

**PROMOTION MEDIA AND TOURISM DEVELOPMENT OF CULTURAL  
FESTIVALS IN OYO TOWN, NIGERIA**

**BY**

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## **CERTIFICATION**

I certify that this project, titled “Promotion Media and Tourism Development of Cultural Festivals in Oyo Town, Nigeria”, was carried out by Mr. K.B. Balogun in the Tourism and Development Programme, Centre for Sustainable Development, University of Ibadan.

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## **DEDICATION**

This project is dedicated to the glory of Almighty Allah, the Lord and Creator of the Universe. To my parents, Alhaji M.M. Balogun and Alhaja R.T. Balogun, and my entire family.

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## ABSTRACT

Cultural festivals attract socio-economic development to host communities through promotion of tourism. Previous studies focused on product-oriented approach to promoting cultural festivals. However, not much attention has been paid to the role of promotion media mix to expand opportunities for tourism through cultural festivals. This study was, therefore, designed to examine the effects of promotion media for Sango and Oranyan festivals in Oyo town, Nigeria, with a view to determining their influence on tourism development.

Edward Chace Tolman's Push and Pull Theory served as the framework, while a combination of survey and ethnographic designs were adopted. Purposive sampling was used to select Atiba Local Government Area owing to the concentration of cultural activities relating to the two festivals in the area. Convenience sampling method was used to select 45 household from each of the ten political wards in Atiba local government. A self-structured questionnaire was administered on heads of 450 households selected. Six key informant interviews were conducted with three policy makers from Oyo State Ministry of Culture and Tourism, the Alaafin's Cultural Ambassador and two traditional chiefs in Oyo kingdom based on their key roles in the festivals. The social networks of both festivals were monitored for a year, between 14 August, 2019 and 20 August, 2020 to determine their effectiveness. Accidental sampling was used to select 15 tourists for in-depth interviews on Sango festival and 10 tourists on Oranyan festival. Quantitative data were subjected to descriptive statistics and Pearson product moment correlation, while thematic analysis was employed for the qualitative data.

Among the media that the residents got information from, print media ranked the highest ( $\bar{x}=3.92\pm 0.27$ ), followed by new media ( $\bar{x}=3.76\pm 0.68$ ), while radio ranked the least ( $\bar{x}=3.14\pm 0.80$ ). There was a weak but positive relationship between festival promotion and tourism development ( $r=0.242$ ,  $p<0.05$ ). Employment opportunities ( $\bar{x}=3.36\pm 0.68$ ), facelift in infrastructure ( $\bar{x}=3.28\pm 0.87$ ), and preservation of cultural practices ( $\bar{x}=3.48\pm 0.84$ ) were the major socio-economic benefits of promoting these festivals. Traditional media, such as newspapers and radio, were used to create awareness about the festivals, but poor financial support from government limited the utilisation of these media. Facebook and Instagram aided in promoting these festivals owing to affordability and accessibility to wider audience. The benefits associated with the promotion of the festivals were educating children about indigenous cultural practices, recreating festival aesthetics by easing the pressure of religious biases, and support of corporate bodies. Oranyan Festival had more audience (110 followers) on Instagram compared to Sango Festival (33 followers), while Sango Festival had more traffic (12,323 followers) on Facebook than Oranyan Festival (55 followers). Most of the tourists got information on Sango (67.0%) and Oranyan (80.0%) Festivals from the social media.

Promotion media for Sango and Oranyan Festivals contribute immensely to the development of tourism in Oyo town; the more the promotion of these festivals, the more the benefits to the host community. Therefore, social networks should be prioritised to promote cultural festivals and enhance opportunities for tourism development in Oyo town.

**Keywords:** Sango festival, Oranyan festival, Promotion media, Tourism development in Oyo town

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## **LIST OF ABBREVIATIONS**

<b>FB</b>	Facebook
<b>IG</b>	Instagram
<b>KII</b>	Key informant Interview
<b>IDI</b>	In-depth Interview
<b>STD</b>	Sustainable Tourism Development
<b>FP</b>	Festival Promotion
<b>PM</b>	Promotion Media
<b>PCF</b>	Planning Committee of the festivals
<b>UNESCO</b>	United Nations Educational, Scientific and Cultural Organization

## **CHAPTER ONE**

### **INTRODUCTION**

#### **1.1 Background of the study**

This chapter introduces the concept of promotion as a means of exploring the tourism development of cultural festivals. Nigeria, without a doubt, has been well-known as a country rich in cultural resources, particularly cultural festivals, owing to the country's numerous ethnic groups. Thus, the richness of the country's diverse cultural festival heritage can be assumed to contribute to the uniqueness of the country's tourism product. A relevant step in tourism studies is an investigation of the mobilization of these festivals to ensure tourism sustainability by examining the influence of their promotion media strategy towards developing them. Therefore, this chapter presented the concept of a festival promotion media framework to examine the effectiveness of various promotion media for cultural festival tourism development. The problem statement and research objectives are highlighted in this section. Furthermore, the study's justification, scope, and a brief description of the cultural festivals selected in Oyo town for the study are presented in this chapter.

The tourism industry is the world's largest industry with a dynamic growth that encompasses a series of new and unique activities, destinations, technology, and markets that are rapidly changing. Tourism is a resultant product of the interaction between tourists and tourism stakeholders (host governments, tourism suppliers, and host communities) and the environment that provides the attractions for the hosting of visitors. The industry combines various activities and services, including promotions, to deliver a satisfactory travel experience (Goeldner and Ritchie, 2012). It is one of the leading sectors that presents opportunities for socio-economic development by providing avenues for job creation to engage various categories of people, such as women and marginalized groups (Cukier, 2002).

