULARY DEVELOPMENT IN ONDO STATE ALEX-FASEGHA, O. E., ODEJOBI, C. O. AND OKEWOLE, J. O.	08-19
USE OF VISUAL MATERIALS FOR THE TEACHING OF MORPHOLOGY IN ENGLISH LANGUAGE IN JUNIOR SECONDARY SCHOOLS IN ISOKAN LOCAL GOVERNMENT AREA, OSUN STATE SALAMI JOSHUA OLAYEMI	20-27
APPRAISAL OF THE NATIONAL SCHOOL HEALTH POLICY IMPLEMENTATION FOR HEALTH SECURITY IN OSUN STATE, NIGERIA SECONDARY SCHOOLS AKINOLA OLUWATOYIN BOLANLE	28-36
INSECURITY: A BANE TO EDUCATIONAL MANAGEMENT OF SECONDARY EDUCATION IN NIGERIA EUNICE OLUWABUKUNMI APARA	37-45
PSYCHOSOCIAL ADJUSTMENT OF RETIRED UNIVERSITY STAFF AFTER RELOCATING FROM UNIVERSITY STAFF QUARTERS IN SOUTHWESTERN NIGERIA DR. OBAISI J. C. & PROF. B. I. POPOOLA	46-52
DEPICTION OF OSUN OSOGBO FESTIVAL VIA TEXTILE DESIGN FOR GARMENTS OGUNDIPE, VICTORIA ABIMBOLA, Ph.D.	53-61
EFFECT OF STATION-ROTATION STRATEGY OF BLENDED LEARNING ON STUDENTS' ACADEMIC PERFORMANCE AND ATTITUDE TOWARD MATHEMATICS AMONG SECONDARY SCHOOL STUDENTS IN KATSINA METROPOLIS, KATSINA STATE STEPHEN ILESANMI AJIBOYE, JIMOH MUKHTAR & HAJARA ABDULRAHMAN BABA	62-69
PSYCHOLOGICAL EFFECTS OF INSECURITY ON BASIC EDUCATOR'S LEARNING AND DEVELOPMENT IN OYO NORTH SENATORIAL DISTRICT OYO STATE, NIGERIA OLOYEDE AKINNIYI OJO Ph.D.	70-78
ASSESSMENT OF LECTURERS' INTERNET SKILLS AND E-LEARNING ACCEPTANCE IN COLLEGES OF EDUCATION IN OSUN STATE OYENIRAN OYETOLA	79-85

EFFECTS OF INFORMATION AND COMMUNICATION TECHNOLOGY (ICT) ON ACADEMIC ACHIEVEMENT OF SENIOR SECONDARY SCHOOL STUDENTS IN BIOLOGY

DR. FOLASADE OLUYEMISI OLAYINKA, DR. SUNDAY ADE.ADENIRAN, DR. GABRIEL ADERIBIGBE OYEGBAMI, MR. AHMAD MUHAMMAD ABBAS & DR. ADESINA ISAAC OKUNADE

86-95

PRE-SERVICE TEACHERS' PERCEPTION OF INSECURITY AND POVERTY IN NIGERIA: IMPLICATIONS FOR SCIENCE, TECHNOLOGY, MATHEMATICS (STM) EDUCATION

ADENIKE J. OLADIPO & RACHAEL O. OKUNUGA

96-106

INSECURITY AS A PREDICTOR OF POVERTY IN NIGERIAN EDUCATIONAL SYSTEM: IMPLICATIONS FOR STEM EDUCATION

ADENEYE O. A. AWOFA, & ADENIKE J. OLADIPO

107-117

DEPICTION OF OSUN OSOGBO FESTIVAL VIA TEXTILE DESIGN FOR GARMENTS

OGUNDIPE, VICTORIA ABIMBOLA, Ph.D.

