

**CONTRIBUTION OF CULTURAL FESTIVALS TO EVENT TOURISM
DEVELOPMENT IN KWARA STATE, NIGERIA**

BY

JIMADA ABDULKADIR (HND, PGD)

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DECLARATION

This thesis is my original work and has not been presented for a degree in any other University.

Signature:

Date.....

Jimada Abdulkadir - T129F/33557/2014

Department of Hospitality Management

This thesis has been submitted for examination with our approval as University supervisors:

1. Signature:

Date.....

Dr. Albert C. Kariuki

Department of Tourism Management

Kenyatta University

2. Signature:

Date.....

Mr. Edgar Ndubi

Department of Tourism Management

Kenyatta University

DEDICATION

This piece of work is dedicated to my beloved parents who are late, Alhaji Jimada Patigi and Hajiyya Aishetu Jimada, My younger brother, Dr. Abdullahi Jimada, my beloved wife Hauwa Abdulkadir Jimada and children Amina, Mohammed, Aisha and Ramatu for their patience and sacrifice in making this program successful.

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I would like to thank those that have helped and supported me through the process of writing and development of this thesis. It was a good journey from the commencement of the work to the end, many thanks and glory goes to Allah (S.W.A) who has given me the wisdom and good health throughout the program of my studies.

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ABSTRACT

Kwara State in Nigeria is endowed with a rich culture, however its contribution to event tourism is not known. The purpose of the study was to determine the contribution of the cultural festival on event tourism development in Kwara state, Nigeria. The objectives of the study were: to profile cultural festival products and their effects to event tourism development, to establish the strategies adopted to create awareness on cultural festivals to develop event tourism and to evaluate the influence of cultural festivals on event tourism development in Kwara State, Nigeria. The study adopted descriptive research survey design to collect primary data using a mixed quantitative and qualitative method. The study targeted a population of 517 who comprised of 500 members of three cultural festival associations and 17 government officials. Slovin's formula was used to proportionately select a sample size of 347 subjects from a target of 500 cultural association members. Simple random sampling method using lottery method was used to select the members of the cultural associations' respondents. In addition, purposive sampling method was used to identify government official as expert respondents. The study used structured questionnaires to collect primary data from the cultural associations' respondents, while the interview schedule was used to solicit information from government officials. Data collected from members of the cultural associations were cleaned, coded and entered into Statistical Package for Social Sciences for descriptive statistical analysis. In addition, multiple regression analysis was conducted to assess the relationship between independent and dependent variables. The findings of descriptive quantitative analysis were presented in tables and charts. Qualitative primary data solicited from government officials were thematically analysed and presented as key voices and verbatim reporting. The study, in conclusion, found that there is a variety of cultural festivals held in Kwara State. However, the cultural festivals, awareness strategies and their influence to tourism contributed to 21.0% to the development of event tourism in Kwara State. Though the three variables explored contributed little to event tourism development types of cultural festivals contributed the most (Beta=0.222) while awareness strategies of cultural festivals (Beta=0.033) contributed the least. The study recommends that the Nigeria Federal and State government together with stakeholder need to come up with policies and programmes to identify and promote cultural festivals as an event tourism product. The study also recommends for international marketing of the rich these cultural festivals reach the global customers. The findings will benefit the Nigeria Federal and State government together with stakeholders with vital information on the state of cultural festivals in Kwara state. This vital information will help Nigeria Federal and State government to develop policies and programmes for developing event tourism. The private sector, Non-Governmental Organisation and other stakeholders may use this document to identify opportunities for investment in cultural event tourism. Finally the study will benefit the world of academia since it will add to the literature on culture and event tourism.

ABBREVIATIONS AND ACRONYMS

CBAAC	Centre for Black African, Arts and Culture
ETD	Event Tourism Development
HATMAN	Hospitality and Tourism Management of Nigeria
NACD	National Arts for Cultural Development
NCAC	National Council for Arts and Culture
NIHOTOUR	National Institute of Hotel and Tourism
NT/NTN	National Troup/ National Theatre of Nigeria
NTDC	National Tourism Development Corporation
OECD	World Events Cultural Organization
SWOT	Strength, Weakness, Opportunity, Threat
UNESCO	United Nation Educational, Scientific and Cultural Organization.
UNWTO	United on World Tourism Organization
WTO	World Tourism Organization

OPERATIONAL DEFINITION OF TERMS

- Cultural festival:** The celebration of open public theme event which occurs once a year in an area and it has no permanent structure.
- Culture:** AA way in which people behave, their complex knowledge, beliefs, art, morals, customs, other strength and habits they received by being members of the society.
- Event Tourism:** Event tourism involves planning, development and marketing of specific events as a tourist attraction. In this study event tourism is cultural activities that are organised in a Kwara State as destination to attract tourists.
- Influence:** These are factors that can determine the effect of an assessment and the intervention of processes.
- Stakeholders:** These are individual, group or organization that is affected by event tourism development.
- State:** A representation of a regional territory or a people of a well-organized political group or community that is under one government in Nigeria.
- Event tourism development:** Produce the outcome of an increased economic value of tourism, improved quality of life of the people, and the protection/responsible utilization of natural resources.

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CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

Tourism is one of the major sources of income in the world, today, and an important export industry. International tourist arrivals reached a record of 982 million, an increase of 4.6% in 2010, while receipts grew by 3.8% to US\$1.030 billion (UNWTO, 2016). According to World Travel and Tourism Council Travel & Tourism Economy employment is estimated at 1,375,000 jobs in 2009, 6.4% of total employment, or 1 in every 15.6 jobs. By 2019, this should total 1,811,000 jobs, 7.3% of total employment or 1 in every 13.8 jobs. The 443,000 T & T direct industry jobs accounted for 2.1% of total employment in 2007 and are forecast to total 581,000 jobs or 2.3% of the total by 2019 (WTTC, 2016).

WTTC (2016) estimates revenue related tourism and travel in Nigeria will exceed \$10 billion 2015 and will account for approximately 6% of the GDP. In a related development, United Nations World Tourism Organization (UNWTO, 2012) observed that contribution of the Tourism sector to Nigeria government earning revenue from VAT levies recorded at N1149 billion in 2014 is considered to grossly understate the actual level of revenue received. One then wonders what is hampering the full event tourism development. Of the estimated 1.6 billion tourists arrivals projected for 2020 which will generate billions of foreign exchange, how many are Nigerians expecting?

Event tourism development is the systematic planning, marketing, and hosting of events elementarily as tourist attractions. Event tourism development research is up to date and inadequately developed in kwara state, Nigeria. The development is essentially driven by objectives related to economic benefits. Indeed, there has been significant research into events in general. The focus on contribution of cultural festivals only has been so significant that the related personal, cultural, and social development have not gotten significant interest

especially in kwara State nigeria. Getz (2012) asserts that cultural festivals, event tourism and its development should make out the requisite inputs in terms of event tourism development. The inputs include what goes into actualizing contribution of cultural festivals on event tourism development, the related bidding costs, development of facilities, marketing, and cultural events transformation processes. As well, when considering contributions of cultural festivals and event tourism development management, one should consider the outcomes of the cultural festival events whether they are the desired ones or otherwise. In the extant literature, cultural festival events on tourism development are measured as a subjective element, largely through interviews.

Cultural festivals are important niche tourism product. Many destinations globally rely on natural and physical products such wildlife, beach, mountains, lakes, and parks. Culture provides opportunities for contribution of cultural festivals on event tourism product development. In Nigeria, this has been identified with some policy and planning documents that are involved in the formulation and implementing these policies. According to 2013 tourism policy, the Nigeria Tourism Development Corporation (NTDC) and the Ministry of Information, Culture and Tourism are charged with the responsibility of promoting, marketing, planning and management of various festivals and tourism destinations in Nigeria. Thus, this is yet to be achieved because of lack of development and international recognition. The establishment of NTDC was to provide a way of boosting the economic, political, environmental, and social activities and also promote tourism potentials that are untapped. Some organization such Hospitality and Tourism management of Nigeria (HATMAN) and National Association Hotel and tourism are responsible for the training of personnel for the tourism industry and management of tourism destination.

Contribution of cultural festivals have significance importance on the development conferences, seminars, exhibition and workshop on cultural festivals as well as a weapon for

attracting tourists thereby, building tourist image within the different communities (Quinn, 2013). They are entertaining since they are usually. They help in passing religious content across. They help teach people particular social values. Cultural festivals also bring important benefits for the local community because they help to create a sense of belonging and recognition of the environment (Susic & Dordevic, 2013). Furthermore, the festivals are image makers and the *raison d'être* of city festivals that attract visitors and serve to raise the profiles of cities or regions (Quinn, 2013). They help create lasting cultural images and awareness.

Cultural tourism (or culture tourism) is the subset of tourism concerned with a country or region's culture, specifically the lifestyle of the people in those geographical areas, the history of such people and their art; architecture; religion(s); and other elements that helped shape their way of life. It can also include tourism in rural areas showcasing the traditions of indigenous cultural communities (i.e. festivals, rituals) and their values and lifestyle, as well as niches like industrial tourism and creative tourism. It is generally agreed that cultural tourists spend substantially more than standard tourists do (Richards, 2016).

Cultural festivals are associated with key calendar moments and linked specifically to particular seasons and heritage sites which should provide an avenue of festivals and event tourism development. Over the last decade, these have been changed and developed upon. There is now a broad and diverse range of festivals events taking place all over the world (Getz, 2012). Festivals provide tourists the opportunity to see how the local communities celebrate their culture and how this affects the community development, it also helps the visitors to interact with the host community and help people to enjoy and meet their leisure needs (Getz, 2012).

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However, festivals are considered to contribute significantly to the cultural and economic development wealth of a Nation. Festivals have a major impact on the development of cultural tourism to the host communities. The festival organizers are now using the historical and cultural themes to develop the annual events to attract visitors and creating a cultural image in the host cities by holding festivals in the community settings.

Ugwu (2014) opines that the ultimate meaning and crucial significance of festivals in the life of traditional Africans lies with the indigenous world-view, which is holistic, sacred and religious in character. Okpoko (2014) inferred that contributions of festivals should hold a great promise for contribution of cultural festivals events on tourism development". Festivals attract as many tourists as fixed cultural attractions. Emphasizing more on the role of festivals in tourism development, Okpoko (2014) argued that African countries like Nigeria have cultural festivals that are rich in mythology, which can be harnessed to generate revenue.

Tourism gives economic benefits to a region (i.e.) small and medium-sized enterprises' development, the creation of new jobs, provision of infrastructures etc. and this will, therefore, contribute to cultural festivals and event tourism development. Culturally, tourism can enhance the enrichment of the community; this is attributed to the meeting of different cultures (Adora, (2013) and Obafemi (2013). Also, tourism can positively contribute to the maintenance of natural environment by protecting, maintaining national parks and other

protected areas (Okonkwo & Odum, 2014). Festivals are seen to contribute importantly to the cultural and economic development, which can have a major influence on the development of event tourism, especially to the host communities. Festival organizers use the event tourism to express the relationship between identity and place and play an important role of civic consciousness. Festivals are an important expression of human activity and contribute to the social and cultural life of their host communities (Raj & Vignali, 2013).

The festival events are seen as a significant weapon for attracting tourist and building the tourist's image within the different communities (Susic & Darvic, 2012). Furthermore, festivals are said to function as an image maker and the *raison d'être* of city festivals that attract visitors and it serve to raise the profile of the city or region. It is in the same vein that Mayfield and Crompton (2013), Quinn (2013) see festivals and events as the fastest growing tourist attraction in the whole world today.

In addition, Ekanayake and Lonng (2012) observed event as a special type of tourism, which involves arranging and holding events to meet multiple tourist needs and helps extend the range of tourist products and boost event tourism development in the destination country. A destination might have potential elements for tourism growth and development in which the only thing needed is a guidance and proper execution in an organized manner, (Godfrey & Clarke 2013). Okpoko and Okpoko, (2014) have inferred that festivals hold great promise for tourism development. Of particular note in Nigeria and Kwara State, the Regatta festival is deep in culture and rich in tradition. However, Chio and Sikara (2012) opined that in Nigeria if tourism event was inappropriately planned it could destroy the very resources that are the foundation to the event development of the given area. According to Ngoka (2014) in Nigeria, there are challenges of marketing the state as a leisure destination as well as event venues. Other challenges include lack of properly packaged and branded destination, and lack

of coordinated and consistent approach to positioning and promotion of Nigeria as a destination. While Kwara state, being a miniature Nigeria all the above and applicable to it.

1.2 Statement of the Problem

A number of studies have been done on event tourism and cultural festivals in Nigeria. Obioma (2013) studied cultural festivals of local communities in Nigeria and found out that local communities hosting these festivals are ignorant of the importance of cultural festivals as a tourism event. Olekesusi (2012) studied demand and supply factors in the Nigerian tourism industry and found out that there are inadequate tourism attraction measures that can bring investors on board and there aren't enough infrastructures to support event tourism. Viviers (2014) found out that cultural festivals can affect significantly the lives of host communities if the residents are enthusiastic about festivals happening in their localities. Cultural festivals and events are becoming alternative tourist attractions globally due to change of tourist tastes. Small, Edwards & Sheridan, (2005) observed that most of the available studies have focussed on measuring economic impact of cultural festivals and event tourism. UNEP (2013) noted that cultural festivals can be a source of tourist attraction to culture tourists and this can promote exchange of culture between tourists and local communities. A study by Delamere (2013) on event festivals, found out that event festivals have a significant contribution by creating a positive cultural effect in the community. Several studies have pointed to inconsistent and limited findings on influences of cultural and event tourism and their effect on job creation and social economic development, as well as local communities lacking awareness on the importance of event or cultural tourism (Ayeni and Ebohon (2013), Yasarata (2010) and Igbojekwe et al, 2014).

Most of the studies focus on economic contribution of cultural festivals to host communities, factors that affect cultural festivals as tourism attraction and in general, factors influencing event tourism development. There is limited literature on contribution of cultural festivals to

event tourism and therefore this study sought to fill this gap in literature by establishing the contribution of cultural festivals to event tourism in Kwara State, Nigeria.

1.3 Purpose of the study

The purpose of the study was to determine the contribution of cultural festivals to event tourism development in Kwara state, Nigeria.

1.4 Objectives of the Study

1.4.1 General objective

To investigate the contribution of cultural festivals on event tourism development in Kwara State, Nigeria

1.4.2 Specific Objectives

This study was guided by the following specific objectives:

- i. To profile cultural festival products and their importance on event tourism development in Kwara State
- ii. To establish the strategies adopted to create awareness on cultural festivals to develop event tourism in Kwara State
- iii. To examine the benefits of cultural festivals on event tourism development in Kwara State

1.5 Research Questions

1. What are the types of cultural festival products available in Kwara State and how important is it to event tourism development?
2. What strategies have been adopted in Kwara State to create awareness on the cultural festivals to develop event tourism?
3. How do cultural festivals benefits event tourism development in Kwara State?

1.6 Significance of the Study

The government and the affiliated state agencies are major stakeholders involved in tourism development. The study findings highlighted the factors that can contribute to event tourism development of the host communities, state and Nigeria in general. The government has the responsibility of formulating policies, planning and execution, marketing and promotion of tourism related activities at the national level. And as such, the study findings would be of great importance to the government and affiliated state agencies to formulate policies to exploit the contribution of cultural festivals to develop event tourism in Kwara State, Nigeria.

The study will also benefit the private sectors who are also major stakeholders of tourism development. The study findings will benefit them since it will inform them on the opportunities available in cultural festival events and engage tourism business. The local community is an important stakeholder in tourism development since they own tourism attraction resources. The findings of this study will go along in offering first-hand information on the status of cultural festivals in Kwara State that will help the community to develop cultural festivals.

1.7 Scope of the Study

This study was restricted to the contribution of cultural festivals to the development of event tourism in Kwara State, Nigeria. The study only focused on profiling the cultural festival products and their benefits on event tourism development, strategies adopted to create awareness on cultural festivals and the benefits of cultural festivals to develop event tourism. Research data was collected from three major cultural festival associations involved in cultural festival events in Kwara State in November and December 2016. The study targeted 347 respondents who comprised of members of three cultural associations. The study also involved 10 Nigeria Federal Ministry of Culture and Tourism and seven (7) Kwara State

government tourism officials. These however, constitute a total of 364 respondents involved in the study.

1.8 Limitation of the Study

The study also experienced challenges of collecting data from the respondents due to limited time frame of this study. This resulted on extension of data collection beyond the scheduled time because of the unforeseen circumstances such as geographical spread and large number of respondents. This limitation was alleviated by incorporating more research assistance. The local communities were not cooperative enough because they believe that the researcher was going to make money out the work. This constraint was solved by ensuring them the study was purely an academic exercise meant to develop new knowledge in the field of event tourism.

1.9 Conceptual Framework

The relationships between the independent and dependent variables are diagrammatically illustrated in conceptual framework in Figure 1.1 below.