Initiatives for tourism development often affect the socio-environmental state of the host destination. This effect can be a positive foundation for sustainable development, depending on the available managerial strategies adopted by the tourism destination's stakeholders. To ensure practices that are oriented toward sustainable development, the principle of sustainable tourism development has been a blueprint that has led to various studies on tourism management (Karabag and Berggren, 2011; Nizic and Drpic, 2013; Negrusa et al., 2016; Kruczek et al., 2018). The principle involves aspects of tourism development concerning economic, social, and environmental conditions directed towards the continuous enhancement of tourists' experience (Butler, 1991; Sharpley, 2000; Weaver, 2006). According to Miller and Hudson (1995), sustainable tourism is a prerequisite for, but subordinate to, sustainable development. Sustainable development focuses on how to ensure that development and conservation can interplay to achieve individualized goals without disrupting each other. Sustainable tourism development, on the other hand, ensures that the present tourists and the host region meet their needs while conserving and enhancing opportunities for the future (Cooper et. al., 2008: 219). Therefore, with effective management of resources, socio-economic development can be attained while preserving the cultural and environmental integrity of a tourist destination.

Promotion is a managerial tool that can pre-stimulate the potential tourists and the host community's imagination about the benefits derivable from a tourism destination. Awareness of the consequences of certain tourism-related practices is a reliable step to ensuring tourism sustainability. Promotion is a component of the marketing mix that includes any recognizable attempt on the part of a seller to convince purchasers to accept and store the seller's information in a retrievable manner (Ogedengbe and Adesemoye, 2010: 144). Given the foregoing, effective dissemination of information about the meaning and value of a tourist product can influence its acceptability and sustainability. The primary goal of the Sustainable Development Agenda 2030 of the United Nations is to "end poverty", and one way this is meant to be realized is by "making sure that there is an extensive deployment of resources from diverse areas, through improved development cooperation, to supply effective and predictable means for countries to develop, especially developing countries, to implement an agenda and policies to stop poverty in every form" (Sustainable Development Goals 2030). Cultural and natural resources can be mobilized for



tourism, especially those aspects which distinguish the people of a region from others. Tourism is an important contributor to development and a means of bringing about change in many parts of the world (Andah, 1990; 116).

Creativity and genuineness in culture have continued to be the driving forces for the craving and satisfaction of cultural tourism products. Unfamiliar practices and a unique approach to life are primary attractions for a destination to develop its cultural tourism product. Cultural festivals combine elements of both event tourism and cultural tourism. Festivals are acknowledged to have a significant influence on human existence, causing people to socialize while enhancing their cultural lives. On the one hand, they provide participants with a variety of social activities; on the other side, they are recognized as a source of revenue for the host community (Kotsori, 2019). Festivals are the basis on which the unity of a community rests. Therefore, certain periods or days within the history of human culture over time are preserved to honor and ritually commemorate events and seasons that unite communities (Ezenagu and Olatunji, 2014). According to Janos Csapo (2012), festivals and cultural events contribute considerably to the development and expansion of today's tourist business through cultural tourism. Generally, most festivals are tagged with entertainment, which eventually attracts tourists to visit a destination for the first time or on a repeated visit. Festivals are celebrated with various themes which might be associated with their origin, for instance, music festivals, religious festivals, film festivals, etc. Several reports have credited festivals as a reliable tool in boosting regional economies (Felsenstein and Fleischer, 2003; Karabag and Berggren, 2011; Stankova and Vassenska, 2015; Rupa and Madhu, 2018).

African traditional events are often related to their belief system; nothing exists without a spiritual attachment. However, modernization and foreign influence are gradually fading away the rich African heritage. In recent times, as cited by Ezenagu and Olatunji (2014), African tradition is held with contempt, especially festivals, due to their associated roots in African traditional religion. The link between festivals and traditional religion has resulted in the adoption of pejorative words like “fetish” to describe such traditional events. Given the damage inflicted on African festivals, there has been a lot of clamor for cultural revival, the reincarnation of traditional art, and the revolution of our cultural festivals. This desired

cultural revival would achieve success by counting on the value attached to such cultural activities and their associated objects. It is commonly perceived that cultural festivals are guaranteed drivers for sustainable development through tourism. There are a lot of studies tailored towards this perception, with sparse information on how to attain sustainable tourism development through cultural festivals' promotion mix. According to Felsenstein and Fleischer (2003), local festivals have received global prominence in recent years as vehicles for marketing tourism and enhancing a regions' economy. While some existing local religious or cultural events are reinvigorated or rebranded as tourist events, new festivals are produced and marketed with the goal of attracting new visitors to a neighborhood or city. This is frequently reflected in the extent to which public awareness initiatives are made available to the prospective visitors.

Regrettably, the tourism industry in Nigeria has not gotten the desired attention it deserves to develop the industry as an alternative to the petroleum industry in terms of the nation's national income despite the increasing rate of poverty and unemployment within the country. Earnings from petroleum have continued to be Nigeria's major foreign receipt, well over 80%, with the remaining 10% made from agricultural exports and a few manufactured and semi-finished goods and tourism (CBN, 2022). If the petroleum sector fails to thrive, Nigeria faces a serious economic crisis.