Department of Clothing and Textile Design
 University of Ilesa, Ilesa, Osun State, Nigeria.
 E-mail: Ogundipevictoria2014@gmail.com
 Phone No: 08060390499

Abstract

The study determined the cultural significance and aesthetic values of Osun Osogbo. It identified how the motifs in Osun Osogbo can be effectively represented in contemporary textile design and assessed the perception of the people towards the design of the motifs on their garments. This is with a view to identify strategies that can be adopted in cultural preservation of Osun Osogbo festival. The study adopted mixed method approach. Interviews were conducted, visual representation as well as quantitative data were gathered. The population of the study consisted all participants in Osun Osogbo festival in 2024.60 participants were selected using convenient sampling technique, a self developed interview guide and CFPQ were used for data gathering. Analysis of data showed that the different patterns employed in fabrics revealed the cultural significance and aesthetic values of Osun Osogbo festival. Also that Osun Osogbo motifs can be effectively represented through tie-die and batik. The people are indifference to the design use on their garments (70.0%). The study concluded that motifs on fabrics can help in cultural and historical preservation of Osun Osogbo festival.

Keywords: Documentation, Demonisation, Motifs, Preservation, Innovative, Perception, Garments, Aesthetics and Festival.

Introduction

The Osun Osogbo Festival, recognized by United Nations Educational, Scientific and Cultural Organization (UNESCO), is a vibrant cultural event celebrating the heritage of the Yoruba people. This research aims to preserve and promote Osun Osogbo Festival motifs through textile design, effectively bridging cultural heritage with contemporary fashion. As one of the most cherished traditional festivals in Osun State, the festival draws global attention and promotes cultural pride, unity, and economic

activity.

The festival commemorates the worship of Osun, the river goddess, and includes a variety of spiritual and cultural activities. A central figure is the *Arugba*, the votary maid who carries sacrificial offerings. The sacred rituals and celebrations attract thousands of local and international visitors, turning Osogbo into a hub of cultural activity for two weeks each year. The festival's motifs embody Yoruba identity, yet their lack of documentation threatens their longevity. This research explores how these motifs can be preserved and transformed into meaningful textile designs, merging cultural tradition with modern fashion.

This study is anchored in the *Eclecticism Framework* (Egonwa Osa, 2012), which supports a multi-disciplinary approach to studying African art. Egonwa argued for integrating various artistic methods, mirroring the African philosophy that multiple paths can lead to a solution. This concept aligns with the Yoruba saying: "one road does not lead to the marketplace."

To revitalize the Department of Fine and Applied Arts (now University of Ilesa), the researcher integrated cultural motifs into textile and fashion practices. This approach promotes self-reliance and attracts student interest in professional, culturally relevant disciplines. According to Sulaiman, et al (2018), many African traditions are fading due to the dominance of Western ideologies and lack of proper documentation. Therefore, integrating cultural elements into textile design not only preserves heritage but enriches the creative industries. The depiction of Osun Osogbo motifs in textile design is a growing area of interest, offering new ways to merge tradition and innovation. Olaniyi, O. (2020) emphasized the symbolic power of nature in African spirituality. For example, Osun, the goddess of fertility, is linked to the sacred Osun River, forming a spiritual and historical foundation for Osogbo.

The origin of Osogbo is rooted in a myth involving Olutimehin and Larooye, early settlers who discovered the sacred Osun grove after a famine. Osun, angered by the destruction of her dye pots, revealed herself and formed a pact with the settlers, promising protection and prosperity in exchange for reverence. The sacred grove, covering 75 hectares, remains a central spiritual site, reflecting centuries-old traditions. Shrines to deities like Ogun and Osun in both the grove and the town highlight the town's spiritual significance. The Osun Osogbo Festival symbolizes the renewal of the covenant between the goddess and the people, as reflected in the annual rites led by the *Arugba*. According to Oluremi, (2021), groves are sacred spaces essential to traditional religion. Oluremi (2021) notes that the festival is a communal event that unites descendants, promotes identity, and sustains the traditions of Osogbo. Osun Osogbo motifs carry deep cultural meaning, reflecting Yoruba mythology and cosmology (Olupona, 2013). These symbols, when interpreted into textile designs, serve both as cultural expressions and fashion statements. African textiles are known for their bold colors and intricate patterns (Adewale, 2015). However, as Adejumo (2017) points out, the lack of documentation and cultural erosion limits their use in modern design.