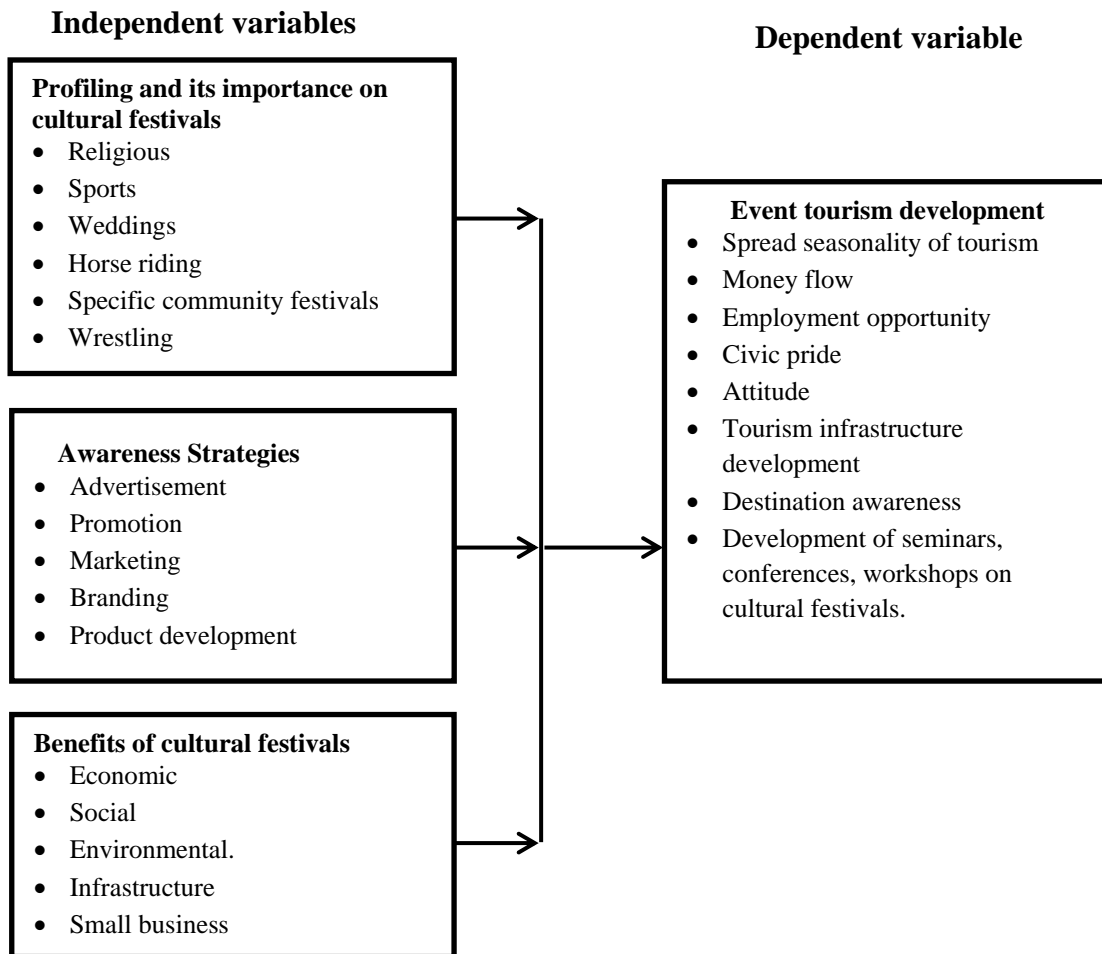


Figure 1.1: Conceptual Framework

Source: Researcher: 2017

Figure 1.1 illustrates conceptual framework adopted to show the contributions of cultural festivals on event tourism development. The conceptual framework illustrated in Figure 1.1 shows the relationship between the independent variable and the dependent variable which goes by the interplay of the independent variables on the dependent variables crystallizing on the contributions of cultural festivals on event tourism development.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter reviewed the scholarly works related to this study. The existing literature was reviewed under the following sub-headings; types of festivals and their contribution to tourism development, level community involvement, and awareness creation. The literature review was discussed under the sub-headings on impacts of cultural festivals event on tourism development, theoretical framework, gaps identified and summary of the literature review.

2.2 Types of Cultural Festivals and its importance to Event Tourism

Event festivals can be classified into different types of planned events which are based on their form and these obviously make differences in their program and purpose. According to Getz (2012), program plan events are art and entertainment (concerts, exhibition, award ceremony); political and state occasions (summit, rally, state visits); cultural celebrations (festivals, religious ceremonies, heritage commemorations). Others are business and trade (fairs, convention, trade shows); sports competition (professional and amateur); recreational events (games and athletics, sports for fun); educational and scientific events (seminars, clinics) and private events (weddings, social).

It is also possible to classify events according to their sizes. In this case, events are categorized as mega-events, hallmark events, major events, and local or community events. Mega-events represent those events that have significant media coverage, have a big influence on the tourist development and contribute to the overall economy of the entire country or destination (Allen et al. 2013). Hallmark events are events that have become so identified with the spirit of the cities, places or regions that become synonyms for the place

where they are held (Allen et al., 2013). Major events attract a considerable number of visitors; have wide media coverage and economic benefits for the area they are held (Susic & Dordevic, 2013).

These cultural festivals can also have some kind of cultural significance and can be musical, competitive and with religious content (Susic & Dordevic, 2013). Local or community cultural festivals are mainly meant for local residents and are usually based on local, social and entertaining values (Susic & Dordevic, 2013). These cultural festivals also be very important to the local community because they help to create a sense of belonging and recognition of the environment (Susic & Dordevic, 2013). Furthermore, festivals are said to function as image makers and the *raison d'être* of city festivals that attract visitors and it serves to raise the profile of the city or region (Quinn, 2013). It is in the same vain that Mayfield and Crompton (2013) see contributions festivals and events as the fastest growing tourist attraction in the whole world today that create image and awareness, hence, event tourism development.

In Nigeria, cultural festivals like regatta festivals are deep in traditions and culture. It is entirely a water sporting event on a particular terrain on a river showcasing the culture of the people and where only experts in piscatorial can effectively canoe-ferrying and swimming can participate effectively. Perhaps portrays the boat regatta traditional festival and its periodic occurrence as a biannual event. The festival attracts participant from all Nupe ethnic riverine communities in Niger, Kwara and Kogi states of Nigeria (Kwara State Tourism Board Bulletin, 2014). Other festivals in Kwara State include the Durbar festival celebrated during the two Eids and used to entertain august visitors. There is the Awonga Mass Wedding culture of Shao town, the Gani Festival of Kaiama, Barutean and Kosunbosun which are celebrated annually.

However, Argungu Fishing Festival is an annual event that attracts tourists from across the globe. The last edition of the Argungu Fishing festival took place in mid-march 2016. With the rising costs and increased participation in the festival, it has been a challenge to keep the festival running and thriving, until Malta a premium non-alcoholic beverage from the stable of Nigeria Breweries, became its major sponsor in 2016. National Festival and Culture (NAFEST) organized by National Council for Arts and Culture (NCAC) originated in 1970 from the various festivals celebrated in different parts of the country and have over time become a veritable instrument for the actualization of government development objectives through the instrumentality of nation's rich and diverse cultural heritage.

Okpoko, Emeka and Diminyi (2012), posited that the tourism sector in Nigeria has the potentials to generate significant foreign exchange earnings, employment, and investment towards economic development. The Nigerian society is culturally rich and characterized by its "more than the usual" hospitality. Her people dwell richly in welcoming visitors, using various approaches and means such as dance, drama, mouth-watering dishes, artworks, and crafts among others. The country is equally blessed with tourist destinations such as beaches, unique wildlife, tropical forest, magnificent waterfalls and great artworks that showcase the lifestyle and creativity of the people (Slabbert & Viviers, 2013). A good number of these have been developed into tourist sites that attract several foreign and local tourists (Okpoko et al, 2013). These festivals and tourist destinations are abundantly available in Nigeria in either natural or man-made and are managed to some appreciable level. Tourist destinations can be a place or a resort where tourists go and stay or it could be an area or country in which a visitor stays and travels.

Further, Okpoko, *et. al.*, (2013) argued that Nigeria is blessed with attractive cultural festivals products and event festival destinations. They classify Nigeria's the contribution of festival resources into two main categories; namely: natural festival features and cultural/historic

attractions. Such cultural festival and event sites included Patigi Regatta and International Fishing fiesta; Awonga Tradition and Shao Mass Wedding cultural festivals and Moremi Festival. The same author stated that if these cultural festivals/historical attractions are planned and organized it will create awareness for the tourist destination thereby increasing the visitor's patronage. In the same vein, Igbojekwe, et al (2014) said that Nigerians are largely unaware of the importance of tourism. One's engagement in tourism and leisure activities is solely dependent on his exposure as a result of the age factor, sex, educational attainment, occupation and social class.

In the same vein Obioma, (2013) said lack of awareness among some of the local communities in Nigeria where some of the cultural festivals and tourist attractions are located are ignorant of the importance of tourism and its benefits to them, identified as some of the constraints delaying the contributions of cultural festivals on event tourism development in Nigeria. He stressed further that to them (community), contributions of cultural festivals are the 'things' created by God and nothing more and as such, could do little or nothing to develop and promote them for their own impotent benefits or partner with those investors who may be willing to do so. To some of the communities, such "natural centres" are forbidden to be touched or seen by outsiders or females as they are regarded as spirits, shrines, sacred places, and festivals and should only be respected. Tradition and cultural ideologies or beliefs are, therefore, anti-development to tourism in Nigeria.

In setting standards for contribution of cultural festivals to event tourism development, it is imperative to understand the forces that may play important demand and supply of the tourists' destination and when optimally harnessed, serve the cause of economic development of nations; Nigeria not being an exception. Hence, any problem affecting the demand or supply angles of the equation poses a serious challenge. Accordingly, an understanding of the demand and supply factors in the Nigerian tourism industry is uppermost for understanding

and analysing the problem situation. Olokesusi, (2012) identified that inadequate measures to attract private investors; poor/Insufficient tourism facilities, sites and supporting infrastructure. Also, there are lack of manpower/poor human capital development; problem of land acquisition; poor management information systems; apathy of many Nigerians towards tourism; security risk; economic instability; socio-cultural factors; among others factors. These are those that affect the importance of cultural festivals and events tourism hindering the competitiveness favourably with other international tourism event. Viviers (2014), observed that contributions of cultural festivals perform an important significant functions on the lives of the communities and for it to achieve the contributions of cultural festivals on event tourism development residents required to be enthusiastic about the festivals in their region (Slabbert & Viviers, 2013).

The attitudes of the host communities are very important as they are more directly impacted by the contribution cultural festivals and event activity on their own 'backyard' and the more reason they must have a strong moral case to heard and accepted (Weaver & Lawton, 2013). The host communities moral support for and participation in the festival preparation can play an important part on the outcome of the contributions of cultural festivals on event tourism development; in the same vain the attitude of the local residents' towards the hosting of the cultural festival, and the tourist will leave an important impression on the tourists (Yu et. al., 2014).

Janeczko *et. al.*, (2013) mentioned that there exist direct relationship in the size or scale of the contribution of cultural festivals and the produced importance of the festivals which will increase at the same time there will be an increment in the potential attendance, media coverage, and potential costs. The contributions of cultural festival and other event tourism should serve to increase the important benefits and reduce negative cost in respect to social importance on the host community; cultural heritage; economic importace on the local

residents; and the environment (Andersson & Lundberg, 2013). United Nations Environmental Protection Agency (UNEP) was of the view that contribution festivals can attract culture tourists to local community events in order promote the exchange of culture between the local resident and tourist (UNEP, 2013). UNEP (2013) also noted that the contribution of cultural festivals can be boosted through the development of festivals and events.

Perdue *et. al.*, (2014) in his research argued that the contribution of cultural festivals can be used to enhance local pride and make provision for multiple recreational opportunities. According to Getz (2013), contribution of cultural festivals and public celebrations are viewed to be unique tourist attractions and destination image makers. Contribution of cultural festivals on event tourism development has substantially increased in numbers, size, and frequency of staging in both rural and urban areas over the past decades. In cities and urban settings, cultural festivals and events are an essential part of cultural production and consumption. Such events are usually considered as part of the cultural portfolio of their host destinations.

The contribution of cultural festivals on event on event tourism development provides the local residents the opportunity to have relationships with volunteers, participants, spectators, and tourists, and to acquire new knowledge and skills (Elias, 2015). Jayaswal, (2014) suggested that contribution of cultural festivals can complement the quality of attractions by the provision of more activities for the visitors and the outlook of the cultural festivals will improve the overall image of the destination. Contribution of cultural festivals also provide the local residents the opportunity to be part of the festival as a spectator; he can be a volunteer or even serve as an artist in the event, relatively. The contribution of cultural festivals on event tourism development plays an important part by providing the locals the opportunity to escape from the routine life (Jayaswal, 2014). Andereck *et. al.*, (2015) also

revealed that the contribution of cultural festivals on event tourism development can also serve to improve community's services and also cultural facilities. Delamere (2013), in his study conducted, identified that contribution of cultural festivals on event tourism development cannot only contribute to community social benefits, but also individual benefits. According to Delamere (2013), such contributions of cultural festivals are community benefits by enhancing the image of the community by creating a positive cultural effect in the community. Cultural festivals make communities unique and special and in so doing create a sense of community well-being and positive recognition. Influence of cultural festivals has a possibility of improving quality of life of the community.

Individual (festival performers/workers) importantly benefits include a showcase for new ideas. The participants have the opportunity of learning new things. Other individual benefits are a personal sense of pride and recognition through participation in the festival. Slabber & Vivier (2013) state that successful hosting of any kind of cultural festivals starts with good planning for the events. Therefore, the core of a cultural festival planner's job is to design an appropriate planning process and facilitate community decisions. Certainly, the principle of "one size fits all" doesn't apply to destination planning. Without doubt contribution of festivals on event tourism development, and its organization are an important component of the tourism industry.

In the same vein, poor records of tourism activities in the States have been identified as one of the variables militating against the contribution of cultural festivals on event tourism development and its progress in Nigeria. The sector lacks reliable statistics and market information, no information exists on land frontier arrivals. A survey of tour operators in the UK, Europe and the United States of America indicated lack of information or knowledge about Nigeria as a tourist destination. The current marketing approach is very weak, the marketing of Nigeria as a tourist destination is underfunded and it lacks a strategic marketing

approach, the marketing collaterals are not up to international standards; while they are not informative and not customer friendly. It is difficult to put a figure on the contribution of cultural festivals on event tourism development due to poor records of tourism activities in the country and this has been identified as one of the variables militating against tourism development in Nigeria. Tourism remains the biggest and highest employer of labour all over the world, and the problem is that Nigerians have not been able to identify the proper role of tourism and what it can do for our people; we look for investments where we cannot find.

2.3 Strategies of Creating on Awareness of Cultural Festival

Communities are responsible for staging or hosting cultural festivals in their localities. These may include specific-event bodies, such as, the Sydney festival, the Adelaide festival or the Australian Open tennis tournament organizers in Melbourne or special groups within in a larger organization, such as, the city of Surf fun run organized by the Sun-Herald newspaper in Sydney Council (Allen et. al. 2013, 17.)

Host organizations usually have various reasons for producing or organizing events. Some of the festivals are organized by governmental and non-profit, community-based organizations, other forms of events are sometimes organized by profit-making organizations, economic development and tourism agencies, and resort and facility managers. Governmental agencies and voluntary groups organize events like sport and general leisure events that are service-based and their aims are cultural, economic and environmental. These events are mainly community development tool, free or inexpensive which is directed towards the widest possible audience and at times specific market segments. The focus of these events is to attract visitors not withstanding the revenue generation aspect, the community wishes and impacts are also vital (Getz, 2013).

The local communities usually interact with some public event sector that provides an opportunity for corporate sponsorships and hosting. Entrepreneurs are also engaged in the

corporate sector, with intention to stage or sell events. These events could cover a wide range of events, like, sports, concert, conferences, and exhibitions etc. for the public, and also media partner co-operates with these entrepreneurs or groups in organizing these events (Allen *et. al.* 2012).

However, analysis of the the contribution of festivals on event tourism development measurement and data collection would positively influence and afford the opportunity to map the trends in festival statistics, identifying the most commonly used practices and effective strategies for measuring all forms of cultural festivals. Another weak chink in Nigeria and Kwara State's cultural festivals is that festival organizers have not mapped Nigeria's cultural festivals. Festival organizers contacted and/or their websites and other internet sources scrutinized for documentation of useful experiences provide little examples of sound practices in data collection and measurement. In light of the poor response from festival organizers, best practice scenarios would be based on existing research from conference papers, journal articles and documented case studies (UNESCO, 2012).

A contribution of cultural festivals on event tourism development requires a tremendous amount of work in order for them to be safe and secured. Safety and security constitute areas of strength to contribution festivals. In festivals in that regard, the festival landscapes of both Australia and South Africa make useful case studies, as Australia is highly regarded for its proliferation of some 200 festivals spread across the country and has been gaining ground in the literature on festival analysis. In essence, this attributable to a number of factors, notably: the easy access to information on festivals in Australia via the internet; the evidence of a strong policy platform and institutional framework for festivals; and an apparent focus on continuous assessment of festivals for the arts and culture. A weak chink in Nigeria and Kwara State's cultural evaluation practice is in the ability to measure and gather particularly

statistics analysis of resources were among the constraints, (Okpolo *et. al.*, 2013; Holloway, 2012).