Therefore, an effective promotion mix of festivals for tourism through publicity and marketing at different levels could likely encourage more public participation in tourism-related festival activities. This effort might guarantee a future for Nigeria by using the tourism industry as an alternate sector for generating national revenue. By highlighting the various significance and benefits of tourism to the general public, meaningful growth in the economy of the country will be further enhanced and ensured. However, the contribution of festivals to local economic development might be difficult to measure. The local festival is usually appreciated for tourism promotion because: (1) The demand for local tourism is boosted by Festivals (Smith and Jenner 1998); and (2) Successful festivals help restore a region's reputation, which can contribute to the popularity of a location, making an effort to be considered a tourist destination (Kotler, Haider, and Rein 1993). Efficient promotion of cultural festivals can help enhance the economy of a locality or region and strengthen the

unity of the rural community through tourism. The continuity and survival of festivals as a means of tourism greatly depend on the behavior of the stakeholders in ensuring their sustainability through adequate public orientation.

## **1.2 Statement of the problem**

The media representation of a destination's tourist offering can have an influence on its acceptance, either positively or negatively. The media is incredibly crucial in terms of marketing new places (Gursoy and Leary, 2004). Appropriate information and messages, as a source of knowledge, may have an effect on people's attitudes about utilising available resources over time (Puja and Amit, 2016). The tremendous effects of media communications may cause substantial modifications in perception and efforts among important stakeholders in local, national, and global tourism for peace, security, and long-term development (Middleton and Hawkins, 1998). The first agenda item on the United Nations Sustainable Development Goal 2030 is to "end poverty", and one of the ways to achieve this in developing countries is to mobilize and deploy resources from various areas through increased development cooperation. Also, with the provision of effective and dependable methods to implement initiatives and policies aimed at eradicating poverty in all of its forms, tourism is a predictable means of mobilizing cultural resources, particularly cultural festivals, through the exhibition of the attributes that distinguish people from one another (Andah, 1990; 116). It is a key contributor to economic development as an industry, and it has the potential to help communities maintain their socioeconomic well-being (Stankova and Amoiradis, 2019).

Nigeria's tourism strength can surely be recognized through cultural tourism, given the country's numerous cultural resources, particularly festivals, which typically display the cultural practices of the country's various ethnic groups. Media promotion is a reliable means of marketing festivals for tourism to support the country's economic subsistence. Festivals have been considered as a valuable asset in boosting the regional economy and building rural community cohesiveness (Felsenstein and Fleischer, 2003). Depending on the efficiency of promotion efforts, they are capable of captivating a lot of tourists. Apart from the Osun Oshogbo festival, which has gained international recognition as a result of UNESCO's designation of its "sacred groove" as a world heritage site in 2005, other notable

festivals in the country have not been able to attract enough attention to improve tourism opportunities in their host communities. Many research on cultural festivals for tourism have been conducted, but the bulk of them have focused on the impact of tourism on the host community and tourist satisfaction (Esu and Arrey, 2009; Ezenagu and Olatunji, 2014; Bormann, 2015; Pasya et al., 2016 and others). Most of these previous studies focused on cultural festivals from a product-oriented perspective for tourism promotion, with emphasis on benefits, attractions, aesthetics, glamour, and activities; while little attention is paid on the effectiveness of the festival promotion mix for marketing tourism in Nigeria.

Oyo town is one of the historical Yoruba kingdoms in southwestern Nigeria, with a rich cultural past that has not received the attention it deserves to promote its distinctive heritage both locally and internationally (Olukole, 2010). Fortunately, Oyo Yoruba heritage has gotten lots of attention from countries like Cuba, Haiti, Brazil, Barbados, and Jamaica, among others. A large percentage of the citizens of these countries associate their origins with the ancient Oyo Empire; that is, they see it as their ancestral home. However, some Yoruba cultural practices and festivals still take place among the communities of these people. An example is the Sango festival, which is part of the focus of this research. In Cuba, the Sango festival is celebrated with the name Chango alongside the Santa Barbara festival by Cubans who were brought to Cuba from the Yoruba country as slaves in the 19th century (Lovejoy, 2012: 111). This festival is nationally recognized in Cuba and it has gained a lot of recognition and support through its promotion globally.

Regrettably, Oyo town, which is a replica and the remains of “Oyo Ile”, the historical source of this festival, has not been able to gain the necessary support and attention through the promotion of its prominent cultural festivals such as the Sango and Oranyan festivals. But why is it that, despite how fascinating these festivals are, the numbers of tourists that are attracted to them continue to decrease? This challenge has far-reaching implications for the heritage and the community’s tourism sustainability. Cultural festivals give a lot of information about the uniqueness of a people, and they are a valuable resource for socio-economic sustenance depending on their mobilization. Therefore, the way to manage and relate this information to the world for a sustainable tourism image is an important phenomenon that should be studied. Therefore, this study investigated how the promotion of Sango and Oranyan festivals has influenced tourism development in Oyo town. This

study seeks to achieve its aim by accessing the efficiency of the various promotion media for these festivals in order to determine the extent to which festival promotion media enhances tourism benefits through the socio-economic wellbeing of the host community.

### **1.3 Research questions**

The research is designed to answer the following questions:

1. What are the various media for promoting the Sango and Oranyan festivals in Oyo town?
2. How effective is the media in promoting the Sango and Oranyan festivals in Oyo town?
3. How has the promotion of Sango and Oranyan festivals influenced sustainable tourism development in Oyo town?
4. What is the relationship between the promotion of Sango and Oranyan festivals and the benefits of sustainable tourism development in Oyo town?

### **1.4 Aim and objectives**

This research is aimed at investigating the influence of promotion media for the Sango and Oranyan festivals on tourism development in Oyo town, Nigeria.