Integrating Osun motifs into garments not only enhances body adornment but also revitalizes cultural pride and stimulates creative economies. This practice offers an opportunity for sustainable design rooted in identity, tradition, and innovation. The twelve-day Osun Osogbo Festival begins at the Ataoja's palace with the ritual cleansing of the route to the sacred grove, known as Iwopopo, led by the royal household, traditional chiefs, and priests. Days 2 to 5 are marked by masquerade displays dedicated to ancestors and Sango, highlighting ancestral reverence and Yoruba cosmology. Masquerades, or *Egungun*, are considered links between the living and the dead, connecting Yoruba communities to their spiritual heritage (Ayoola, 2021).

On the sixth day, Osanyin, the healing deity, is honored with an all-night ritual involving a sixteen-point palm oil lamp, danced around by the Ataoja, his wives, and priests. The seventh and eighth days are dedicated to Ifa priests and

acrobatic displays by personified deities like Oya. The Oro cleansing ritual is also held, reinforcing spiritual renewal. The tenth day features the rededication of royal crowns, honoring past Ataojas with blessings invoked for the town. This is followed by traditional festivities at the palace. The eleventh day is reserved for final preparations ahead of the grand finale on day twelve.

On the final day, a massive procession - led by the votary maid (*Arugba*), Ataoja, and high chiefs - moves from the palace to the Osun River shrine, accompanied by drumming, dancing, and a symbolic flogging ceremony. The *Arugba*, a virgin girl, carries the ritual calabash and performs sacred duties at the shrine, symbolizing purity and spiritual connection.

The king offers prayers at the Osun shrine, followed by collective prayers and offerings by all attendees. The return of the *Arugba* to the palace marks the official close of the festival. She is given bitter kola nuts to silence her, preserving the sanctity of her experience. Her role embodies the spiritual essence of the people's bond with Osun, representing protection, fertility, and continuity for Osogbo and its people.

Statement of the Problem

The rich cultural motifs of the Osun Osogbo Festival like other traditional festivals across southwestern region are being forgotten and underserved extraneous activities are introduced as a result of poor documentation and preservation. Arson, violence, confrontation and other forms of attacks from foreign religion are also being recorded. African fabrics, motifs and other Yoruba heritage are losing their place to the western culture due to "demonisation. Inadequate record keeping is making motifs that show case one of the heritages of the Yorubas to moving towards extinction. Designer, artists and researchers of motifs are becoming less aware and in generation to come the beautiful motifs could have been destroyed and forgotten. Proper documentation and preservation is considered a panacea. Hence, the study.

Purpose of the Study

The purpose of the study is to depict Osun Osogbo festival via textile design for garments.

Therefore the specific objectives are to :

- i. analyze the cultural significance and aesthetic value of Osun Osogbo Festival motifs;
- ii. depict Osun Osogbo Festival motifs in contemporary textile design; and
- iii. examine the perception of Osogbo residents toward incorporating these motifs into garments. This is to provide proper documentation of the motifs so as to encourage their preservations.

Research Questions

- i. What are the cultural significance and aesthetic value of Osun Osogbo Festival motifs?
- ii. How can these motifs be effectively represented in contemporary textile design?
- iii. What is the perception of Osogbo residents toward these designs when used in garments?

Methodology

This study employed field research methods, including direct observation of the Osun Osogbo Festival, unstructured interviews, and experimental studio work involving textile design. Participants with personal festival experience were interviewed, and questionnaires were administered to assess local perceptions of Osun Osogbo motifs used in garment design. Some interviews were recorded and analyzed for

insights. Supporting materials were gathered from libraries, journals, and online sources. Traditional textile techniques such as Adire, Batik, and Screen Printing were used to adapt festival motifs. Initial sketches based on observations and oral narratives were developed into fabric designs using single and mixed techniques. Colours symbolizing Osun were carefully selected to convey cultural significance. Studio materials were sourced locally and included fabrics, dyes, and chemicals like caustic soda and wax, as well as screen-printing tools. Cultural Festival Perception Questionnaire (CFPQ) was used to gathered information from the respondents on their perception of motif design when used in garments. The questionnaire was adapted from the Davies (1989) Technology Acceptance Model cited by Oteyola et al (2022). The questionnaire is a 4-point likert type scale with ten items. Data collected were visually interpreted through textile works. Qualitative data collected were analyzed using an inductive coding technique that allowed for the identification of key themes and patterns using the interviewees' own words. Mean and standard deviation were adapted in analysing the quantitative data. All these were was used to assess community responses regarding the relevance and acceptance of these motifs in wearable designs, highlighting the spiritual, cultural, and economic significance of traditional textile practice.