Allen et al, 2012, is of the opinion that contribution of cultural festivals on event tourism development with the local communities or cultural festival destinations can sometimes be brand themselves by the provision of some types of cultural festival core product of which they intended to be known. And a way of carrying out this is to indicate a particular kind of event that can be described as temporary attractions (Allen et al, 2012). It is noted that the most important groups that are mostly involved with the festival events are the local residents. The attitudes of the residents are very significant to event tourism development of an area, this as a result of being more directly impacted by tourism-related activity in their own “ backyard” and because of that have a strong moral case to be heard and heeded (Weaver & Lowton, 2013). Fredline and Faulkner (2014) stated that even though, perceptions are subjective, they still provide an indication of the actual influence through peoples’ choice reaction to the event tourism development. There are different stakeholders involved who could have different aims and goals. In any town, village or city, there are many intermingled communities with different objectives, aims, and opinions (Zhoo, 2014).

There are a number of problems if the communities are not included and involved in the planning process of the event because event organizers have different aims and ideas when it comes to planning the event, and if they do not include residents in this process which in turn affect residents. To achieve good equilibrium and gain local communities support, it is, however, essential to understanding goals, aspiration, and opinions of communities when planning events (Zhou, 2014). In the same vein, Vain Madrigal (2012) stated that residents’ perceptions and attitudes towards the influence of events must be understood, because it could enhance the spectators’ experience and contribute to the locations tourism development of the area.

According to Liangi *et. al.*, (2013) events and organizers of the festivals use the themes of culture and history to develop and prepare annual events to attract visitors. These festivals provide opportunities for the local communities to share their culture. In addition, they help the local community to create and develop its own identity. It is evident from various studies that community-based tourism brings more benefits for locals; more interaction is therefore needed between the locals and the government. However, Adora, (2013), observed that hosting of festivals and events tourism is often confronted with numerous constraints in Nigeria (these constraints are not only enormous but hydra-headed). Communities have differing views on what the problem is. This not only compounds the problem; but makes the problem situation highly unstructured. Some of the factors which have been observed as limiting the effective and efficient management of festivals and events tourism in Nigeria include Low level of demand, mainly caused by the poor perception of tourism in Nigeria; Inadequate publicity and negative media reports (Olokesusi, 2012).

2.4 On Determining the Benefits of Cultural Festivals Event on Tourism Development

The economic benefits of festivals are easiest to see and most often cited—contribution of cultural festivals on event tourism development attracts visitors, which stimulates the growth of tourism and other businesses in a town or region. The social benefits of the contribution of festivals on event tourism development are less visible, but they are just as important (Grames & Vitcenda, 2012). Building on Schneider's observation, it's fair to say that contribution of cultural festivals on event tourism development can foster community pride, teach people new things, and strengthen relationships.

2.4.1 Socio-Economic Benefits of Cultural Festivals Event on Tourism Development

The functions of hosting cultural festival events are numerous on the host community and these perform certain benefits which are usually positive or negative. However, it is the

responsibility of those involved in the planning and management of cultural festival events to maintain the positive benefits higher than the negative benefits by forecasting those benefits beforehand, and then find a way to manage them in order to achieve the best results to the parties involved. A way to achieve this objective is to identify and maximize all the assumed possible positive effects, and overcome the potential negative effects.

An important benefit and contribution of cultural festivals on event tourism development is that they create an appropriate atmosphere for people to come together and have fun, thus improving the quality of life of residents and also visitors who attend them. However, these contributions of cultural festivals on event tourism development must be promoted, organized, and managed to add value to patrons in the experience. When discussing the benefits of the contribution of cultural festivals on event tourism development, more emphasis should be placed on the financing aspects, probably this is as a result that it can justify the accounts for the budget goals and expenditure. The 'triple bottom line' of social, economic and environmental goals/ measures should, however, not be underestimated. The reason is government policies usually acknowledge them. For instance, social and cultural advantages can play a significant functions in the summation of the contribution of cultural festivals on event tourism development overall benefits. Underneath are some major benefits of cultural festival association members and the local communities and these benefits will be discussed from both the positive and negative aspects (Allen *et. al.*, 2014).

For reason of the high level of income generated through festival and event tourism business; the economic benefits on contribution of cultural festivals on event tourism development has on host communities cannot be overemphasized (Ayeni & Ebohon, 2012). Bankole, (2013) stressed that the benefits of tourism are a matter of controversy, it cannot be underestimated that tourism provides higher returns on invested capitals; effects to increase agriculture production and employment; generates foreign exchange and revenue to government; finance

for infrastructure development and generally increases citizens welfare, helps capitals flights especially when associated with overseas trips for holidays and proper overall economic growth.

The extent to which contribution of cultural festivals has on job creation and socio-economic development in economies like that of Nigeria, appears to be due to inconsistency in findings and reports of researchers which are rather limited, or myopic in their research findings. In essence, one thing that is clear is that the vast tourism potentials of developing countries like Nigeria are not maximally tapped (Ayeni & Ebohon, 2013 and Yasarata, 2010). Furthermore, the bane of Nigerians access to tourism facilities has been blamed on the country's poor economic condition, as over 60% of the people are poor and live below \$1.00 per day; a situation that is unfit if tourism development must thrive. This is because the patronage of recreational facilities would require that the income of the individual (consumer) should be above subsistence level (Igbojekwe, Okoli, Ugo-Okoro, 2013). In the same vein, Igbojekwe, *et. al.*, (2014) reported that Nigerians are largely unaware of the contribution of cultural festivals, especially to event tourism development.

There are two concepts that state that society and culture can hardly be separated and while society can be a community or a group of people with common traditions, institutions, activities, and interest, culture is a representation of societal practices. These societal practices include customary beliefs, social functions and physical objects that are given or extended down from generation to generation. In this context, therefore, the potential benefits of contribution of cultural festivals on events tourism development as a whole on the culture of a group of people are a major problem to the host community, event managers/ organizers and other people involved in the event/ tourism industry. This is because cultural festivals often encourage visitors or 'outsiders' into a host community or 'society' and then, there is a possibility that the host community or group in the society gaining negative benefits by

changing its culture (Cook *et. al.*, 2013; Viviers & Slabbert, 2012), describe socio-cultural benefits of contribution of cultural festivals on event tourism development to mean the changes experienced by host community and it include: changes in the value systems, belief, norms, morals, perceptions, and conduct of behaviour and those effects that may affect the quality of life of host residents which can be positive or negative benefits.

The International Association for Impact Assessment (IAIA, 2014) brought out the positive benefits of social factors on the contribution of cultural festivals on event tourism development of the host community. However, the social benefits are changes that occur in one or more following: The way of life of the people – this is how they live, work and move with one another that is daily basis; their culture – their shared beliefs, customs, values and language; their community – its cohesion, stability, character, services and facilities; their political system – these are the length to which people are able to take part in decisions making that affect their lives, the level of democratization level that takes place, and the resources provided for this purpose; their environment – the quality of the air and water people use; the level of hazard or risk, dust and noise they are exposed to; their physical safety; their health and well-being – health is a state of complete physical, mental, social and spiritual wellbeing and not merely the absence of disease or infirmity; their fears and aspirations – their perceptions about their safety, their fears about the future of their community, and their aspirations for their future and the future of their children (Gursoy, *et. al.*, 2014).

The hosting of cultural festivals encourages tourism development and also increases the pride of the people. It creates cultural identity, cohesion and knowledge of the area, so it is necessary to know the perceptions and opinions of residents and in doing so, try to maximize the positive perceptions (Gursoy *et. al.*, 2014). Fredline and Deery (2015) opined that local community does perceive pride when expressing the aspect of their culture and traditions,

which thus gives them that spirit of belongingness to their culture. It empowered the tie between the local residents and the tourists in the destination visited.

Andersson and Lundberg (2013), argues that cultural festivals and event tourism are seen to contribute to teaching new things in the host region. Whatever a festival's theme, new teaching can perform as instructional material and tourists must learn from it. Education, including greater awareness and new knowledge is another social benefit of festivals. This benefit isn't learning from a book or in a classroom hands-on, but it is experience offered in the fun context of celebration. Learning is a big by product of celebration in a community. The community launched the celebration, named their festivals to showcase and promote understanding, as well as attract visitors to the byway. This educational experience helped visitors connect to the area. According to the Tourism Centre study, 83 percent of first-time visitors said they were satisfied with their experience and planned to return to the area.

Cultural festival is said to have an effect on the host community by fostering the community pride. The community is involved in planning and conducting festivals and many members of the community are included, which yields a number of social benefits. "The best thing about being involved with the contribution of cultural festivals on event tourism development is the opportunity to help build the community, foster sense of pride within the community, and engage the community," Experts agree that hometown pride is a critical factor in the development and improvement of any community. Residents with community pride are more likely to speak positively about their town to others and to volunteer with organizations and activities that support the common good. Festivals promote community pride by celebrating things that make a town special and evoke good feelings. Those things can be as "big" as ethnic heritage, or as "small" as a piece of pastry. Two examples from Abuja carnival can illustrate this (Weaver & Lowton, 2013).

Hall (2014) stated that the cultural festivals can benefit the local community by strengthening their relationship amongst themselves. Festival sponsorship is that that exhibits the strong relationships that exist within the community. Majority of the relationship-build-up do occur during the festival planning phase. This is what brings the public and private organizations, government, and neighbourhood groups together to forge and make connections among elected officials, staff, volunteers and interested residents. Let us assume that everything else went on well, the outcome of this relationship-building is a successful festival. But this effect last well longer than the event, because people exact their connections and collective knowledge and skills to improve the community. Connections are the "sticker" that hold the communities together; if there are no bounds that bring them together, a community will stagnate and the quality of life declines. Experts call this sticker social capital, so viewed through this lens; festival sponsorship increases the social capital that makes for healthy communities.

As noted, hosting of cultural festivals cannot do without risks and costs. Main while, a successful event enhances the community's reputation, a less-than-successful effort produced outright failure. In the end, the festival management means reducing damage and increasing opportunity. To help community leaders achieve this balance, there must be an offer to train because training is essential to festival and event management. The Festival and Event Management program covers strategic planning, site management, budgeting and financial planning, marketing and sponsorship, human resource management and volunteer recruitment, and event evaluation. This is highly recommended to communities or organizers of festivals who are looking to expand their base of knowledge, creative thinking, and to implement fantastic festivals and events (Aderect & Valentine, 2013).

Contribution of cultural festivals on event tourism development can benefit the host community positively in many ways. Cultural festivals will attract tourists from outside of a

place and they are likely going to stay longer at a destination, and they will spend more (Chalip & Layns, 2012). These revenues generated from tourists spending will, in turn, provide new employment opportunities, and taxes from these revenues can be used to pay for some projects and infrastructure development (Gursoy *et. al.*, 2014). Tourism generally often encourages improvements in public utilities especially water, sewer, sidewalks, lighting, parking, public restrooms, litter control, and landscaping, which tourists gain from and the local community alike (Kreag, 2013) In addition, cultural festivals can, also encourage the improvements in transportation infrastructure resulting to upgrading of roads, airports, and public transportation.

Contribution of cultural festivals can be used to develop businesses in a destination. This is as a result of media exposure, and improves the business relations of non-tourism businesses (Kim & Petrick, 2013). According to Andereck *et. al.*, (2014), positive economic benefits are good standards of living, good quality of life and more profit to local businesses. Big events are more publicized events, which mean that they can be shown by electronic media, and mentioned and discussed in print media (Jayaswal, 2014).

Sometimes, the media coverage is not so positive, for example in the case of an unsuccessful event, will provide a negative image to the destination for future, which would likely decrease the attraction for tourists (Chalip *et. al.*, 2013). Andereck *et al.*, (2014) also pointed out few negative effects like increases in the cost of living and in the prices of goods and services, which is as a result of that fact that the demand has increased. Kreag, (2013), also added that there are significant numbers of jobs in tourism businesses that are low-paying jobs, which are often seasonal in nature causing under-employment or unemployment during off-seasons.

Cultural festivals attract visitors and once they come to a destination the visitors spend money, which will boost the local economy both on and off the festival site. On-site spending

is on admission fees, parking fees, food, beverage and souvenir sales and more. Attendees at the 2011 Irish Fair of Minnesota, for example, spent an average of \$50 at the festival site. But off-site spending relate to how festivals generate revenue for communities. For example, visitors stop at local gas stations, souvenir shops, and restaurants, the list goes on (Viviere & Slabbert, 2012). Overnight visitors provide another source of off-site revenue to communities that host festivals. For example, overnight visitors to the 2011 Irish Fair spent an average of \$170 on lodging and \$38 on food and beverages during the time they attended the festival. Festivals also give free marketing and advertising to local businesses as visitors talk about their fun experiences when they go back home. The economic benefits of successful festivals ripple throughout a local economy—affecting tourism and non-tourism- related businesses alike (Viviere & Slabbert, 2012).

There are positive and negative aspects of the environmental perspective of festival benefits. This is, however, focusing on the negative aspects of festivals, investigations have indicated that communities will have some challenges finding a place to park during the festival; noise levels and waste will increase; built and the natural environments will be destroyed; there will be an increase in traffic congestion; the population of people will increase in the host community; and the community will find it difficult to have a quiet location in the town, (Delamere *et. al.*, 2014), Sherwood, 2013; Nunkoo & Ramkissoon, 2014; Shirley, 2013; Tomljenovic & Faulkner, 2011). Positively the festival will encourage the upgrading and maintenance of facilities in the festival terrain and public transportation will witness increment during the festival (Nunkoo & Ramkissoon, 2014; Shirley, 2013; Tomljenovic & Faulkner, 2011).

There is the political perspective of festival benefits, which is positive or negative. Positively, the city image will increase (Grant, 2015; Mossberg & Getz, 2013; Reid, 2012; Nunkoo & Ramkissoon, 2014). The economic status of the area will be improved, and the local

community will take ownership of the festival (Nunkoo & Ramkissoon, 2014). Negatively, it is viewed that public funding is misappropriated and such fund can be better used for other and more important; and life benefiting activities (Delamere *et. al.*, 2014; Tomljenovic & Faulkner, 2011).

2.4.2 Negative Benefit of Cultural Festivals on Event Tourism Development

It is expedient to mention that there are e also negative socio-cultural benefits that could affect the life of the local community. The tourists may experience disruption of the normal lives of host communities, and also, reduced privacy (Fredline & Deerey, 2015). Bigger cultural festivals are likely associated with vehicular noise, unreasonable litter and overstretching of host community infrastructure (e.g. transport) (Gursoy *et. al.*, 2014). Viviere and Slabbert (2013) also mentioned that negative impacts include the exploitation of culture and traditional ways of life, prostitution, crime, and drugs. Kreag (2013) states that there are illegal activities which tend to increase the relaxation atmosphere of tourist areas and under aged children taking to drinking habits which is a problem especially where there are beach communities and in festival areas where alcohol is sold. Another negative impact of event festivals are that conflicts between locals and tourist/visitors, which can grow from social and cultural differences (Page, 2013), but also the simple fact that local ethnic culture is tempered to fit the needs of tourism (Kreag, 2013).

2.5 Theoretical Framework

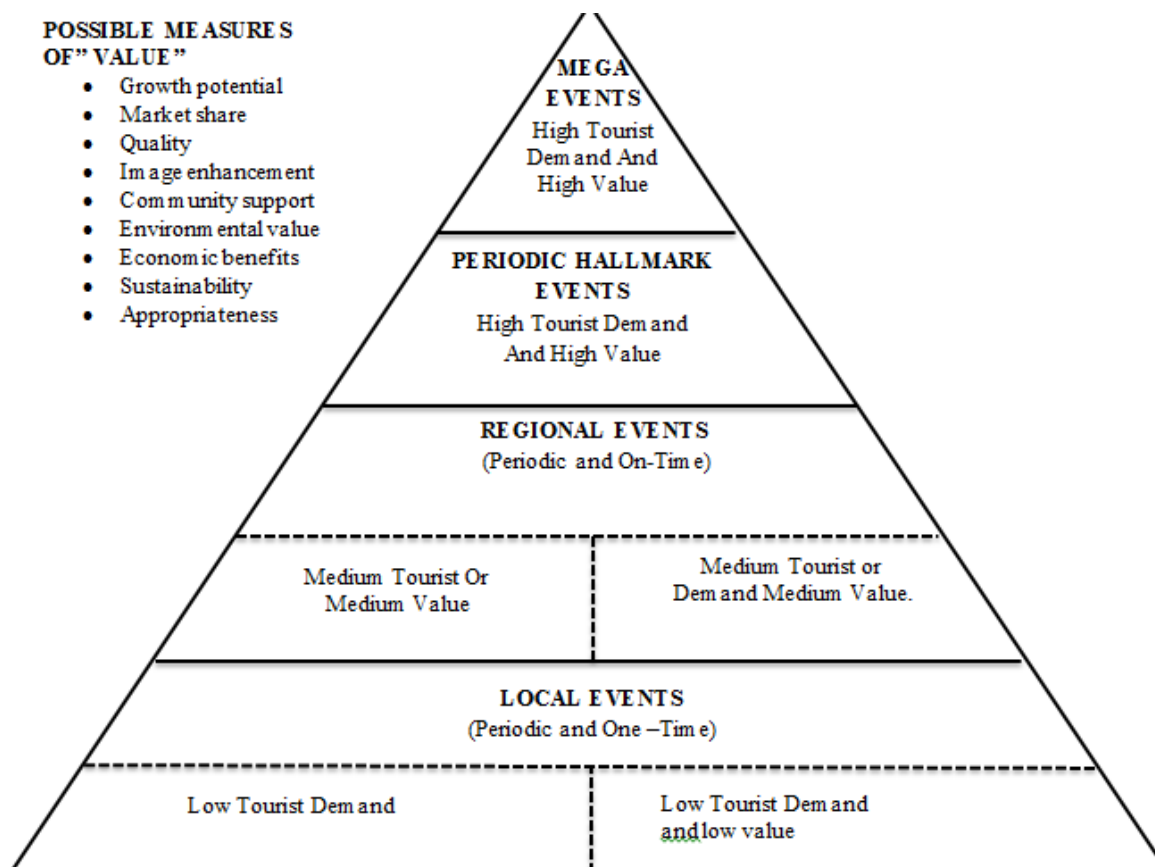
Tourism portfolio theory was adopted to guide this study. This helped this research work to provide description with theoretical back up on how the cultural festivals can benefit event tourism development. The theory is important in tourism planning and development. Building tourism development in a sound theory will help to ensure good and independent analysis and unbiased judgment. Since event tourism is new emerging concept and still underdeveloped,

sound and an appropriate theory will help to provide both knowledge and tool for shaping its development.