The objectives of this work are to:

1. ascertain the various media outlets for promoting the Sango and Oranyan festivals in Oyo town;
2. assess the effectiveness of the media in promoting the Sango and Oranyan festivals in Oyo town;
3. explore how the promotion of Sango and Oranyan festivals has influenced sustainable tourism development in Oyo town; and,
4. determine the relationship between the promotion of Sango and Oranyan festivals and the benefits of sustainable tourism development in Oyo town.

### **1.5 Justification of the study**

In order to accomplish sustainable tourism development in rural regions, it is necessary to understand the expected hurdles of local efforts to promote their tourism prospects. This

study will aid in a comprehensive understanding of the role of promotion media in tourism development. Previous studies have explored various aspects of tourism marketing and promotion; for instance, Karabag et al. (2011), Magatef (2015), and Rofe and Woosnam (2016) focused on the role of tourism in destination image marketing, while Okonkwo et al. (2015) and Arasli et al. (2021), among others, explored the contribution of social media platforms to tourism promotion. A review of the literature indicated that limited attention has been focused specifically on the influence of promotion media on cultural festivals in Nigeria. The study conducted by Liu (2018) explored media mix for cultural festivals from an Asian perspective, while there is a paucity of information on the African context as regards the effectiveness of cultural festival promotion media mix. As indicated by Bormann (2015), the influence of the diffusion of foreign religions in Africa appears to have had a negative impact on the promotion of cultural festivals in Africa due to religious bias in thoughts and attitudes. This research, therefore, bridges the gap between existing knowledge in literature and the future prospects for the promotion of cultural festivals for tourism development in Africa by investigating the influence of the promotion media for Sango and Oranyan festivals in Oyo town. The study will shed light on the potential of promotion media in attracting tourists to cultural festivals and how it can lead to the sustainable growth of tourism in Oyo Town.

As a tourism asset, the cultural festivals of Oyo Town are essential to preserving the town's unique traditions and heritage. This study will explore how effective promotion media strategies can create awareness and appreciation for these cultural events, leading to increased participation from both local and international visitors. Through linking cultural heritage preservation with tourism development, the study will provide insights into how a balanced approach through exploration of the effectiveness of all promotion media outlets can be adopted to ensure the festivals' continuity while driving economic benefits through tourism.

Cultural festivals often involve the active participation of local communities to ensure their viability as tourist attractions. The research will give an insight into how promotion media can empower the communities in Oyo Town by creating opportunities for them to showcase their culture, arts, and crafts. Additionally, it will investigate how the engagement of local

communities in promotional activities can lead to socio-economic development, as increased tourism can spur demand for local products and services.

The study will emphasize the significance of adopting sustainable tourism practices in promoting cultural festivals. With a focus on responsible promotion media strategies, the research will explore ways to minimize the negative impact of tourism on the environment and local culture while maximizing the benefits to the community. This contribution to knowledge will be valuable for policymakers, tourism authorities, and festival organizers in crafting sustainable tourism development plans.

Cultural festivals provide an avenue for cross-cultural exchange and mutual understanding between tourists and local communities. The research will analyze how promotion media can facilitate this exchange by portraying the Sango and Oranyan festivals' authenticity and cultural significance to a global audience. Understanding how promotion media can bridge cultural gaps and enhance intercultural communication can pave the way for more inclusive and respectful tourism experiences.

The findings of this research will have practical implications for tourism marketers and festival organizers not only in Oyo Town but also in other regions with similar cultural festivals. The study will offer actionable recommendations that can be implemented to boost tourism development and economic benefits, through the identification of effective promotion media channels and strategies for cultural festivals. The outcome of this study will be of immense value to stakeholders seeking to promote cultural festivals as a means of sustainable tourism development.

## **1.6 Scope of the study**

The scope of this study is confined to the influence of promotion media on the Sango and Oranyan festivals in Oyo town, as well as the development of sustainable tourism in the town. It examines the activities and effect of the two festivals on the host community. The study area and target population are limited to the festival attendees (tourists), local entrepreneurs, tourism policy makers, festival organizers, and adult residents/indigenes of Oyo town in Oyo State.

## **CHAPTER TWO**

### **LITERATURE REVIEW AND THEORETICAL FRAMEWORK**

#### **2.0 Overview**

This chapter investigates literature on the study's topic. The chapter covers a review of Conceptual Issues, Theoretical Issues, Methodological Issues, Empirical Issues, and a Summary of the identified gap in literature.