Field Reports



Figure 1: Egungun (Masquerade)

Using vat dye and Hotex paste on cotton, this design combines tie-dye and screen printing to depict the vibrant masquerade performance. The colour gradation from deep blue to green symbolizes energy and movement. The image of the masquerade and followers was screen printed, making the fabric suitable for festive garments.

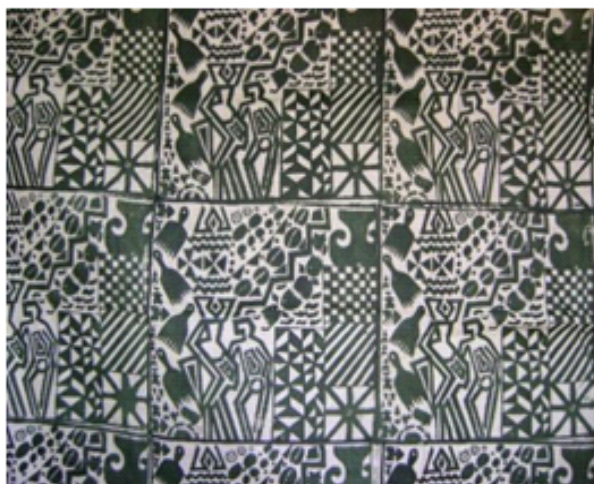


Figure 2: Egungun in Abstract

An abstract take on the masquerade motif using the same medium and technique. This version emphasizes form and symbolism over realism, representing spiritual elements of the festival.



Figure 3: Iboade (Exhibition of Crowns)

This piece features abstract geometric shapes, combs, and cowries to reflect Yoruba heritage. A monochrome army green on grey palette was used, executed in a repeat pattern. The design blends tradition with modern aesthetics, ideal for apparel.



Figures 4 & 5: Lukoro (Announcing with Gong and Drum)

Screen printed on brocade fabric, these works show drums and gongs used to announce the festival. The motifs include waves to represent water and movement. The tri-colour design merges tradition with modern design suitable for garments and home decor.

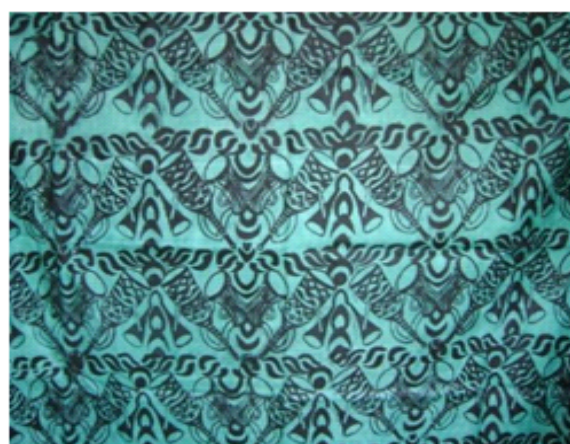


Figure 6: Iwopopo (Ritual Cleansing of the Route)

Screen printed on cotton with Hotex paste, this piece depicts the festival's opening ritual. Footprints, crowns, and musical instruments symbolize the king-led procession. The imagery conveys both physical and spiritual preparation.



Figure 7: Ibu-Eporin Atupa Oloju-Merindinlogun (Fueling the Sixteen Point Lamp)

Combining batik and screen printing, this fabric shows the lamp-lighting ritual associated with Osanyin. Brown and white tones with foam-executed motifs depict the sacred act. This nighttime ceremony underscores healing and spiritual power.



Figure 8: Ayo ati Ibukun (Joy and Prosperity)

Screen printed on brocade, this design features cowries (wealth), instruments (joy), and waterfall motifs (peace). A mix of yellow ochre, burnt brown, and blue reflect Osun's blessings of prosperity and fame for Osogbo.



Figure 9: Isan Omi I (Water Movement I)

Batik on cotton, this piece shows various water motions to represent Osun's spiritual domain. Orange brocade with vat dye and wax emphasizes water's life-giving force and Osun's sacred presence in the river.