2.5.1 Event Tourism Portfolio

For a destination to have a full use of events as beneficially as possible, it is necessary and significant to use more of strategic planning and manage the cultural festivals efficiently. A way of achieving this is to create or form an event tourism portfolio Getz (1997) explains that this kind of event portfolio comprises of a variety of events that a destination offers; each has its own value, cost, market share, and profitability. Geze (1997, 2008), also developed a pyramid model (see below), which explains a strategic, event tourism portfolio approach. According to this model, a balanced portfolio approach is based on the functionality of different events and the assumption that each event can achieve certain economic and tourism development goals (Ziakas& Costa, 2011). Based on this, there are many different measures of value that are suggested – market share, quality, community support, sustainability, image enhancement among others (Ziakas& Costa, 2011).

First from the bottom of the pyramid are the local events which have a lower tourist demand and value, and usually, they are arranged only once or periodically. Secondly on the group is the regional events that usually have medium tourist demand and value, but this is similar to local events, so: regional events are also organized and arranged periodically or only once. The top of the pyramid belongs to periodic events like hallmark events and mega events. Importantly, all these events possess a higher value and higher tourist demand than the others (Getz, 1997).



Adopted from: Portfolio of Destination Events (Getz, 1997)

Figure 2.1: Portfolio of Destination Events

This model is developed by one underlying principle – even though almost all events have tourism and community value, only some of them generate major tourism demand. Therefore, while mega events and hallmark events may attract a lot of tourists and influence the destination image and attractiveness, local and regional events that are on the bottom may not have very significant meaning to the destination image (Getz, 1997).

Event portfolio strategy can enrich the destination's cultural festival product, enhance its image and redress seasonality by offering different types of events throughout the year aimed at attracting visitation (Ziakas & Costa, 2011). Getz (1997) added that from a tourism perspective, the main aspect in the event tourism portfolio is the ability to attract new tourists for the events. Portfolio model help destinations and tourism organizations in planning how

to develop or improve their portfolio of events in order to maximize its tourism value (Anttonen *et. al.*, 2005).

2.6 Summary of Literature Reviewed and Gap

Overall, the literature reflects that, while there are number perspectives and approaches by which cultural festivals contribute to event tourism development. However, some research gaps were identified that warrant a study to be conducted on the contribution of cultural festivals on event tourism in Kwara State, Nigeria. Based on the literature reviewed the following existing gaps were established. (i) There are no studies on the contribution of cultural festivals on event tourism development in Kwara State, Nigeria, (ii) Generally cultural festivals as tourist attractions are in the early stages of development and recognition in Kwara State, Nigeria though there are a lot of activities on the same at the community level, (iii) Cultural festivals as a product is not given due prominence as a major tourist attraction in the developing countries Nigerian practical case: though they are conducted annually among many communities(iv) There is inadequate empirical data and information about cultural festivals and their contribution to event tourism in Kwara State, Nigeria. The limited studies on the contribution of cultural festivals on event tourism development in Kwara State,Nigeria justified this research on Kwara State.

CHAPTER THREE

METHODOLOGY

3.1 Introduction

This chapter describes the methodology adopted for this study. It was organized under the following subheadings: research design, the location of the study, target population, sampling procedure and sample size, data collection instrument and data collection procedure. It, also, discusses instrument validity, reliability, data analysis and ethical considerations.

3.2 Research Design

This study adopted a cross-sectional research survey design to collect primary data from respondents distributed in three communities in the three Senatorial areas of Kwara State. This method was preferred because it enabled the study to collect data that describes the situation or phenomenon the way it is at that time or duration (Kothari, 2004). As well, the design was chosen for the study because it allowed for the determination of the veracity of the assumptions defining the hypotheses and allows for the creation of new studies as well as theories. This cross-sectional research design involves gathering data, describes events and then organizes, tabulates, depicts and describes data collection.

Cross-sectional research survey design has an advantage of allowing collection of quantitative and qualitative primary method using a mixed method. Kombo and Tromp (2006), quantitative technique emphasizes on observable ‘facts’, not on meaning or purpose. According to Bartleth and Burton (2005), quantitative information can be tabulated in a numerical form such as scores or number of times a person chooses to use a certain feature. This method, however, allows the researcher study the behavioural attitudes of several study groups or samples selected from the same population and recorded variable measures for each group.

3.3 Location of the study

This study covered all three (3) senatorial district of Kwara State. There are sixteen (16) local government areas that are constituted into three (3) senatorial districts these are Kwara North, Kwara Central, and Kwara South; Kwara North, comprises of Baruten, Edu, Moro, Kaiama, Patigi Local Government Areas, while Kwara Central include Asa, Ekiti, Ilorin East, Ilorin South, and Ilorin West Local Government Areas. Kwara South includes Ifelodun, Irepodun, Isin, OkeEro, Oyun, and Offa Local Government Areas. Kwara State was created on 27 May 1967. The state was initially named West Central State but was later renamed to “Kwara”, a local name for the River Niger. The state has an area of 36,825 sq. km. As at 2006, the population of Kwarans was 2.37 million based on Nigeria (Census 2006).

The choice of Kwara State as the study location was informed by the development of festival activities and sites in some States in Nigeria. Among these sites was the Argungu Fishing International festival which is an international heritage site; Abuja and Calaber Annual Carnival festivals which display various and African heritage through music, dance, drama and visual activity that are depicted in the design of floats, costumes, and make-up. These festivals thriving activities has led to the promotion of business, tourism development and investment in the states. The Kwara State has underscored the importance of developing cultural tourism to supplement its revenue. Appendix III shows the map of the study area.

3.4 Target Population of the Study

According to Orodho, (2005) Target population is a large population from which a sample population is selected. The study targeted community associations involved in cultural festivals, government officials of the state Ministry of Culture and Tourism, and Kwara state Tourism Board. These community associations were selected since they have organized and registered groupings and are highly involved in hosting cultural festivals. Table 3.1 presents the target population.

Table 3.1: Target population of the study

Category of Target Population	Population
Regatta festival association and committees	230
Shao mass wedding festival and cultural group	150
Egungun and Layewu festival association	120
Ministry of Culture and Tourism officials	10
Kwara State Tourism Board	7
Total	517

Source: Kwara State Tourism Board and Cultural Associations

3.5 Sampling technique

The population of members of the festival associations were quite large which necessitated sampling to be done to select a representative sample population. According to Kothari (2004) and Mugenda (2003) sampling saves on cost and time of conducting a study. The study used Slovin's formula $n = \frac{N}{1+N(e)^2}$, (where "n" is the desired sample size, "N" is the population size, and "e" is the margin of error [0.05]) to calculate the sample size of members of the festival associations. According to Israel (2013) Slovin's formula is appropriate in determining the study sample size when the population of the targeted subjects to be studied is known.

Using Slovin's formula sampling was computed to determine the sample sizes for each cultural festival association as follows;

- i) Regatta festival association and committees $n = \frac{230}{1+230(e)^2} = 146$ respondents
- ii) Shao mass wedding festival and cultural group $n = \frac{150}{1+150(e)^2} = 109$ respondents
- iii) Egungun and Layewu festival association $n = \frac{120}{1+120(e)^2} = 92$ respondents giving a

total sample size of 347 subjects

Once the sample size of the government officials was determined, simple random sampling method was employed using lottery technique to select the subjects from each association who were enrolled in this study. In addition, representatives of the Ministry of Culture and Tourism and Kwara State Tourism Board officials were selected to participate in the study via simple random sampling. The simple random sampling method was adopted since it eliminates bias from particular selection procedures. The method ensured that the chosen samples were representative enough. Table 3.2 presents the sample size of the respondents that were involved in the study.

Table 3.2: Sample size of the study

Category of Target Population	Population	Sample
Regatta festival association and committees	230	146
Shao mass wedding festival and cultural group	150	109
Egungun and Layewu festival association	120	92
Ministry of Culture and Tourism officials	10	10
Kwara State Tourism Board	7	7
Total	517	364

Source: Kwara State Tourism Board and Festival associations (2016)

3.6 Data Collection Instrument

The study used questionnaires and interview schedule to collect primary data as discussed in the sections below.

3.6.1 Questionnaire

According to Kombo and Tromp (2006) and Kothari (2004) questionnaires, data collection method is preferred since it collects a lot of information within a short period of time and offers confidentiality. Structured and unstructured questionnaires were used to collect primary data from members of the community festival association. This instrument was preferred because it had the ability to collect data from a large sample size within a short time

within a large geographical area. Structured questionnaires comprised of closed-ended items where respondents were provided with options to choose from. Also, open-ended items were provided where the respondents were provided with spaces for recording their responses. The study also used a five-point Likert scale data collection instrument to collect primary data from the community festival association respondents. The questionnaire was sectioned in part “A” which comprised of background information (variables) and part “B” captured variables for each specific objective.

3.6.2 Interview Schedule

This instrument was found suitable for collecting qualitative data from respondents with wide knowledge (expert) of an area or phenomenon (Kothari, 2003). This instrument was preferred since it provided an avenue of asking questions and making clarifications on the responses provided. In addition, this instrument had the advantage of seeking more information by probing further unlike the questionnaires. It also provided an avenue of a follow-up in case lack of sufficient data. Interview schedule instruments were used to collect primary data from officials of the Ministry of Culture and State Tourism Board. The information obtained from the interview was not recorded but written and summarized by the researcher. They were structured to guide the interviewer and the interviewee during face to face data collection.

3.7 Validity and Reliability of Instruments

3.7.1 Instruments Validity

Validity is referred to as the degree to which empirical measure of several measures of a concept, accurately measure the concept (Orodho, 2005). According to Mugenda and Mugenda (2003), validity is the degree to which results obtained from the analysis of data collected in a research actually represents what was intended. Content validity was ensured by matching the research questions with items in the data collection instruments.

This was done by engaging supervisors and a research consultant to verify if the content of items in the questionnaire would collect information on the influence of cultural festivals on event tourism development. The study ensured simple language was adopted to avoid ambiguity in an effort to promote the accurate responses by the respondents. This ensured the respondents understood the questions well for them to give valid questions as per the study.

3.7.2 Instruments Reliability

Reliability is the measure of the degree to which instrument yields consistent results or data after repeated trials (Creswell, 2005). To ensure the reliability of the instrument a pre-testing of questionnaires using test-retest techniques was conducted to determine the internal consistency of the questionnaires (Mugenda & Mugenda 2003). A pre-test of the instruments is also conducted to determine accuracy, clarity, and suitability of the research instruments to ensure their reliability (Orodho, 2005). Pre-testing was conducted in Kwara State targeting members of cultural associations that were not sampled for this study using the test-retest method. According to Nworgu (2001), test-retest method is a process whereby data collection instruments are to the same pre-testing sample group twice.

3.8 Pre-Testing

The simple random sampling method was employed to select pre-testing respondents who were issued with questionnaires to fill. After one month the same sets of instruments were re-administered to the same group of pre-testing respondents. Mugenda and Mugenda (2012), assert that for a pre-testing to yield reliable data for determining the reliability of the study instruments 1% to 10% of the questionnaires are adequate. The study settled on 5% (17) of the total (347) sampled members of cultural associations respondents. Pre-tested questionnaires were analysed for internal consistency as discussed in section.

3.8.1 Test of Internal Consistency

The test of internal consistency of the instrument is important in determining the reliability of data collection instruments. The piloted questionnaires were subjected to Cronbach Alpha analysis to determine the reliability of the instruments used in the collection of primary data.

George and Mallery (2003) provides a guideline of interpreting Cronbach's alpha coefficient results where $\alpha \geq 0.9$ Excellent (High-Stakes testing) $0.7 \leq \alpha < 0.9$ Good (Low-Stakes testing), $0.6 \leq \alpha < 0.7$ Acceptable, $0.5 \leq \alpha < 0.6$ Poor $\alpha < 0.5$ Unacceptable. The closer Cronbach's alpha coefficient is equal to 1.0 the greater the internal consistency of the items piloted (Gliem & Gliem, 2003). A Cronbach's alpha coefficient value is equal or greater than 0.6 is an indicator that the instruments are reliable. On the other hand, if Cronbach's alpha coefficient value is less than 0.6, it indicates that the instruments are not reliable. The Cronbach's alpha coefficient results are presented in Table 3.3.

Table 3.3: Reliability test results

	No of items	Cronbach's Alpha if Item Deleted	Standardized Cronbach's Alpha
Demographic Data	3	0.780	0.786
Cultural festival products and their contribution	31	0.724	0.730
Strategies used to create awareness of cultural festivals	11	0.784	0.785
Impacts of cultural festivals on event tourism development	10	0.680	0.700

Source: research data (2017)

The Cronbach's alpha coefficient value results are presented in Table 3.3 show that the piloted questionnaires had a Favourable internal consistency of above 0.60. The above findings based on George and Mallery (2003) rules of thumb the internal consistency of the

piloted instruments were reliable. The reliability of the instruments ensured that data collected during the actual study was credible and valid.

3.9 Data Collection Methods

A consultation was done between the researcher and the chairpersons of cultural associations on the methodology, participants and the purpose of the study. A briefing on data collection was done to ensure participants were aware of what was expected of them. A self-administered questionnaire was administered to the respondents who could read and write with the help of research assistant at their workplace for them to fill. The respondents who could not read and write were assisted to fill the questionnaires. Face to face interviews with Ministry of Culture and Tourism and Kwara State Tourism Board officials was conducted by the researcher. Confidentiality of the respondents was maintained where no names of the respondents were recorded. The Ministry of Culture and Tourism and Kwara State Tourism Board officials were identified using pseudo names like Mr/Mrs. XX to ensure their views and opinions were treated with utmost confidentiality. Collected questionnaires were put under the custody of the researcher in a safe location. All the questionnaires were serialised to ensure no instrument is lost.

3.10 Data Analysis and Presentation

Primary data collected from the respondents were subjected to both qualitative and quantitative analysis. Primary data solicited using questionnaires was cleaned, coded and entered into the Statistical Package for Social Sciences (SPSS) version 20 software for quantitative analysis. Open-ended questions responses captured in the questionnaires were coded to allow quantitative analyses. In addition, the quantitative analysis focused on each specific objective in an attempt to answer the research questions. Descriptive statistics like dispersion, distribution, and cross-tabulation was generated to describe the variables under study. The analysed quantitative data were presented in tables and charts.

Multiple linear regression model an inferential statistics was employed to test relationships between independent variables and dependent variable for the purpose of making generalization inferences. The model was set as:

$$Y = \beta_0 + \beta_1 x_1 + \beta_2 x_2 + \beta_3 x_3 + e$$

Where

Y = Dependent variable

β_0 = constant

β_i = coefficients to be estimated

x_i = independent variables that influence event tourism development

Where X_1 – Cultural festival

X_2 – Strategies

X_3 – Impacts

e = The error term describes the characteristics of the differences between independent and dependent variables.

The regression output R-Squared and beta were used to interpret the influence of the independent variable on event tourism development. The presented data findings were subjected to interpretation with the support of other documented research findings. The analysed quantitative data were presented in tables and charts. A summary and conclusion of the findings were offered for each specific objective.

Data collected using interview schedule formed the qualitative information which was thematically analysed. Three-stage techniques of qualitative thematic analysis involved data

reduction, data discussion, and drawing conclusions. Data reduction involved data mining of oral interview responses by transcription to reveal the key issues which helped to separate the relevant issue from irrelevant. On the other hand, data discussion involved the compilation of reduced data into an organized logical context. Finally, data discussion offered the interpretation of data and logical explanations on the relationship of the findings. Qualitative research findings were presented as phrases or key voices quotation as per the interview responses. The presented data findings were subjected to interpretation with the support of other documented research findings for or against.