#### **2.1 Review of conceptual issues**

##### **2.1.1 Promotion**

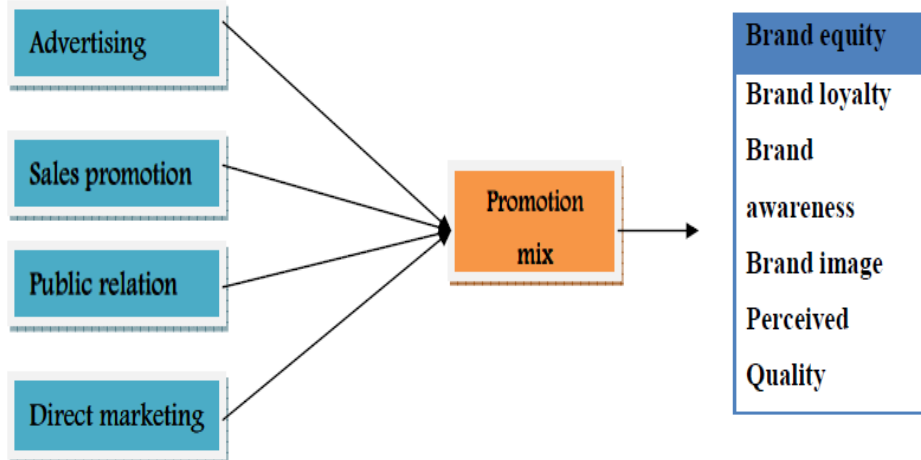
Promotion can be considered as the method of interaction between firms and clients to create an advantage about products and services that influence the procedure of transactions in the market (Novak, 2011). It is a stable means of communication between the businesses and available and likely customers. Promotion is regarded as a method of public orientation about products and services to increase sales opportunities. Promotion entails all the mediums of communication through which information can be transmitted to the intended target group of customers (Novak, 2011). According to Karunanithy and Sivesan (2013), promotion is an exercise in knowledge, persuasion, and influence. Thus, the goal of promotion is to reach out to the right consumers and encourage them to buy. The interest of firms is to dialogue with present and futuristic clients, the people within the channel of distribution and sales of goods and services, their staff, acquaintance, suppliers, business associates, and sociopolitical groups, with the public at large. Therefore, promotional activities denote the combination of different activities which the firm employs in relating with people or the general public in the form of confidential or unrestricted messages to stimulate common desires and needs (Novak, 2011).

##### **2.1.2 Promotion as a vital element of the marketing mix**

Promotion is an essential component of the marketing mix. In addition to the manufacture and sale of commodities, marketing involves a wide variety of functions. The Four Ps are



widely used to describe these activities: product, price, place, and promotion. According to Hsu and Powers (2002), promotion entails alerting potential guests about the availability of products and services through advertising, personal selling, and other forms of marketing communication. According to Karunanithy and Sivesan (2013), “promotion mix” refers to the set of instruments utilized by a firm to successfully communicate the benefits of its products or services to clients. The difficulty is to select the ideal combination of promotional activities for a certain company at a specific time, and then to employ it successfully to achieve a goal. According to Abamu (2019), advertising is the most popular kind of marketing communication. It is a type of paid non-personal communication that uses mass media to promote goods, services, or ideas. Countries promote themselves as desirable investment destination. Television is an example of broadcast media. Print media, such as periodicals and newspapers, are also widely used (Novak, 2011). The consumer's opinion of a brand is usually based on the company’s marketing communications efforts. In the consumer market, advertising is the key marketing communications medium, and significant investment in advertising techniques is required to adequately analyze the impacts of marketing communications on consumers (Karunanithy and Sivesan, 2013). As seen in **fig. 2.1**, advertising is the first component of the promotion mix, and its effectiveness influences the perception of consumers about a brand’s equity, loyalty, awareness, image, and perceived quality of the product or brand.



**Figure 2.1. Illustration of the components of promotion mix**

**(Source: Karunanithy and Sivesan, 2013).**

According to Sekua (2012), local governments use advertising to target local inhabitants to increase their level of identification with the place where they live and persuade them to support local activities. Furthermore, the most commonly assumed advertising objectives are to:

- attract entrepreneurs from outside the local area,
- increase the level and range of entrepreneurship among residents,
- encourage tourists to visit the area by piquing their interest in local attractions, and
- persuade residents to support the authorities' activities by explaining the steps taken.

### **2.1.3 Promotion and Events Marketing**

The success of any event is principally decided by the efforts put into its promotion. Promotion may be a medium for dissemination of data about an occasion, by triggering the interest of observers, and by ensuring potential attendees with the promise of getting value for their investment in time and money (Hoyle, 2002). Promotion may be a multifaceted marketing approach. The promotional campaign may include a wide range of marketing tools or as little as feasible, depending on the goods and hence the demands. Some promotional tactics employed in events marketing include advertising, public relations, cross-promotions (partnership marketing), street promotions, stunts, and public service "cause-related" events (Hsu and Powers, 2002). Brochures, prepared speeches for chapter presidents and franchise leaders to deliver to home audiences, direct mailers, offers of prizes and vacations, and telemarketing operations are all examples of promotional activities for a national association convention or corporate gathering (Hoyle, 2002). Thus, considering the foregoing, it is not out of place to take promotion as an efficient tool for event marketing.

Hoyle (2002) asserts that the three-event marketing "E's", or elements, are crucial to the discipline's success. These elements include:

- Entertainment
- Excitement
- Enterprise

For instance, entertainment, for instance, is out there everywhere in our society thanks to the arrival of recent technology. The invention of the android mobile phone, television,

domestic entertainment gadgets (television, CDs, and DVDs), video, computers, and the internet have greatly reduced the hassle of individuals moving away from the comfort of their home for any sort of entertainment. Generally, consumers make discretionary spending decisions with careful consideration of their scale of preference in terms of needs (Hsu and Powers, 2002). As a result, the culture of wanting to go to a concert or a sporting event to enjoy entertainment, which was popular in the past, is progressively diminishing. The key to an individual's marketing success is to develop entertainment that will tempt the audience to leave their homes to experience something they won't find anywhere else since what's being supplied is different, original, and tailored especially for them (Hoyle, 2002).

Excitement may appear ethereal, but it exists. It is critical to create a memorable celebration. Entertainment that “blows the doors of the place” can also build excitement: a good band, a brilliant magician, or a great party held in a resort hotel's atrium lobby. However, entertainment may be separate from the thrills promised by an event promoter (Hoyle, 2002). Many marketers overlook the opportunity to add excitement to other aspects of their meetings and events. Excitement can take any form as long as it meets the objectives of the event being marketed. Therefore, stimulating the excitement of the general public about an occasion is a crucial component of event promotion that ought to be considered an ineffective marketing plan.