Figure 10: Isan Omi II (Water Movement II)

A continuation of water-themed motifs, this version uses lemon green brocade and batik to convey the constant movement in Osun's river, reinforcing water's spiritual and cultural importance.



Figure 11: Ankara Olowoeyo (Cowries Motif Ankara)

Executed with tie-dye and batik, this fabric was first dyed yellow and red, then purple. Cowries and geometric shapes dominate, symbolizing wealth, tradition, and river motion. The mixed technique results in a design reminiscent of Ankara prints.

Results

Research Question 1: What are the cultural significance and aesthetic value of Osun Osogbo Festival motifs?

This question was raised to determine the cultural significance and aesthetic values of Osun Osogbo festival motifs. As shown in figure 1 - figure 11, the cultural significance of the motifs is revealed in the different patterns employed in the various

fabrics. These are exhibited in batik, tie-dye in various colours. The shapes, symbols and patterns reminiscence the cultural values of the people. The “isanomi” displays the magnificent of Osun goddess as well as the river. This reinforce the cultural and spiritual prowess of Osun goddess and river and its importance. These design also helps in cultural preservation and communication from one generation to the other.

Research Question 2: How can these motifs be effectively represented in contemporary textile design?

Table 1: Interview on how motifs can be effectively represented in contemporary textile design

Categories	Principal (n=12)
Themes & Patterns	
Through tie-dye <i>Availability and adequacy of facilities and equipment</i>	“tie-dye is one of the strategies employed in fabric preservation in the contemporary world” students right from the secondary schools had been exposed to how to do tie-dye. There are also professional who engage in “adire” across the nook and crannies of Osogbo.

Categories Themes & Patterns	Principal (n=12)
Use of batik	"batik is another strategy that are also employed in cultural preservation recently. Different motifs can be design on fabrics with different textures using different patterns. People do rebrand guinea brocades, and other varieties of cloth with batik. Vest, polo shirt and some other foreign fabrics are also used for batiks. Osun Osogbo groves and other symbols of ancient antiquities can be designed on the clothes. All these can aid cultural preservations. It can also bring about spiritual awareness".

Table 1 presents the lists of how motifs can be effectively represented in contemporary textile design. The interviewees during the Osun Osogbo festival 2024 emphasized the use of tie-dye and batiks. Availability of facilities, equipment and resources were identified. The acceptance of "Adire" an indigeneous fabric design in Osogbo was identified as one of the catalysts for representing motifs in the contemporary textile design. Various galleries that are available in Osogbo is a testimony to the acceptance of such fabrics in Osun State and southwestern Nigeria at large.

The extract of the responses of some of the interviewee is as presented:

Interviewer: how can Osun Osogbo motifs be effectively represented in contemporary textile design?

P3: I think through "adire". many people are engaging in the business. If they can continue to draw them on their adire.

P4: If they can conciously introduce it into their design of cloth. I mean locally made cloth like "adire". it can be in the form of tie-dye or batik.

P7: Through "adire". many people are in the business.

P9: tie-dye and batik in the form of "adire" or other means.

Research Question 3: What is the perception of Osogbo residents toward these designs when used in garments?

The 10 items in the questionnaire gathered information on the respondents on 4-point likert type scale of strongly agree, agree, disagree and strongly disagree. Strongly agree on the scale was score 4, agree was 3, disagree was 2 and strongly disagree was 1. Items not responded to was scored 0. The total score of each of the respondents was determined. The scores of the respondents were categorized such that respondents with score between 0 and 13.33 were categorized as negative perception, those with 26.67 and above were categorized as positive perception while others were categorized as indifferent. Majority rule was adopted in determining the perception of the respondents.

Table 2: Frequency and percentage of categorisation of respondents' perception of motifs when used in garment
N = 50

Category	Frequency	Percent
Indifference*	35	70.0
Negative Attitude	5	10.0
Positive Attitude	10	20.0

Table 2 presents the respondents' perception of motifs when used in garments. Thirty-five (70.0%) were indifference on the type of motifs that are designed on their fabrics, 10 (20.0%) had positive attitude to it while 5 (10.0%) had

negative perception of the design. Using the majority rule, It can be inferred that the respondents are indifference to the type of motifs on their fabrics.