3.10.1 Measurement of Variables

Dependent variable and independent variables identified in the research were operationalized and measured as shown in Table 3.4.

Table 3.4: Measurement of Variables

Variable	Type	Measurement	Method of data analysis
Types and Influence cultural festivals <ul style="list-style-type: none"> • Religious • Sports • Weddings • Horse riding • Specific community festivals • Wrestling 	Independent	<ul style="list-style-type: none"> • Categorical • Ordinal 	<ul style="list-style-type: none"> • Descriptive • Qualitative
Awareness Strategies <ul style="list-style-type: none"> • Advertisement • Promotion • Marketing • Branding • Product development 	Independent	<ul style="list-style-type: none"> • Categorical • Ordinal 	<ul style="list-style-type: none"> • Descriptive • Qualitative • Multiple linear regression model
Effect of cultural festivals <ul style="list-style-type: none"> • Economic • Social • Environmental. • Infrastructure • Small business 	Independent	<ul style="list-style-type: none"> • Categorical • Ordinal 	<ul style="list-style-type: none"> • Descriptive • Qualitative • Multiple linear regression model
Event tourism development <ul style="list-style-type: none"> • Spread seasonality of tourism • Money flow • Employment opportunity • Civic pride • Attitude • Tourism infrastructure development • Destination awareness 	Dependent	<ul style="list-style-type: none"> • Categorical • Ordinal 	<ul style="list-style-type: none"> • Descriptive • Qualitative • Multiple linear regression model

3.11 Ethical considerations

Participation in the research was voluntary. Direct consent was sought from the Honourable Commissioner of culture and tourism who issued a letter of introduction to Officers In charge of the Ministry, Tourism Board and District heads and the residents through the chairmen of the respective local government areas of Kwara State. Respondents were reassured that the information they; provide will be used for the purposes of the study.

CHAPTER FOUR

DATA ANALYSIS AND PRESENTATION OF RESULTS

4.1 Introduction

This chapter presents an analysis of the primary data, which was collected using questionnaires and interview schedules. Descriptive statistics and inferential statistics were used to analyse quantitative primary data collected using questionnaires. Data analysed quantitatively is presented in tables and charts. On the other hand, qualitative data were analysed using content analysis and findings presented as key voices and verbatim reporting. To describe the variables under study, each item in the questionnaire was statistically analysed to allow interpretation, inferences, and discussions.

4.2 Response Rate

The study targeted 347 respondents who comprised of members of three cultural associations in Kwara State. A total of 347 questionnaires were administered and 314 questionnaires were returned and found valid for analysis. Table 4.1 presents the response rates analysis.

Table 4.1: Response Rate

Respondents	Issued questionnaires	Returned questionnaires	Percent response
Regatta Festival Association and Committees	146	131	89.73%
Shao Festival and Cultural Group	109	94	88.68%
Egungun and Layewu Festival Association	92	89	96.74%
Total	347	314	90.49%

The response rate presented in Table 4.1 shows an overall response rate was 314(90.49%) for all categories of the respondents who filled questionnaires. The response rates for all categories of the respondents were above 88.0% with Egungun and Layewu Festival

Association recording the highest. According to Mugenda and Mugenda (2008) a 50% response rate is adequate, 60% good while above 70% is rated very good. Based on the response rates above at over 88.0% it's an indicators that the respondents were well prepared by the researcher to participate in the study. The high response rate could be attributed to the adequate support accorded to the research team by the officials of the associations. The officials helped in the distribution of questionnaires and also implored their members to participate in the study willingly.

4.3 Respondents' Demographic Profiles

The study targeted a number of demographic characteristics in an attempt to understand the profiles of the respondents who participated in the study. The findings are discussed in the sections below.

4.3.1 Age of Respondents

The study found it prudent to establish the respondents' age. This was necessary in order to establish the age profile of the respondents who participated in the study. Figure 4.1 illustrates the results of the analyses.

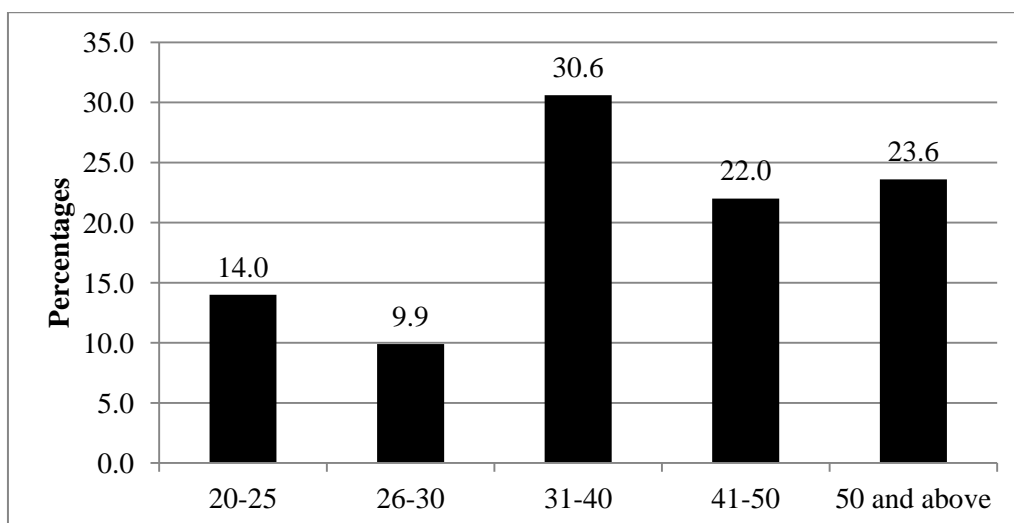


Figure 4.1: Respondents' Age Profile

The analysis in Figure 4.1 shows that most (30.6%) of the respondents aged 31-40 years, 23.6% were in the ages of 50 and above years while 9.9% in the ages of 26-30 years. The ages above 31 years constituted the majority (76.2%) of the respondents. This could be attributed to traditional cultural requirements which dictate certain age requirement for members of cultural associations. The age requirements for one to be a member of certain cultural association was confirmed by one of the senior officials in the Ministry of Culture and Tourism of Nigeria who confided the following;

“..... the membership to a cultural festival association is determined by the village elders who dictate strict requirements. Some of these requirements include the minimum age, marital status, traditional rank, genders among others. Young membership below 30 years is not encouraged unless with certain unique considerations like special skills....” (Oral Interview [OI], Mr. XX, December 2016).

The above sentiments explain why the majority of the respondents were above 30 years which represents the adult membership of the explored cultural festivals associations.

4.3.2 Gender Distribution

The respondents were asked to indicate their gender. This was important in order to determine the gender distribution of the respondents. Table 4.2 presents the findings.

Table 4.2: Gender and Education Status

Respondents	Gender		Total
	Women	Men	
Regatta Festival Association and Committees	52(16.6%)	79(25.2%)	131(41.7%)
Shao Festival and Cultural Group	40(12.7%)	54(17.2%)	94(29.9%)
Egungun and Layewu Festival Association	33(10.5%)	56(17.8%)	89(28.3%)
Total	125(39.8%)	189(60.2%)	314(100.0%)

The analysis in Table 4.2 shows that most 189(60.2%) of the respondents men compared to 39.8% women. The high number of males is attributed to the male dominance in the African

societies. Most of the African cultural festivals are controlled by men due to cultural requirements synonymous with traditional African beliefs (Idang, 2015).

4.3.3 Level of Education

The respondents were asked of their educational background. Figure 4.2 presents the results of the respondents' level of education.

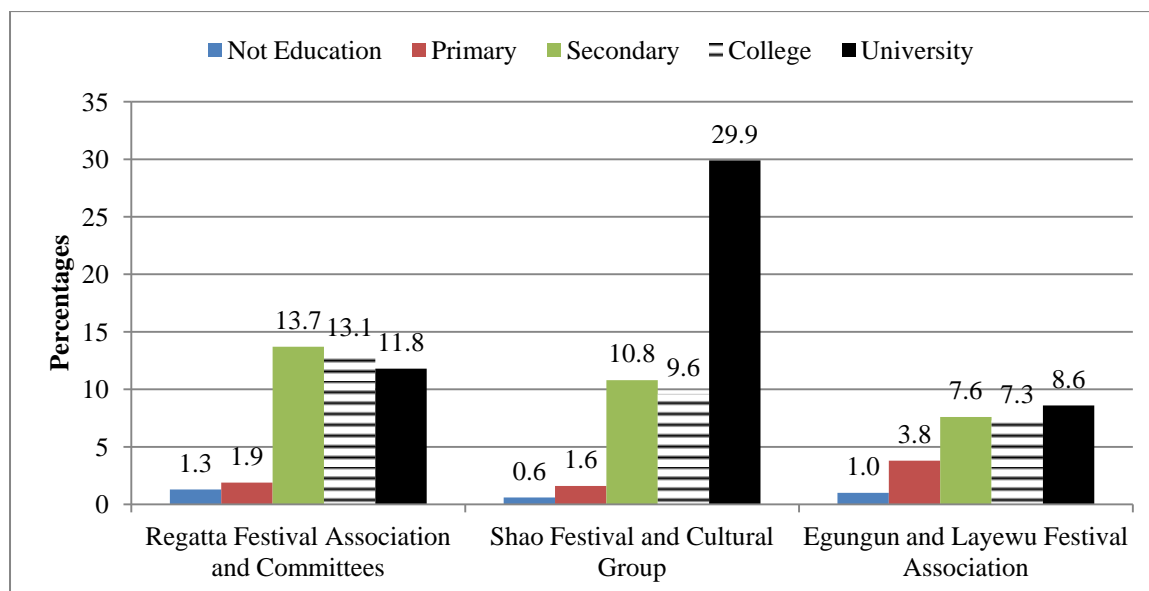


Figure 4.2: Level of Education

The findings in Table 4.2 show that most (13.7%) of the respondents of Regatta Festival Association members have secondary education. On the other hand most of Festival and Cultural Group and Egungun and Kayewu Festival respondents had university education levels at 29.9% and 8.6% respectively. The above findings portray a well educated population among the respondents. An educated lot is likely to be informed and make informed decision rationally as compared to less educated persons (Mohan, 2005). This observation implies that with a large number of respondents who have secondary education and above the data that was collected was informative.

4.4 Cultural Festival Products and their importance to Event Tourism Development

The first objective sought to profile cultural festival products and how they affect event tourism development in Kwara State. The findings are discussed in the section below.

4.4.1 Type of Cultural Festivals

The respondents were asked to indicate they types of cultural festivals products that available in Kwara State. This was necessary in order to determine the variety and spread across the communities explored. The study findings are presented in Table 4.3.

Table 4.3: Type of events

Festival	Regatta Festival Association and Committees	Shao Festival and Cultural Group	Egungun and Layewu Festival Association	Total
Regatta festival (water sport events, cultural dance, fishing, boating, swimming)	131(41.7%)	0(0.0%)	0(0.0%)	131(41.7%)
Traditional African religious festival (god of iron [Ogun], god of fire [Shango])	0(0.0%)	76(24.2%)	48(15.3%)	124(39.5%)
Traditional African Mass wedding festival	0(0.0%)	81(25.8%)	30(9.6%)	111(35.4%)
Horse riding	45(14.3%)	0(0.0%)	0(0.0%)	45(14.3%)
Islamic Religious festival (Id-fitir, Idi Adhar)	131(41.7%)	18(5.7%)	7(2.2%)	156(49.7%)
Christian religious festival (Christmas & Easter)	38(12.1%)	31(9.9%)	107(34.1%)	176(56.1%)
Masquerade dancing	54(17.2%)	0(0.0%)	81(25.8%)	135(43.0%)
Carnival street dance	0(0.0%)	0(0.0%)	46(14.6%)	46(14.6%)
Yam festival	0(0.0%)	94(29.9%)	40(12.7%)	134(42.7%)
Wrestling	0(0.0%)	0(0.0%)	49(15.6%)	49(15.6%)
Total	131(41.7%)	94(29.9%)	89(28.3%)	314(100.0%)

The analysed data in Table 4.3 shows mixed responses on the types of cultural festivals performed by each category of respondents. Regatta Festival Association and Committees

had the most (41.7%) share of the types of cultural festivals while Shao Festival and Cultural Group and Egungun and Layewu Festival Association had almost equal share at 29.9% and 28.3% respectively. The findings above indicate that there is a variety of cultural festivals cutting across the entire Kwara State.

The study also found that Masquerade dance was performed by Regatta, Egungun and Layewu communities which Shao people do not. The Regatta community performed both Islam and Christian religious festivals while the rest of the communities performed Christian religious only. Wrestling, horse riding, Carnival Street dancing and Yam festival's popularity was less than 16% amongst the respondent.

The above revelations on the wide variety of cultural festivals in Kwara state was confirmed by one of the senior government officials. She noted the following;

“..... Nigeria has a population of over 175 million people who exhibit a very rich cultural heritage that cut across over 250 ethnic tribes and 420 languages. These people of Nigeria are endowed with a rich cultural diversity evident in various festivals performed in various communities across the entire country. Kwara State is inhabited by the Regatta, Shao, Egungun and Layewu communities that are endowed with a variety of cultural festivals in religion and other community beliefs and practices” (Oral Interview [OI], Mrs. XX, December, 2016).

The above sentiments are a testimony that Kwara State is endowed with variety of cultural festivals which can be exploited as a product to develop event tourism. The exploitation of this rich culture will depend on contribution of stakeholders in the development of tourism in Kwara State. It will also depend on the development status of these festivals as a tourism product.

4.4.2 Attendees of Cultural Festival

The study sought to identify the type of people who attends cultural festivals and the results are shown in Figure 4.3.

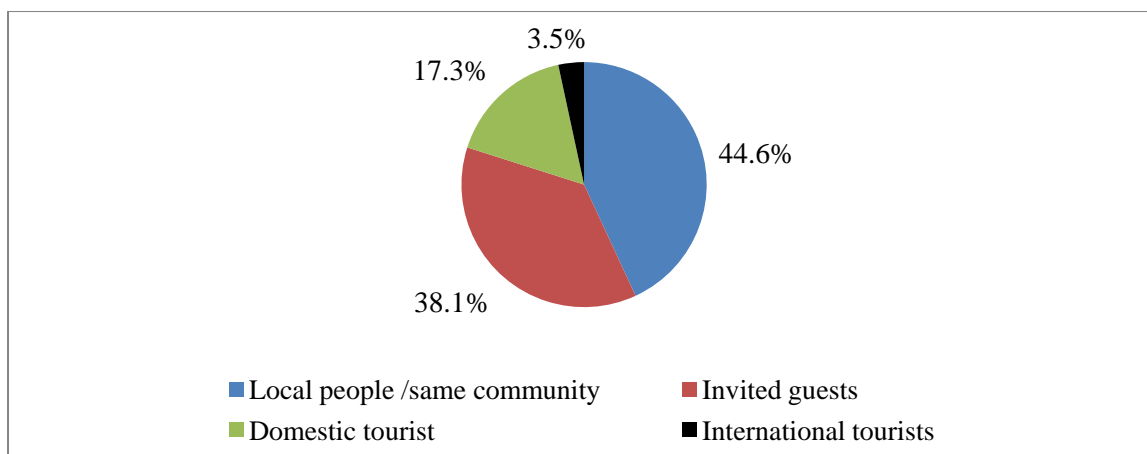


Figure 4.3: Attendees of cultural festivals

The results indicated that most (44.6%) of attendees of cultural festivals are local people from the same community followed by invited guests (38.1%) like government officials or traditional rulers. About 17.3% of the respondents indicated that domestic tourist were attendees of cultural festivals as compared to a partly 3.5% attendant by international tourists.

The above results show that the attendance of domestic and international tourists was about 20.8% as compared to 82.7% of the local community and invited guests. These findings imply that cultural festivals do not attract more tourists be it local or international. This could be attributed to lack of aggressive local and international marketing initiatives. It could also be attributed to lack of government support to promote cultural tourism as a product. These findings are supported by Esu and Arrey(2009) in a study on the tourist attraction on cultural tourism festival where they noted that cultural festivals in Nigeria are not aggressively marketed locally or internationally to attract domestic and international tourists.

4.4.3 Development Status of the Cultural Festival as a Tourism Product

The respondents were asked to rate the development status of the cultural festival as a tourism product using a Likert scale; 1-Very poorly developed, 2- Poorly developed, 3-Don't know, 4-Highly developed and 5-Very highly developed. According to Boone and Boone

(2012), descriptive statistics like Mean, mode and Standard Deviation (SD) are appropriate for analysing Likert scale data.

This study settled on mean and standard deviation descriptive statistics to analyse collected data. Mean statistics was used as the primary focal point for discussing the results based on the Likert scale key below. A mean of 1 meant very poorly developed while a mean of 5 indicated a very highly developed cultural festival respectively as a tourism product. The results are presented in table 4.4.