Enterprise is defined by the Oxford Advanced Learner's Dictionary, 7th edition (2006, p. 488) as, among other things, the “ability to consider new projects and make them successful”. To meet the new challenges of selling events, each campaign must be preceded by extensive fact-gathering. The five Ws of selling must be included in this examination. The 5 Ws aid in determining whether the event is feasible, viable, and long-term. In event marketing, a similar inquiry is used to determine the feasibility, viability, and long-term viability of the marketing strategy (Goldblatt, 2001). The five Ws are as follows:

- Why? -Emphasizes Benefits and Describes Major Causes of Events  
personalizes the approach and appeals to the client's needs.
- Who? -Audiences at the national, regional, state, and local levels  
Audience disciplines and interests  
The audience is aware of the event's nature.  
Experiential level (novice to expert)
- When? -Market patterns and schedules the time and date. The workday  
(or days) Date and year (seasonality).
- Where? - The venue's uniqueness  
Convenience  
Accessibility for Travel:  
Local assistance is available.
- What? - Defines and establishes expectations by explaining the event's  
objective.

It determines program features and prioritizes them.

Examine the “who?” principles again.

## 1. **WHY?**

When it comes to event promotional materials, the most conspicuous omission, according to Goldblatt (2001), is usually the crucial ingredient for promoting participation. The event's name, the organization's logo, the dates, and the location are all likely to be available. To individuals who are swamped with print and electronic marketing, a message merely expressing “You’re invited” or “Hope to receive you” is passive and uninteresting. The benefits of an event to their vital personal and professional interests or routines are frequently used to persuade audiences (Goldblatt, 2001). The introductory information for each promotion should indicate the rationale or purpose of an event so that the general public can decide whether or not to participate.

## 2. **WHO?**

Who are we advertising the event to? The target audience may vary depending on the nature of the items being advertised. A national convention, for example, might address the whole membership as well as previous and future exhibitors, sponsors, and related

organizations. An educational program might also be targeted primarily at people whose specialties and interests fall within the tutorial program's narrowly defined scope. The target market would avoid people whose educational needs are incompatible with the program's goal. An introduction might also be addressed at an organization's sales executives, franchisees, trade journals, electronic media representatives, and consumer press. A careful examination of the target audience is required in order to concentrate on marketing, printing, postage, list management, and staff time (Goldblatt, 2001).

### 3. **WHEN?**

It all boils down to time! To maximize the value of time, an intelligent management team should incorporate marketing into the design process. The marketing process includes techniques for event planning and scheduling. Timing should also be carefully studied in light of the market's schedules, inclinations, and preferences. Attendance is naturally hampered by scheduling difficulties with attendees. (Goldblatt, 2001).

### 4. **WHERE?**

Locations are often a key asset in promoting an occasion. The venue of an event is a great determinant of the success of an event. It can be associated with varying aspects like parking space, security, transport facilities, infrastructure, etc. In other words, the event's conditions are frequently a crucial factor in generating sales. The venue should be important to the event's purpose. For instance, musical concerts are often organized at the park or open space to accommodate other essential needs like food stalls, shoe shops, etc. The audience of a religious event, on the contrary, would prefer a peaceful environment. The individuality of a location is a crucial asset in attracting guests who won't be compelled to ordinarily attend a specific event (Goldblatt, 2001).

### 5. **WHAT?**

Every event is unique in its own right, and it is always a chance to learn about a new concept, get a glimpse into the future of the industry or trade, or see a new line of products and concepts. Every event, regardless of its topic, should be portrayed as energizing and entertaining. The goal of the event may be a major consideration when planning an event. The marketing mix, regardless of the message or messages, must relate to the advantages that will match the expectations of the target audience. Regardless of the type of promotion being used, whether it includes advertising, press releases, speeches, stunts, or

brochures, the crucial components of “why,” “who,” “when,” and “what” must be emphasized upfront in the first paragraph of a marketing handout, on the duvet of the brochure, or in whatever medium of promotion is being used (Goldblatt, 2001).

#### **2.1.4. The Media and Contemporary Culture**

The media is a means of conveying, transmitting, publishing, disseminating, printing, broadcasting, telecommunication, or showing information about an occurrence, incident, manifestation, or appearance (Katz, 2022). In addition to shaping public perception, disseminating information, and influencing societal attitudes, the media also has a profound effect on contemporary culture and world affairs. A growing number of media platforms (TV, radio, print, and digital) have revolutionized the way people consume and access information (Grossman, 2022). Social media has made the public active participants in creating and sharing content, blurring the lines between news producers and consumers (Paulussen et al., 2008). There are two types of media: traditional and new media.

The traditional media include newspapers, radio, television, cable television, magazines, and other print publications. This refers to established communication and information dissemination methods prior to the advent of digital technologies and the internet (Hisham, 2019). News, entertainment, and advertising have traditionally come from traditional media outlets, shaping public opinion and influencing societal discourse for centuries. A traditional media outlet is more effective in rural areas because its techniques are easy and simple (Chapke and Rekha, 2006). Traditional media possesses a wide reach and accessibility to a wide range of audiences (Hongcharu & Eiamkanchanalai, 2011). News and entertainment are brought directly to people's homes by television and radio broadcasts, fostering a shared cultural experience (Dongre & Nehulkar, 2019). Information provided by newspapers and magazines promotes informed citizenship by providing in-depth analysis of various topics (Zimmer, 2021).