Discussion of Findings

Motifs from the Osun Osogbo Festival can be depicted into textile designs suitable for occasional, casual, and ceremonial wear (Aso Ebi). The findings of this study reveal significant insights into the cultural and creative potential of integrating Osun-Osogbo Festival motifs into contemporary textile and fashion design. These insights contribute to the broader discourse on cultural sustainability, creative innovation, and the role of indigenous heritage in modern apparel. (Omokaro, (2018). Application of different Osun Osogbo Festival motifs in the design of fabrics has in no small measure helps in preservation of Yoruba cultural heritage particularly the Osun Osogbo festival. The cultural beads, river goddess and other motifs helps in communicating the beliefs of the people from one generation to the other. It also helps in displaying the values and rich culture of the people.

The preservation can be achieved through tie-dye and batik in “adire” which is one of the common occupation of Osogbo indigenes. The cultural sustainability that can be achieved through the occupation leveraging on batik and tie-dye can help in economic developments of the community. Tourist attraction can also be enhanced through well designed fabrics with the Osun Osogbo festival motifs well crafted on the fabrics.

Since it appears the people have not being indoctrinated with foreign religion so as to disdain the use of motifs on fabrics, it is essential that all stakeholders leverage on this to promote and preserve the cultural heritage. The fact that the people are indifference to designing fabrics with beautiful motifs, it implies that having motifs on fabrics will not reduce patronage from potential customers. It is equally essential that conscious effort is taken so as to ensure tat the percentage of people with positive perception of motifs on fabrics is improved.

Conclusion

The study concluded that the cultural significance and aesthetic value of Osun Osogbo Festival can be adequately preserved by designing the motifs on fabrics in the contemporary textile design.

Recommendations

1. Production of “adire” among secondary school students should be encouraged.
2. Efficient strategy for design of motifs on contemporary fabrics should be explored
3. Cottage industries that will promote designing relevant motifs on fabrics should be sponsored by government and relevant agencies
4. Training centers that specialises on preservation and promotion of cultural heritage through fabric design should be established.
5. Awareness on having a well crafted motifs on fabrics for local comsumption and exporting should be created

References

- Adejumo, C. (2017). Traditional textile in Nigeria: A study of Osun Osogbo festival motifs. *Journal of Textile Design Research and Practice*. 4 (5) 67 - 78.
- Adeosun, S. O. (2017). 'Cultural Heritage and Fashion: The case study of Nigerian Traditional Textile' Ph.D. Theses, Department of Fine and Applied Arts, University of Benin, Benin City: Unpublished.
- Adewale, A. (2015) 'The Osun Osogbo Festival: A Study of its Cultural Significance' *Journal of Cultural Studies*. 8 (4) 90.
- Ayoola, (2021) “Spiritual and physical identity of Yoruba Egungun costumes” A General survey. Nigeria Magazine, cultural Division of Federal ministry of information, Lagos. 147 (47)
- Egonwa, Osa D. (2012). *Research Methods in Visual Arts*. Ababa Press Ltd; Songo, Ibadan. Nigeria.
- Ogunyemi, C, (2019), The Symbolism of Osun Osogbo Festival Motifs in Yoruba Culture. *Journal of Cultural Studies*, 4 (1) 58.
- Olaniyi, O. (2020) 'Exploring African Cultural Heritage through Textile Design. *International Journal of Fashion Design, Technology and Education*. 7 (4) 76.
- Olupona, G. O. (2013). *The Origin of Osun Osogbo Festival, Osun Osogbo Festival 2013 Programme Brochure*, Osun State Government Press. Osogbo, Nigeria.
- Oluremi, Funso A. (2021) Visitors Guide on Osun

- Sacred Grove, Osogbo Osun state: National commission for museum and monument Abuja. P.17 Nigeria.
- Omokaro, E. B. (2018) Ovwuvwe Festival. M.F.A project. University of Benin city unpublished. P. 58
- Oteyola, T. A., Oyeniran, O. Afolabi, O. A. & Ireh, S. (2022) Influence of School Location on Teachers' Acceptance of Whatsapp / Telegram for Online Instruction *International Journal of Research in Education and Psychology* 8(1)14–33
- Suliaman D.I., Ogundipe V.A. and Asoroghey D.O. (2018) *Introduction to textile Education, The center of creative African Values (C-CAV)* Auchi Edo state, Nigerian.)