Table 4.4: Development status of cultural festival as a tourism product

Product	Count	Mean	SD
Horse riding	314	2.29	0.664
Muslim religious festival (Id-fitir, Idi Adhar)	314	2.37	0.705
Christian religious festival (Christmas & Easter)	314	2.41	0.724
Regatta festival (Water sport events, cultural dance, fishing, boating, swimming)	314	2.65	0.900
Masquerade dancing	314	2.30	0.598
Traditional mass wedding	314	2.46	0.779
Carnival street dance	314	2.39	0.704
Yam festival	314	2.79	0.930
Wrestling	314	2.89	0.946
Traditional religious festival (god of iron [Ogun], god of fire [Shango])	314	2.24	0.517

Likert scale Key: 1-Very poorly developed [VPD], 2- Poorly developed [PD], 3-Don't know [DK], 4-Highly developed [HD] and 5-Very highly developed [VHD].

The results in Table 4.4 indicated that Horse riding (M=2.29, SD=0.664), Muslim religious festival (M=2.37, SD=0.705), Christian religious festival (M=2.41, SD=0.724) Regatta festival (M=2.65, SD=0.900), Masquerade dancing (M=2.30, SD=0.598) and traditional mass wedding (M=2.46, SD=0.779) were poorly developed as tourist product. The same was noted in that Carnival street dance (M=2.39, SD=0.704), Yam festival (M=2.79, SD=0.930),

Wrestling (M=2.89, SD=0.946) and traditional religious festival (M=2.24, SD=0.517) are poorly developed tourism products.

These findings clearly show that cultural festivals are not major tourism products in Kwara State. These observations are supported by the study by Aweneri (2014) which established that cultural tourism in Nigeria is not given a lot of emphasis and hence has no major impact of cultural tourism in international public relations. An oral interview with an official of the confided the following regarding the developments status of the cultural festivals as a tourism product;

“..... Cultural festivals are widely practiced in many States of Nigeria at different times of the year. They are mainly held to celebrate certain traditional cultural practices with little regard on tourism perspective. As a result the cultural practices are not developed to status of assuming potential tourism products that can promote event tourism....” (Oral Interview [OI], Mr. XX, December, 2016).

These above sentiments show that a lot need to be done to develop cultural festivals as tourism products in Kwara State. These observations are in agreement with study research findings by Esu, et.al., (2011) that established that most of the cultural festivals in Nigeria are not staged for tourism purposes.

4.4.4 Importance of Cultural Festival Products in Event Tourism Development

The respondents were asked to indicate the extent of the importance of cultural festival products in tourism development in Kwara state using a Likert scale (1-Very low extent, 2-Low Extent, 3-Don't know, 4-High extent and 5-Very high extent). Mean was used as the central point of discussing the study results. Boone and Boone (2012) assert that mean and standard deviation are suitable for analyzing descriptive statistical for Likert scales. The findings were interpreted where a mean closer to 1 meant very low extent effect while a mean of 5 indicated a very highly extent of effect of cultural festival in tourism development. The results are presented in Table 4.5.

Table 4.5: Importance of cultural festival in event tourism development

Cultural Festival	Count	Mean	Std. Deviation
Horse riding	314	2.54	0.846
Muslim religious festivals (Id-fitir, Idi Adhar)	314	2.68	0.925
Christian religious festival (Christmas & Easter)	314	2.42	0.756
Regatta festival (Water sport events, cultural dance, fishing, boating, swimming)	314	2.48	0.788
Masquerade dancing	314	2.51	0.804
Traditional mass wedding	314	2.47	0.742
Carnival street dance	314	2.66	0.898
Yam festival	314	2.69	0.917
Wrestling	314	2.49	0.788
Traditional religious festival (god of iron [Ogun], god of fire [Shango])	314	2.51	0.820

The results in Table 4.5 indicated that Horse riding ($M=2.54$, $SD=0.846$), Muslim religious festival ($M=2.68$, $SD=0.925$), Christian religious festival ($M=2.42$, $SD=0.756$) Regatta festival ($M=2.48$, $SD=0.788$), Masquerade dancing ($M=2.51$, $SD=0.804$) and traditional mass wedding ($M=2.47$, $SD=0.742$) have to a low extent effects to event tourism development. The same was noted in that Carnival street dance ($M=2.66$, $SD=0.898$), Yam festival ($M=2.69$, $SD=0.917$), Wrestling ($M=2.49$, $SD=0.788$) and traditional religious festival ($M=2.51$, $SD=0.820$) also had low extent effect to event tourism development.

The results above are an indictment that cultural festivals have no great effect on event tourism development. The low influence of cultural festivals in developing event tourism is attributed to lack of commercialization. This is in congruent with the observation by Esu (2011) who established that cultural festivals in Calabar in Nigeria were largely of traditional with no emphasis of making profits. These results suggest that stakeholders in tourism development in Kwara state should channel efforts towards maximizing the influence of cultural festivals by giving it a commercial angle in event in tourism development.

4.5 Strategies Adopted to Create Awareness on Cultural Festivals to Develop Event Tourism

The second objective sought to establish the strategies adopted to create awareness on cultural festivals to develop event tourism. The findings are discussed in the sections below.

4.5.1 Stakeholders involvement in Cultural Festival Development

The study also sought to identify the stakeholder's involvement in cultural festival development. The results were presented in Figure 4.3.

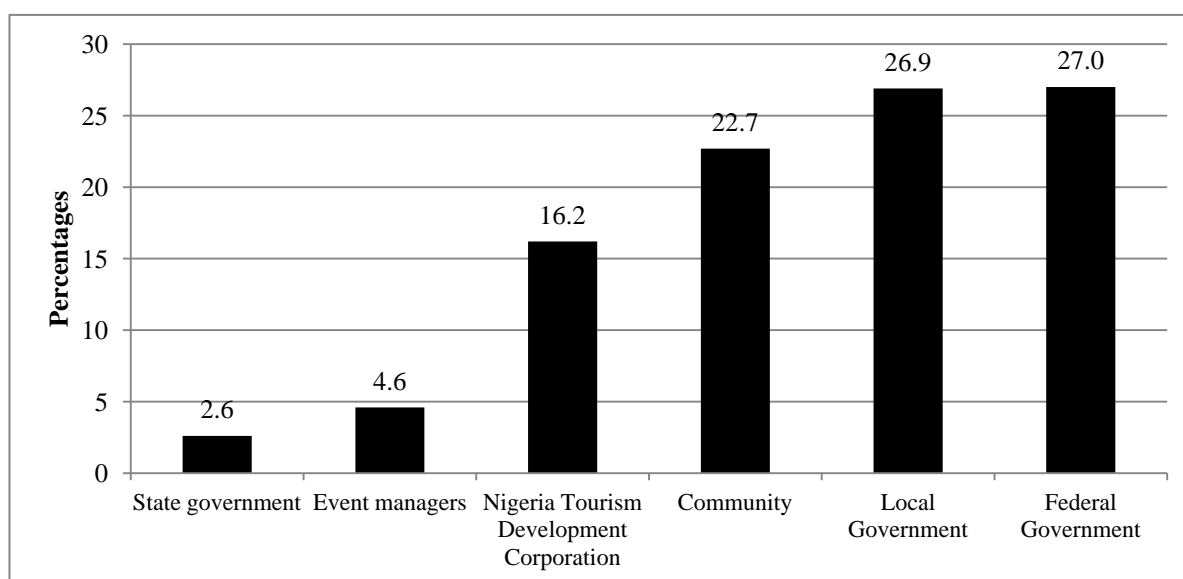


Figure 4.4: Stakeholders involvement cultural festivals

From the study results in Figure 4.4, the federal and local governments are the most involved stakeholders in cultural festival development, as majority of the respondents ranked them at 27% and 26.9% respectively. Community (26.9%) came third while the least was state government at 2.6% share. These results confirm that Federal and Local government are major stakeholders together with the community in cultural tourism development.

The major involvement of Federal and Local government in cultural tourism development can be attributed to the structure of government of Nigeria which provide these administrative units with the mandate of managing local resources. The Federal government has the responsibility of developing policies and laws and allocation of funds to the State

government. With this arrangement, the Federal and Local government are tasked with the responsibilities of implementing tourism policies at the state level. This observation is supported by the report of Institute for Cultural Democracy (1996) which indicates the role of each level of government in cultural tourism development. The fact that community are the custodian of culture their involvement cannot be underestimated.

4.5.2 Strategies Adopted to Create Awareness of Cultural Festivals

The respondents were asked to identify the strategies that have been adopted to create awareness of cultural festivals to develop event tourism in Kwara State. The study results are presented in table 4.5.

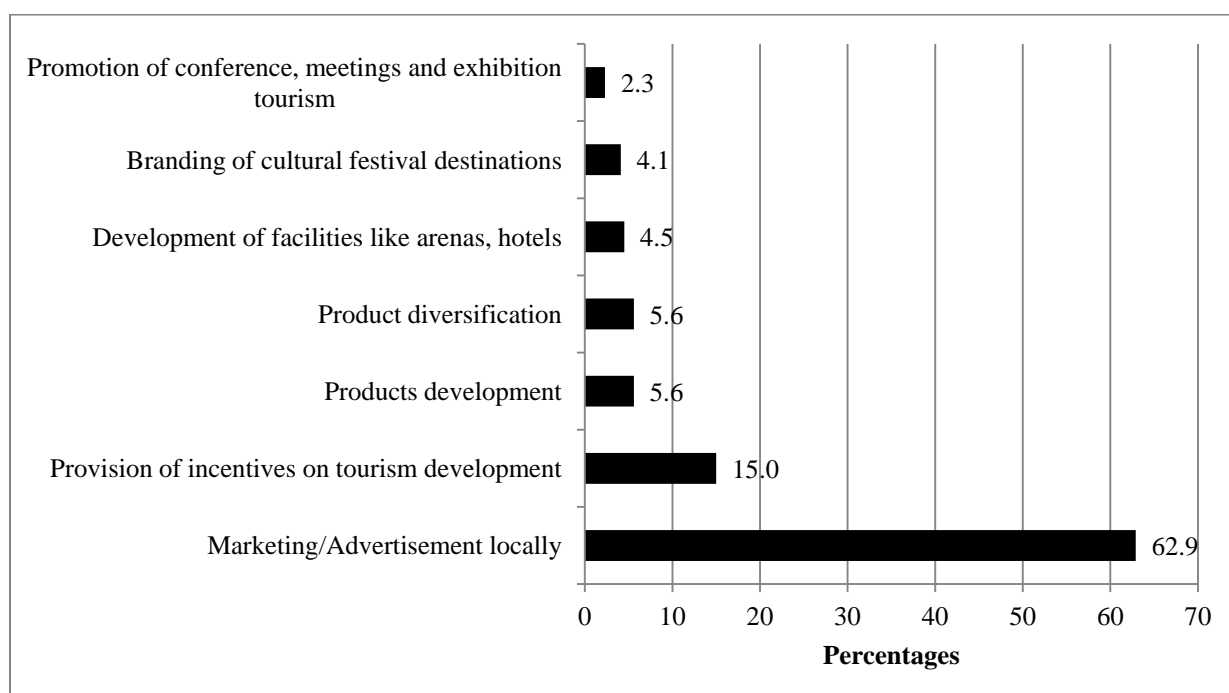


Figure 4.5: Strategies adopted to create awareness of cultural festivals

The results of the analysis in Figure 4.5 shows that majority (62.9%) of the respondents cited local marketing/advertisements as the commonly used strategy in creating awareness of cultural festivals to develop event tourism in Kwara State. Also, provision of incentives on tourism development came a distance second at 15.0% followed closely by local marketing at 11.5%. These results indicate that local advertisements are by far the most used strategy

awareness creation of cultural festivals. The above revelations by and large are a confirmation that a wide range of strategies have been adopted to create awareness of cultural festivals.

4.5.3 Role of Stakeholders on Awareness of Creation of Cultural Festivals in

Developing Event Tourism

The study sought to establish the role played by the stakeholder to create awareness on cultural festivals to develop event tourism in Kwara State. The results are presenting in table 4.6.

Table 4.6: Role of stakeholders on awareness of creation of cultural festivals in developing event tourism

Role of stakeholders	Responses		Percent of
	Count	Percent	Cases
Promotion of conference, meetings and exhibition tourism	193	24.4	64.3
Marketing locally	151	19.1	50.3
Advocacy	116	14.7	38.7
International marketing	105	13.2	35.0
Development of facilities like arenas, hotels	89	11.3	29.7
Provision of incentives on tourism development	73	9.2	24.3
Planning tours	64	8.1	21.3
Total	791	100.0	263.7

NB: Data was analysed from multiple responses

The results in Table 4.6 shows stakeholders have played a number of roles to create awareness on cultural festivals to develop event tourism. Promotion of conference, meetings and exhibition tourism (64.3%) came up prominently as one of the major role of stakeholders in creating awareness on cultural festivals. The role of stakeholders in marketing of cultural festivals was high locally (19.1%) as compared to 13.2% in international arena. The low score of marketing locally and internationally implies that stakeholders are not playing a

major role of creating awareness on cultural festivals as a means of developing event tourism. These findings are in an agreement with Negrusa, *et.al.*, 2016) who argued that little funds are allocated to promote cultural festivals to develop event tourism in developing countries.

4.5.4 Influence of Strategies Adopted to Create Awareness on Cultural festivals to Development of Event Tourism

Having strategies to create awareness of cultural festivals is commendable but how they have influenced event tourism in Kwara State need to be explained. The study therefore, asked the respondents to indicate the extent of the influence of strategies adopted to create awareness on cultural festivals has helped to develop event tourism in Kwara state.

Data regarding the influence of strategies adopted was collected using a Likert scale; 1-Very low extent, 2- Low extent, 3-Don't know, 4-High extent and 5-Very high extent. Boone and Boone (2012) assert that mean and standard deviation statistics are adequate for analysing Likert scales data. A mean of 1 represented very low extent influence while a mean of 5 indicate a very high extent influence of cultural festival in tourism development. The results of the study are presented in Table 4.7.

Table 4.7: Influence of strategies

Influence strategies	Count	Mean	Std. Deviation
Products development	314	2.50	0.967
Advertisement locally and abroad	314	2.19	1.056
Product diversification	314	2.19	1.041
Promotion of conference, meetings and exhibition tourism	314	2.33	1.069
Provision of incentives on tourism development	314	2.42	1.247
Branding of cultural festival destinations	314	2.07	1.012
Marketing	314	2.42	1.101
Development of facilities like arenas, hotels	314	2.66	1.324

The results in Table 4.7 indicated that product development (M=2.50, SD=0.967), local advertisement (M=2.19, SD=0.1.056), product diversification (M=2.19, SD=1.041) promotion of conference, meetings and exhibition tourism (M=2.33, SD=1.069) and Provision of incentives on tourism development (M=2.42, SD=1.247) have to a low extent influence to event tourism development. The same was noted Branding of cultural festival destinations (M=2.07, SD=1.012), marketing (M=2.42, SD=1.101) and Development of facilities like arenas, hotels (M=2.66, SD=1.324) also had low extent contribution to event tourism development.

These results shows that all the strategies adopted to promote cultural festivals have not largely influenced the development of event tourism in Kwara state. The results indicate that all stakeholders need to improve on the use of strategies adopted to create awareness on cultural festivals to develop event tourism in Kwara state given that the extent of influence is low.

4.6 Benefits of Cultural Festivals on Event Tourism Development

The third objective sought to examine the benefits of cultural festivals on event tourism development. The findings are discussed in the sections below.

4.6.1 Benefits of Cultural Festival on Event Tourism Development

The respondents were asked to indicate the benefit of cultural festival on event tourism development in Kwara State. Data regarding the effects of cultural festival on event tourism development was solicited using a Likert scale (1-strongly disagree, 2- disagree, 3-don't know, 4-agree and 5-strongly agree). Mean was used as the central point of discussing the study results. According to Boone and Boone (2012) mean and standard deviation are suitable for doing descriptive statistical analysis of Likert type data. A mean closer to 1 meant strong disagreement with contribution of cultural festival on tourism development

while means with a tendency towards 5 indicated a strong agreement of cultural festival on tourism development. The results are presented in table 4.8.

Table 4.8: Extent of benefit of cultural festival on event tourism

	N	Mean	Std. Deviation
Cultural festival have led to the development of infrastructure in the destination	314	2.77	1.141
Cultural festival have led to the development small business	314	4.04	1.110
Cultural festival have led to the development Community integration, foster community pride; teach new things; strengthen relationship; value training.	314	4.06	0.899
Cultural festivals have led to the development employment generation.	314	4.02	1.031
Cultural festivals have led to the development new skills are learnt through the hosting of the festival.	314	4.08	1.003
Cultural festivals have led to security risks	314	4.07	.975
Cultural festivals have led to such negative impact include: vehicular noise; unreasonable litter; stretching of infrastructure; pollution and others.	314	4.01	.947
Cultural festivals have led to antisocial activities lie prostitution and unwanted pregnancies	314	4.03	.879
Cultural festivals have led to attraction of tourist to stay longer and spend more.	314	2.99	1.316

Likert scale key: 1-Strongly disagree, 2- Disagree, 3-Don't know, 4-Agree and 5-Strongly agree.