On the other hand, the advent of the Internet can be regarded as the beginning of the new media era because it is very different from previous media (Situmorang, 2013). Yujie et al. (2022) define new media as the rapidly evolving digital technologies and platforms that are changing communication, information dissemination, and social interactions in

the contemporary era. Among its components are the internet, social media, mobile devices, virtual reality, and artificial intelligence. As a result of these technologies, individuals have re-engaged with and consumed media in new ways (Friedman & Friedman, 2011). The development of new media has resulted in significant shifts in media production and consumption (Gambaro, 2013).

In contrast to traditional media, new media allows users to create and share their own content (Clara et al., 2022). Specifically, social media platforms have empowered marginalized individuals to create and share content (Mutsvairo & Ragnedda, 2019). In addition, new media have transformed the way information is disseminated, thereby resulting in hyperconnectivity and real-time news updates (Pradhan, 2013). As a result of instantaneous access to information, people have become more knowledgeable and engaged with current affairs.

### **2.1.5 Festival promotion and cultural tourism.**

Festivals, which display art, customs, and cultural symbolism, are examples of non-material culture. They can be a product of local or regional culture (small-scale festivals, such as community-based or local festivals), but they can also be a manifestation of world culture (music festivals or large-scale film). Festivals are held to highlight the culture of a specific geographical area at a specific period, encompassing a wide range of cultural identities that encourage people to cherish their cultural heritage and lineage through connecting with their cultural and historical roots (Abba and Abubakar, 2019). Festivals are an integral part of almost every facet of culture. As a result, culture develops and becomes more important. Festivals play an increasingly important role in today's world (Cudny, 2016). Raj and Vignali (2010, cited in Blesic et al., 2014) assert that festivals are a significant manifestation of human activity and have a significant impact on the cultural and social life of the host communities. Getz (2008) defined cultural festivals as particular occasions that are highly influential in terms of authenticity and uniqueness. Festivals serve as a symbolic foundation for a community's unity. As a result, throughout human history, some days or times have been set aside to memorialize and ritually celebrate events and seasons that enhance communal togetherness (Ezenagu, 2014).



According to Janos Csapo (2012), cultural events and festivals play a major role in the formation and strengthening of cultural tourism in today's tourism industry. Local festivals are increasingly being used to promote tourism and improve the economy of local communities (Felsenstein and Fleischer, 2003). Due to the distinct advantages, they can provide, festivals and events are useful tools for attracting both first-time and recurring visitors. In addition to covering cultural themes like music festivals and events, these events, festivals, and parades also cover all other types of fine arts festivals and events (thematic festivals such as gastronomy, religion, folk, film, history, and so on). Of course, entertainment (in the form of events and festivals) is a very diverse form of tourism motivation (Csapo, 2012). Different festivals can aid in the growth of specific areas or regions, as well as create awareness among the local population.

Cultural tourism is the act of visiting cultural attractions outside of one's typical area in order to get new information and experiences while also satisfying one's cultural requirements (Maneenetr and Tran, 2014). Visiting museums and religious sites, visiting at historical sites, and attending local festivals are all types of art travel (Smith, 2003, cited in Maneenetr and Tran, 2014). Festival and event research has grown in importance and popularity in recent years, and the tourism academy's interest in comprehending their relevance has risen in tandem. Even a cursory review of top tourism magazines reveals that festival and event literature is currently among the most prolific of any area of tourist research, with a growing collection of monographs, academic textbooks, and practical handbooks available (Quinn, 2009). The corpus of literature dealing with the strategic and operational management of events is arguably most visibly related with this study endeavor.

According to Hall (2000), a festival is a public-themed celebration in which the symbolic and social meaning of the events is closely linked to a set of observable principles that the community affirms as crucial to its philosophy and world perspective, socialization identity, historical sustainability, and physical survival. According to Raj et al. (2008), a festival is a community gathering or event based on a topic that is conducted yearly or less often for a certain duration of time. Furthermore, these festivals not only amuse residents and visitors, but they also contribute to the growth of community by bridging

the gap between diverse community groups and allowing people to gather together to commemorate their history and place of residence. People in each country have their own ways of living, which may be similar to or unlike those in other areas of the world. Other people are drawn to explore and experience their culture because of how other groups conduct their daily lives. These desires open up opportunities for communities to organize their own cultural festivals, which give tourists a chance for new experiences. In this manner, the communities develop economically through trade transactions and the rendering of services to tourists who visit to experience such festivals. For example, communities may get a chance to use opportunities to sell local handicrafts that serve as souvenirs to tourists. Tourists flock to festivals, which leads to the development of festival tourism. Many factors attract visitors, the most visible of which appears to be the unique, often foreign culture shown during events (Cudny, 2013). Tourists desire to experience new things, meet others with similar interests, and learn more about the world.

According to Shwarka and Daspan (2017), culture can be utilized for employment creation, environmental preservation, and social enhancement, as well as serve as a unifying factor between people through the psychological shaping of people's attitudes. They reached this conclusion from their work on "Tourism Planning, Development, and Promotion: the Osun/Osogbo Experience". They evaluated the activities and attractions that are available for festival promotion and the facilities that complement them. The findings of the research indicated there is adequate transportation, accommodation by the hospitality industry, and attraction sites, which are very vital to the functionality of the city system. Publicity, advertising, and promotion, which are vital tools for the successful tourism development of a destination to sell its product to the general public, are not well coordinated and presented for effective results in their study area.