The analysis in Table 4.8 indicated that on the respondents disagreed (M= 2.77, SD=1.141) that cultural festival has led to the development of infrastructure in the destination. On the benefit of cultural festivals on development small business and employment creation the respondents agreed (M= 4.04, SD=1.110) and (M= 4.06, SD=0.899) respectively. The study also revealed that the respondents agreed (M= 4.08, SD=1.003) that cultural festivals have impacted positively to development new skills are learnt through the hosting of the festival.

These findings of positive benefits of cultural festivals in Nigeria are in agreement with those of Mmom and Ekpenyon (2015) in their study in River State. They found that largely the cultural festivities have more socio-economic benefits as opposed to specifically tourism development payoffs. The same was noted by Ukwayi, Ojong and Austine (2012) in their research on impact of cultural festivals in Cross River State found that communities get pride for hosting them socially and economically as opposed to tourism activities commercialisation. These observation implies that cultural festivals are not directly exploited to promote event tourism in Kwara State. This has denied the local community the opportunity of exploiting their rich culture to improve their livelihood as its done in other countries like Brasil and Kenya.

However, the study established that the respondents agreed that cultural festivals have negative benefits on security (M= 4.07, SD=0.975) environment (M= 4.01, SD=0.947) and social activities (M= 4.03, SD=0.879). The negative impacts of cultural festivals were underscored by one of the senior manager in the Kwara State Tourism Board who noted the following;

“..... Cultural festivals are regarded with highly by the government and the locals in such that schools and colleges are closed to allow the students to attend. It's a period when social norms are broken which results in antisocial activities like uncontrolled alcohol drinking and illicit sex. The end result is unwanted pregnancies and spread of sexually transmitted diseases. In addition during the festivities period there is a lot of environmental pollution occasioned by littering, noise from cars, overcrowding among others. The concentration of large number of guests with no proper planning poses a security risk especially with the rise of terrorism activities.” (Oral Interview [OI], Mr. XX, December, 2016).

The above sentiments are a confirmation unplanned cultural festivals can lead to negative impacts other than positive ones which could be attributed to lack of policies on event tourism development in the destinations. These observations are supported by Ukwayi, *et.al.*, (2012) in their findings of a study conducted in Cross River State in Nigeria on the impact of cultural festivals. The study established that largely the cultural festivals largely have positive

socio-economic impacts. However, the cultural festivals are not devoid of anti-social activities like robbery, prostitution, price hiking among other social vices.

Finally, the study disagreed ($M= 2.99$, $SD=1.316$) that cultural festivals have led to tourist attraction who stays longer in the destination and spends more. This finding agrees with Perdue *et. al.* (2014) who argued that cultural festivals are used to enhance local pride and make provision for multiple recreational opportunities other than promoting tourism activities. The same was noted by Getz (2011) who argued that cultural festivals celebrations are viewed to be a unique tourist attractions and destination image makers but their positive impacts is not largely realised by the host communities. It can therefore argue that cultural festivals in Kwara state have not largely contributed to event tourism.

4.6.2 Benefits of Cultural festivals to community

The respondents were also asked to indicate the benefits communities have gotten from cultural festivals in Kwara State. Results are indicated in Figure 4.6.

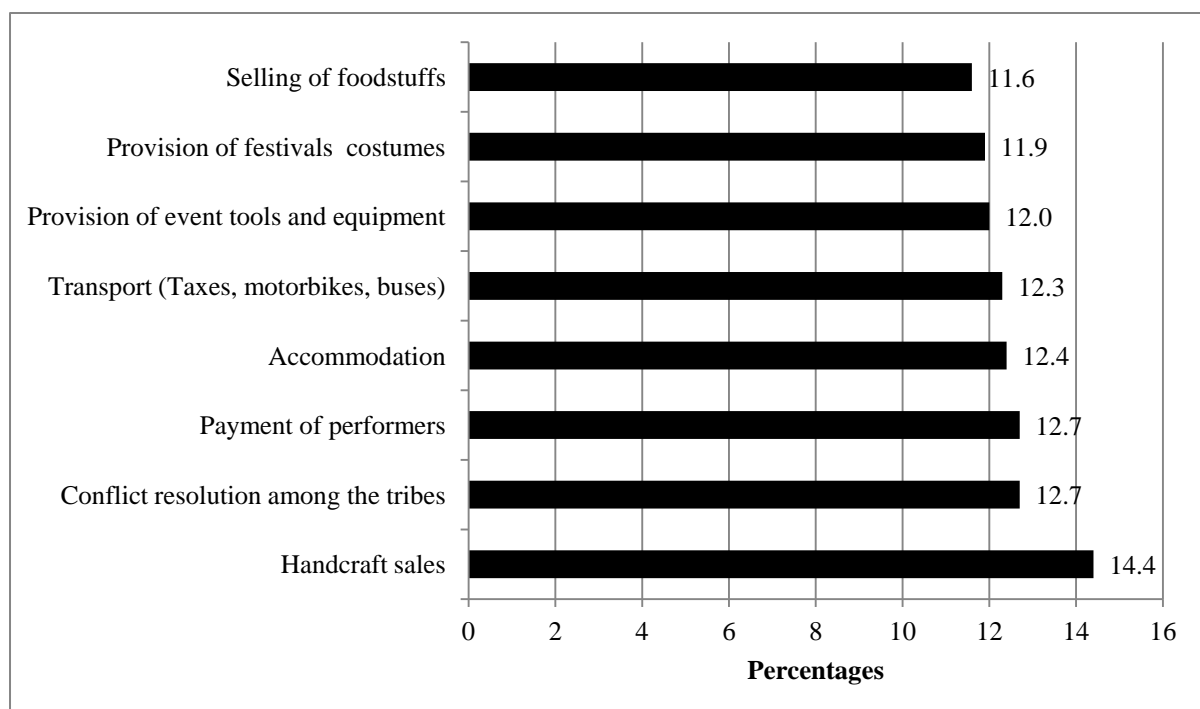


Figure 4.6: Benefits of cultural festivals to community

The analysis of the study results indicated that the contribution of other strategies adopted to create awareness on cultural festivals to develop event tourism in Kwara State. Handcraft sales lead at 14.4 %. Others were conflict resolution among tribes and payment of performers with 12.7% followed by accommodation at 12.4%, provision of transport (taxes, motor bikes and buses) at 12.3%, provision of equipment at 12%, provision of festival costumes at 11.9% and selling of food stuffs at 11.6%.

The findings above imply that cultural festivals are staged with tourism development in mind. This is so because the festivals are as result of promoting the posterity of community culture and beliefs. Most of the benefits accrued from these festivals are accidental as they were not envisaged in the planning of the ceremonies. During the festivities entrepreneurs identifies available opportunities which they exploit. Such opportunities are selling of food stuffs, transport and sales of handcrafts.

However, other benefits are not accidental as are direct given by the festival organisers. An oral interview with Kwara Federal State officials established the following on the direct benefits of hosting cultural festivals;

“..... the hosting of the cultural festivals is the responsibility of the host community through their associations, the Federal and the local government. The participants are given performance costumes, tools and equipment as well monetary payments. These are the only direct benefit received to the performers. As a community there is no monetary benefit since there are no gate charges and therefore no revenue is collected. In conclusion there is not much direct benefit to the community at large. However, depending on the theme of the festival, the community collectively benefit. For instance cultural festivals are used as a platform of solving inter-tribal conflicts.....” (Oral Interview [OI], Mr. XX, December, 2016).

The above sentiments confirm that by and large the cultural festivals in Kwara State are not primarily hosted to directly monetary benefit the community. This observation is supported by Ukwayi, *et .al.*, (2012) who argued that cultural festivals have no collective monetary benefit to the community as the initial intention did not envisage that.

4.7 Relationship between Independent Variables on the Dependent Variable

The study used multiple regression analysis inferential techniques to determine the relationship between independent variables on the dependent variable. The findings are discussed in the sections below.

4.7.1 Regression Analysis on Relationship Between Independent Variables on the Dependent Variable

A regression analysis was generated to determine the extent to which changes in the dependent variable (Event tourism development) can be explained by the change in the independent variables (types and influence of cultural festival, strategies adopted and effect of cultural festivals). Regression model (adjusted R squared) and regression coefficients results were used to explain the contribution of independent variables on the dependent variable. Table 4.9 indicates the fitness of regression model results.

Table 4.9: Model fitness

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Change Statistics					Durbin-Watson
					R Square Change	F Change	df1	df2	Sig. F Change	
1	.250 ^a	0.230	0.210	.80200	0.230	75.656	2	311	.000	1.695
a. Predictors: (Constant), Types & effects of cultural festivals, strategies of awareness creation of cultural festivals and, influence of cultural festivals to event tourism										
b. Dependent Variable: Event tourism development										

Source: Researched data (2017)

The results in table 4.9 present the fitness of regression model used in elucidating the study phenomena. The model explains the extent of variation of dependent variable (event tourism development) can be explained by the change in the independent variables (types and influence of cultural festivals, strategies of awareness creation of cultural festivals and, effect of cultural festivals). This model explains that 21.0% of event tourism development change was a result of independent variables explored. These findings imply that cultural festivals had little contribution on event tourism development.

i) Analysis of Variance

The Analysis of Variance (ANOVA) results in Table 4.8 indicate a number of statistics that are used to explain the model. Table 4.10 presents ANOVA analysis results.

Table 4.10: Analysis of variance

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	2468.459	2	734.229	75.656	.000 ^b
	Residual	756.000	111	7.670		
	Total	3468.459	113			
a. Dependent Variable: event tourism development						
b. Predictors: (Constant) types and contribution of cultural festival, awareness and impact, of cultural festivals						

Source: Researched data (2016)

The ANOVA results in Table 4.11 indicate $p=.000$ (p set statistically at 0.05) indicating the regression model was adequate in predicting the results. This implies that independent variables are good predictors of the role of cultural festivals on the event tourism development in Kwara State.

ii) Regression Coefficients

The regression coefficients analysis was conducted to determine the extent of contribution of each independent variable on the development of event tourism. The results were presented in table 4.11.

Table 4.11: Regression Coefficients

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	Correlations			Collinearity Statistics	
		B	Std. Error	Beta			Zero-order	Partial	Part	Tolerance	VIF
1	Constant)	2.076	.320		.000	.005					
	Types & contribution of cultural festivals	.223	.020	.222	4.180	.000	.365	.358	.327	.771	1.030
	Awareness strategies on cultural festivals	.034	.030	.033	.788	.000	.265	.225	.	.767	1.034
	Impact of cultural festivals	.145	.003	.142	2.840	.001	.262	.248	.466	.666	1.036
a. Dependent Variable: event tourism development											
b. Predictors: (Constant) types and contribution of cultural festival, awareness and impact, of cultural festivals											

Source: Researched data (2016)

The regression coefficients results presented in table 4.11 shows that types of cultural festivals (Beta=0.222) contributed the most to event tourism development. It was followed by effect of cultural festivals (Beta=0.142) while awareness strategies of cultural festivals (Beta=0.033) contributed the least. Regression equation; $Y=2.076+0.223$ (Types and influence of cultural festivals) $+0.033$ (Awareness strategies on cultural festivals) $+0.145$ (effect of cultural festivals). The regression model shows that the three independent variables have a positive influence on event tourism.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATION

5.1 Introduction

In this chapter, the summary of the study findings, conclusions, recommendations and areas for further research are presented. The study sought to investigate the contribution of cultural festivals on event tourism development in Kwara State in Nigeria. Summary of discussion is presented according to the study's objectives. The study was guided by the following specific objectives; to profile types of cultural festival products and their importance to event tourism development; to establish the strategies used to create awareness of cultural festivals to developing event tourism and to determine the benefits of cultural festivals on event tourism development.

5.2 Summary of the Study findings

The summary of the study findings are presented in sections below according to objectives.

5.2.1. Profile of Cultural Festival Products and their Effects to Event Tourism

Development

The first objective sought to profile types of cultural festivals and their importance to event tourism development in Kwara State of Nigeria. The results revealed that a wide range of cultural festivals are available and held in Kwara State. The cultural festivals are; Horse riding (1.4%), Muslim religious festival (49.7%), Christian religious festival (56.1%), Regatta festival, Masquerade dancing, traditional mass wedding, carnival street dance, yam festival, wrestling and traditional religious festival's among others. Some of the festivals like Islam and Christian festivals cut across three communities explored. However, some festivals were unique to certain communities. It emerged from the study that majority (44.6%) of the attendees were local and invited guests all coming from different parts of Nigeria. The

numbers of local and international tourists were small which less than 21% was low as compared to other attendees.

All the cultural festivals products explored were found to have low contribution (regression Adjusted $R=0.210$) to event tourism development. Largely, the study established that cultural festivals products contribute little to the development of event tourism. These results calls for stakeholders in tourism development in Kwara state to double their efforts towards exploiting the rich cultural festivals. This will ensure cultural festivals play a greater contribution to event tourism development. Overall, the study established that the cultural festivals are poorly developed as a tourism product. The regression model indicated that overall the independent variables had a variance of 21.0% on the dependent variable. This was confirmation that cultural tourism festivals are not developed enough to drive event tourism development in Kwara State.

5.2.2 Strategies used to Create Awareness on Cultural Festivals to Develop Event

Tourism

The second objective sought to establish the strategies used to create awareness of cultural festivals so as to develop event tourism in Kwara State of Nigeria. The study found that Federal and local government together with local communities were the main stakeholders of cultural festivals accounting for a 76.6% share. They are involved in funding and organising of cultural events. The State government is not directly involved in hosting cultural festivals. Also, the stakeholders wer involved in marketing, promotions, advocacy and provision of incentives among others. Promotion of conferences, meetings and exhibition tourism was the major role played by stakeholders to develop event tourism.

A wide range of strategies were used to create awareness of cultural festivals as a tourism product for developing event tourism. These strategies included; marketing of cultural

products by advertising locally (62.9%), provision of incentives (15.0%) for tourism development, focus on product development and diversification. Other strategies focused on branding, development of event facilities and promotion of emerging tourism like conferences, meetings and exhibitions. These strategies are relevant in creating awareness of cultural festivals as a tourism product. However, it emerged from the studies that all the strategies adopted have not largely contributed to event tourism development. Overall, the study established that the strategies adopted to create awareness on cultural festivals were not adequate to spur development of event tourism. This was confirmation that cultural tourism festivals are not developed enough to drive event tourism development in Kwara State, Nigeria.

5.2.3 Benefit of Cultural Festivals to Event Tourism Development

The third objective sought to examine the benefits of cultural festivals on event tourism development in Kwara State, Nigeria. The study established that cultural festivals have positive and negative benefits on the community and the state at large. The positive benefits included; development of small businesses and employment creation. Employment creation was driven by selling foodstuffs, sales of handcrafts, revenue from transporting guests: using tax, motorbikes and buses; and revenue from accommodations available. Another important positive impact of cultural festivals is the use of the occasion to foster community integration. The cultural festivals are used to solve inter-tribal conflicts as it brings them together occasionally thus providing a momentous platform for sharing communities concerns.

Aside the positive impact the study established that the cultural festivals had a dark side especially that occasioned by social vices like robbery, prostitution, unwanted pregnancies and hiking of prices among others. On the benefit of cultural festivals on tourism attraction, the cultural festival events were found not to have a favourable benefit nor contribution. On the same note, cultural festivals explored did not lead to the development of infrastructure in

the destinations. This revelation is an indicator the cultural festivals are not given a lot of emphasis to act as veritable for product spurring development like roads, water, and electricity among others.

5.3 Conclusion

5.3.1 Conclusion for objective one

1. There is a rich culture among the communities in Kwara State demonstrated by wide range of cultural festivals identified.
2. The lack of strategies of linking cultural festivals to event tourism have led to majority of attendees of cultural festivals being local people from the same community and invited guests like government officials or traditional rulers. This does not augur well with the quest of using cultural tourism products to develop event tourism.
3. The federal and local governments in consonance with the host community are the main stakeholders involved in cultural festival development. However, their involvements have not to a large extent helped to exploit cultural festivals to develop event tourism.
4. It can be concluded that cultural festivals in Kwara State have been seen as local events and hence lack international exposure, which is, also importance in developing event tourism.
5. Overall the study concludes that various cultural festivals in Kwara state, Nigeria have low contribution to the development of event tourism.

5.3.2 Conclusion for objective two

1. The stakeholders identifies played several roles in creating awareness on cultural festivals in developing event tourism.
2. The marketing strategies used to create awareness on cultural festivals were, predominantly, local based

3. Overall, the study concludes that various strategies adopted to create awareness on cultural festivals in Kwara state, Nigeria have low contribution to the development of event tourism.

5.3.3 Conclusion for objective three

1. Cultural festivals indirectly created employment opportunities in the host communities
2. Cultural festivals have created harmony among the communities since they are used to solve inter-tribal conflicts
3. Cultural festivals, to a low extent, did not spur infrastructure development that could support event tourism in the destination.
4. Cultural festivals had negative anti-social impacts which give the events a bad picture
5. Overall, the study concluded that the contribution of cultural festivals have not helped to develop event tourism in Kwara State in Nigeria.

5.4 Recommendations

Based on the findings, the study made the following recommendations:

1. The study revealed that there was wide variety of cultural festivals but these are not contributing to event tourism. The study, therefore, recommends the formulation of policies by the Federal and State government for guiding, and identification of three major ones and develops them as the main tourism product instead of concentrating to them.
2. The study found that marketing of cultural festivals were predominantly done locally as a strategy of creating awareness. The study, therefore, recommends that the Nigerian Tourism Corporation and Kwara State Tourism Board market these rich cultural festivals internationally to reach the global customers.
3. It emerged from the study that promotion of emerging tourism like conferences, meetings and exhibition as a strategy of creating awareness of cultural festivals as a tourism

product was not adequate. The study therefore recommends the Nigerian Tourism Corporation and Kwara State Tourism Board and stakeholders to partner with countries in Africa like Kenya and South Africa to learn and benchmark on the use of these strategies.

4. It came out of the study that there is no great emphasis of linking cultural festivals with event tourism since the events are held to satisfy community beliefs. This study therefore recommends a policy to be formulated by Nigerian Tourism Corporation, Kwara State Tourism Board to guide on the strategies of linking cultural events with event tourism
5. The study established that there were no major direct monetary benefits of cultural festivals to the community since there is no mechanism of collecting revenue. The study recommends construction of arenas and other facilities by the Kwara State Government, entrepreneurs and other stakeholders that will ensure gate collection from attendees and promoters.
6. The study found out that the cultural festivals have low contribution to the development of event tourism. The study therefore recommends that the Kwara State Government and stakeholders should partner to promote cultural festivals in Kwara State as event tourism products by branding them to attract domestic and international tourists.

5.5 Recommendation for Further Research

The study recommends the following for further studies

1. Investigate the capacity of the stakeholders to develop cultural festivals as tourism product
2. Investigate the factors that led to low contribution of adopted strategies to create awareness on cultural festivals to spur development of event tourism
3. Carry out a study to determine the attitudes of the host community on the monetary benefits of individual member of the cultural association.

4. Explore the factors that hinder the use of cultural festivals to develop infrastructure in the destination.

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APPENDICES

Appendix I: Questionnaire for Community Festival Association

Introduction

Influence of Cultural festivals to Event Tourism Development in Kwara State Nigeria. This study is being undertaken by a Master degree candidate of Kenyatta University, Nairobi, Kenya. The questionnaire is intended to extract information on the contribution of cultural festivals on Event Tourism Development, Kwara State. I urge you to feel free and answer the following questions. Please, know that the information will be used for academic purpose and the necessary confidentiality will be maintained.

SECTION A: DEMOGRAPHIC DATA

The following questions are about you; please, follow the instructions for each question. Please, comment freely where applicable and tick the appropriate response or blank spaces that apply to you.

1. Gender: Male Female

2. Age range.

20-25 26-30 31-40 41-50 50 and above

3. Educational level

No education Primary Secondary College University

SECTION B: TYPES OF CULTURAL FESTIVAL PRODUCTS AND THEIR CONTRIBUTION TO EVENT TOURISM DEVELOPMENT

4. The table below contains the types of cultural festivals documented by the Nigeria Tourism Development Corporation. Please identify the type of cultural festival held in your community.

	Type of festival
a.	Horse riding
b.	Muslim religious festival (Id-fitir, Idi Adhar)
c.	Christian religious festival (Christmas & Easter)
d.	Regatta festival (Water sport events, cultural dance, fishing, boating, swimming)
e.	Masquerade dancing
f.	Traditional mass wedding
g.	Carnival street dance
h.	Yam festival
i.	Wrestling
j.	Traditional religious festival (god of iron [Ogun], god of fire [Shango])

5. By ticking the options below please indicate the attendees of the festivals you have identified in question 4 above

- Local people /same community
- Invited guests (Government officials, traditional rulers)
- Domestic tourist
- International tourism

6. How would you rate the development status of the cultural festival as a tourism product you have identified above

Products	Very poorly developed (1)	Poorly developed (2)	Don't Know (3)	Highly developed (4)	Very highly developed (5)
Horse riding					
Muslim religious festival (Id-fitir, Idi Adhar)					
Christian religious festival (Christmas & Easter)					
Regatta festival (Water sport events, cultural dance, fishing, boating, swimming)					
Masquerade dancing					
Traditional mass wedding					

Products	Very poorly developed (1)	Poorly developed (2)	Don't Know (3)	Highly developed (4)	Very highly developed (5)
Carnival street dance					
Yam festival					
Wrestling					
Traditional religious festival (god of iron [Ogun], god of fire [Shango])					

7. Using the Likert scale below please indicate the extent of the contribution of the cultural festival products you have identified above in question 2 in tourism development in Kwara State

Statements	Very low extent (1)	Low extent (2)	Don't Know (3)	Highly extent (4)	Very highly extent (5)
Horse riding					
Muslim religious festival (Id-fitir, Idi Adhar)					
Christian religious festival (Christmas & Easter)					
Regatta festival (Water sport events, cultural dance, fishing, boating, swimming)					
Masquerade dancing					
Traditional mass wedding					
Carnival street dance					
Yam festival					
Wrestling					
Traditional religious festival (god of iron [Ogun], god of fire [Shango])					

SECTION C: STRATEGIES USED TO CREATE AWARENESS OF CULTURAL FESTIVALS TO DEVELOP EVENT TOURISM

8. Please identify the stakeholders involvement in cultural festival development

- [] State government
- [] Federal Government
- [] Local Government

- Event management
- Nigeria Tourism Development Corporation
- Community
- Tour operators
- Tour guides
- Media
- Non-Governmental organization

Others please indicate _____

9. Which of the following strategies that have been adopted to create awareness of cultural festivals to develop event tourism in Kwara State. **(More than one option is applicable)**

- Products development
- Advertisement locally and abroad
- Product diversification
- Promotion of conference, meetings and exhibition tourism
- Provision of incentives on tourism development
- Branding of cultural festival destinations
- Marketing
- Development of facilities like arenas, hotels,

Others please indicate _____

10. By filling the table below please indicates the role played by the stakeholder to create awareness on cultural festivals to develop event tourism in Kwara State

Statements	Products development	Advertisement locally and abroad	Product diversification	Promotion of conference, meetings and exhibition tourism	Provision of incentives on tourism development	Branding of cultural festival destinations	Marketing	Development of facilities like arenas, hotels,
State government								
Federal Government								
Local Government								
Nigeria Tourism Development Corporation								
Community								
Tour operators								
Tour guides								
Media								
Non-Governmental organization								

11. By filling the table below please indicate the extent of the contribution of strategies adopted to create awareness on cultural festivals have helped to develop event tourism in Kwara State.

Statements	Very low extent (1)	Low extent (2)	Don't Know (3)	Highly extent (4)	Very high extent (5)
Products development					
Advertisement locally and abroad					
Product diversification					
Promotion of conference, meetings and exhibition tourism					
Provision of incentives on tourism development					
Branding of cultural festival					

Statements	Very low extent (1)	Low extent (2)	Don't Know (3)	Highly extent (4)	Very high extent (5)
destinations					
Marketing					
Development of facilities like arenas, hotels,					

12. Please identify any other contribution of strategies adopted to create awareness on cultural festivals to develop event tourism in Kwara State that is not captured in the table above.

SECTION D INFLUENCE OF CULTURAL FESTIVALS ON EVENT TOURISM DEVELOPMENT

13. Please indicate the benefits the community have realised from the cultural festivals

- Accommodation
- Handcraft sales
- Selling of foodstuffs
- Transport (Taxes, motorbikes, buses)
- Payment of performers
- Provision of event tools and equipment
- Costumes
- Conflict solving

14. Using the Likert scale below please indicate the extent of the contribution of cultural festival on event tourism development in Kwara State

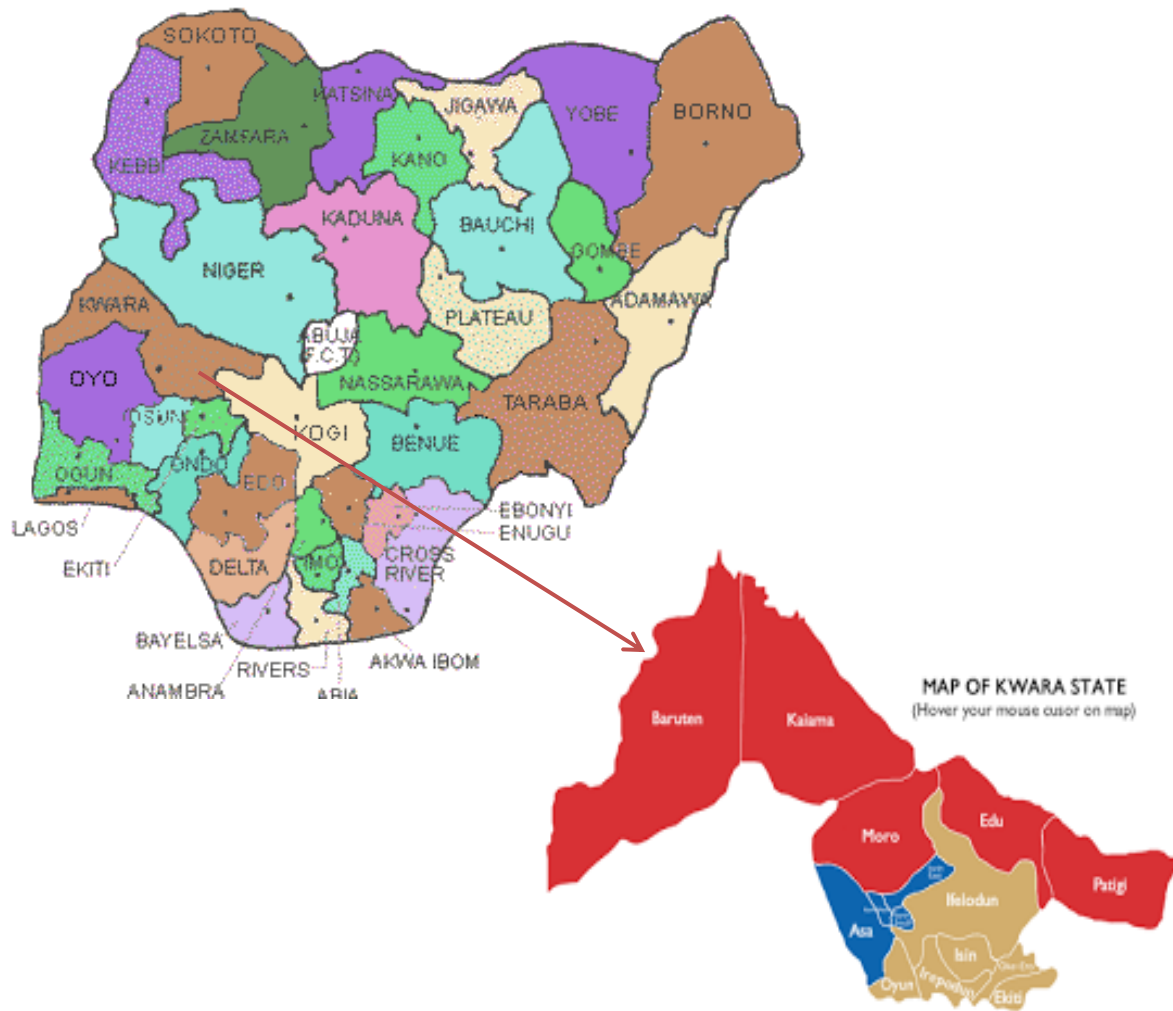
	Statement	Strongly disagree	Disagree	Not sure	Agree	Strongly disagree
a.	Cultural festival have led to the development of infrastructure in the destination					
b.	Cultural festival have led to the development small business					
c.	Cultural festival have led to the development Community integration, foster community pride; teach new things; strengthen relationship; value training.					
d.	Cultural festivals have led to employment generation.					
e.	Cultural festivals have led to the development new skills are learnt through the hosting of the festival.					
f.	Cultural festivals have led to security and environmental risks					
g.	Cultural festivals have led to such negative impact include: vehicular noise; unreasonable litter; stretching of infrastructure; pollution; prostitution and others.					
h.	Cultural festivals have led to antisocial activities that lead to unwanted pregnancies					
i.	Cultural festivals have led to attraction of tourist to stay longer and spend more.					

Appendix II: Interview Schedule for Government Officials

1. What is your designation?
2. Which level of government do you work for? (clarify, the state, federal and local government)
3. How long have you worked for the government? (probe on the department, role,
4. What is your understanding of tourism product and do you think cultural festivals can be regarded as a tourism product?
5. Please shed light on the various tribes/communities that live in Kwara State? (Probe on their numbers and geographical distribution, their cultural endowments).
6. Please can you identify the types of cultural festivals performed in Kwara State? (Probe on the cultural festival for each tribe/community, when they are hosted, type/nature of festivals etc.)
7. Which are the major festivals? (Probe which tribe/community host them, how is it spread in the State etc.)
8. Please explain who are the organisers of these cultural festivals? (probe on the role of communities, government, other stakeholders)
9. Are there efforts put in place to promote cultural festivals as a tourism product? (Probe on the strategies put in place by various stakeholders, how have they fared in promoting event tourism etc.)
10. Please shed light on the impacts of cultural tourism on the development of event tourism in Kwara State. (Probe on socio-economic benefits, negative impacts like anti-social vices etc.)
11. What are the challenges facing the exploitation of cultural festivals as driver of event tourism in Kwara State?

Thank you for your time and valuable contribution

Appendix III: Map Showing Study Area



Appendix IV: Letter for Authorization of Kenyatta University



**KENYATTA UNIVERSITY
GRADUATE SCHOOL**

E-mail: dean-graduate@ku.ac.ke

Website: www.ku.ac.ke

P.O. Box 43844, 00100
NAIROBI, KENYA
Tel. 8710901 Ext. 57530

Our Ref: T129F/23844/13

DATE: 29th September, 2016

The Honourable Commissioner,
Kwara State Ministry of Culture & Tourism
State Secretariat
PMB 1539,
Ilorin
Kwara State
NIGERIA

Dear Sir/Madam,

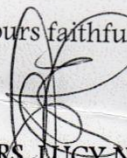
RE: RESEARCH. AUTHORIZATION FOR MR. JIMADA ABDULKADIR REG.T129F/23844/13

I write to introduce Mr. Jimada who is a Postgraduate Student of this University. HE is registered for M.Sc. degree programme in the Department of Hospitality Management and in the School of Hospitality & Tourism Management.

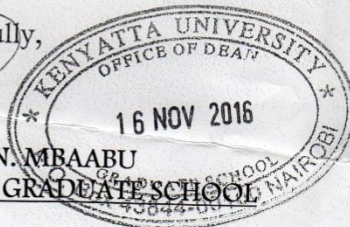
Mr. Jimada intends to conduct research for M.Sc. Thesis entitled, "Influence of Cultural Festivals to Event Tourism Development in Kwara State, Nigeria".

Any assistance given will be highly appreciated.



Yours faithfully,


MRS. LUCY N. MBAABU
FOR: DEAN, GRADUATE SCHOOL

RM/cao



**Appendix V: Letter for Authorization by the Ministry of Culture and
Tourism, Nigeria**

 Telephone: 031-227350	MINISTRY OF CULTURE AND TOURISM	 State Secretariat, Private Mail Bag 1539 Ilorin, Kwara State, Nigeria.
Ref No:.....MSDC&T/ADM/55/VOL.I/138		Date:.....22 nd November, 2016

The Officer in Charge,


LETTER OF INTRODUCTION

This is to introduce to you Mr. Jimada Abdulkadir who is a postgraduate student of Kenyatta University, Nairobi, Kenya. He is running a M.Sc degree programme in the department of Hospitality Management and in the school of Hospitality and Tourism Management.

2. Mr. Jimada is conducting research for M.Sc Thesis entitled, "Influence of Cultural Festivals to Event Tourism Development in Kwara State, Nigeria"

3. In view of this, I am directed by the Honourable Commissioner to request you to give the student the maximum cooperation and support in the course of his research exercise.

4. Thanks for your anticipation cooperation.


MOHAMMED JIYA KOLO
For: Honourable Commissioner

Appendix VI: Time Frame Work

Activity	Sept-Dec	Jan - June	July- Jan	Feb- June	Nov
Development of concept	/				
Development of pre-testing of instruments		/			
Collection of data			/		
Data analysis and presentation				/	
Typing, editing, binding and submission					/

Appendix VII: Budget

No.	Item	Description	Unit cost	Estimated amount
1	Personnel	8 Research assistants for 4 weeks	9,000.00 per person per week	36,000.00
2	Stationery	3 No of photocopy paper	1,000.00	3,000.00
		Writing materials	500.00	5,000.00
		Internet	5,000.00 per month	30,000.00
3	Logistics/transportation	Flight return ticket (Kenya- Nigeria)	260,000	260,000.00
		Local running within the state		30,000.00
		Feeding/meals		15,000.00
4	Miscellaneous expenses			40,000.00
	Total cost			414,500.00