#### **2.1.6. Tourism promotion and sustainability in tourism management**

Tourism is developing in response to global competition between tourist sites, which are attempting to entice more visitors through marketing procedures and policies (Baldemoro, 2013). One of the most significant parts is promotion, which entails a variety of strategies for informing present and potential clients about the progress of a good product, as well as its pricing and availability (Baldemoro, 2013). It comprises sharing information in an

attempt to attract existing and prospective consumers to visit a location. Promotion is one of the most effective marketing mix elements for increasing awareness of a tourist product. The promotion objectives that are compatible with the overall marketing plan are to define the target group for the promotion; create the most successful advertising, sales support, and public relations programs; and select the best techniques to control and assess the promotion operation (Baldemoro, 2013).

According to Mill and Morrison (2009), the three forms of promotions outlined below can help to modify a consumer's behavior during the purchasing process. To begin with, informative marketing is most effective in the early phases of the purchase process, when a prospective customer's attention and grasp of a product are at their peak. Second, persuasive promotions are effective at assisting with attitude, intention, and purchase during the intermediate stages of the buying process. Finally, reminder adverts are effective for usage after the initial visit or use of the services. This statement indicates that marketing is a vital aspect of advertising any place and may assist to modify a tourist's behavior by ensuring that a repeat visitor purchases the same product rather than switching to another. Tourism promotion helps to attract prospective visitors, change the behavior of existing customers, and persuade them to visit a destination (Mill & Morrison, 2009).

Every destination country should make extra efforts to identify needs and execute necessary promotional tactics in order to capture the attention of potential tourists. Understanding how clients obtain information, particularly for tourism-related services and products, is critical for decision-makers. Tourist information, according to study, is an important component of creating a favorable image of the location and assisting tourists in their decision-making process. The tourism industry regards information on a certain place that is regularly sought by passengers as a key source of promotion (Molina et al., 2010). Promotion refers to the various strategies used to attract tourists to a destination. Destination marketing's purpose is to determine what tourists desire to see in terms of tourism products. In general, potential visitors want to know about the destination's products, services, and facilities ahead of time. Using a range of promotional activities may result in the organization engaging in a number of promotional activities to interact with potential visitors and urge them to visit the location. However, pre-purchase

knowledge can be disrupted by a variety of diverse, unpredictable, and unsteady causes such as political, social, cultural, and economic considerations.

Weaver (2006) cited that sustainable tourism is principally concerned with maintaining the long-term viability of resources through judicious conservation. Sustainable tourism has to do with exploiting the positive impact and reducing the negative impact of tourism. Problems and concerns about sustainable tourism management, according to Niic and Drpic (2013), can be successfully eliminated by the agreement of all interested stakeholders in a location (private and public undertakings, local inhabitants, local administration, etc.). To ensure sustainable development and responsible management aimed at preserving the biodiversity of the landscape, cultural distinctiveness, economic viability, and way of life of the local community, stakeholders must work together as a community. The primary goals of responsible destination management should be to keep the product in a state of euphoria and apathy among residents for as long as possible and to ensure that the destination's tourist ratio remains stable and sustainable in the market. The following are some examples of possible cluster organization for a destination's sustainable tourism (Niic and Drpic, 2013):

- Involvement of the entire community in the destination's tourism life.
- Strengthening the local community and tourist empathy.
- Raising environmental awareness
- Enabling educational institutions to educate residents
- Strengthening destination recognition.
- Creating a sense of commitment and motivation.
- Facilitating access to financial resources for environmentally responsible projects in a destination.

Niic and Drpic (2013) further emphasized that an activity plan allows for an interdisciplinary approach to developing a destination's sustainable tourism while taking into account the economic, social, and environmental implications. Their model plan was created to allow the entire community to participate in every step of developing and implementing a responsible tourism development plan, as well as to provide cluster

members with opportunities for free and guided promotion, as well as a unique approach to the competition and financial institutions, thereby strengthening their market position.

#### **2.1.7. Tourism and Infrastructural development**

The tourism resources of a destination are vital assets that could trigger development in any community or region. Jovanovic and Ilic (2016) opine that the effect of tourism over time is associated with economic, social, and environmental development of the host location. Also, it is the responsibility of each country to effectively promote the utilization of its available tourism resources. To optimally benefit from tourism, they believe that investment is required in the aspect of infrastructural development to aid tourism growth and directly or indirectly contribute to the development of the host community. According to Teriman et al. (2010), infrastructure is a structural feature that allows products and services to travel between people and places. Physical and economic infrastructure, in their opinion, encompasses roads, trains, airports, water supply, energy, and sewerage systems. Seetanaah et al. (2011) concurred that infrastructure is an important component of the tourism industry. For example, according to their explanation, road infrastructure facilitates tourists' access to various regions of a target country, whereas a well-functioning airport infrastructure offers a pleasant tourist experience from the plane to the destination. Communication infrastructure also aids the easy dissemination of ideas and information to tourists and the host community. Also, water and energy infrastructures, among others, are important assets that guarantee reliable services and, in turn, influence the attractiveness of the destination. According to Abdullah et al. (2014), public tourism infrastructures are valuable assets to a country that require efficient and effective maintenance to ensure that they adequately serve the original purpose of developing them. Adequate maintenance ensures the prolonged service life of infrastructure by preventing and minimizing damage and the total failure of the infrastructure to function. Consequently, infrastructural development and maintenance services are a pull factor in presenting a destination attractively to prospective investors and tourists.

#### **2.1.8. Tourism and Sustainable Development**

In many parts of the world, the tourism industry has evolved into a vital contributor to development and a vehicle for change. Tourism refers to the use of a person's cultural and

natural resources, particularly those features that distinguish them from other people, such as what distinguishes Africans from non-Africans (Andah, 1990:116). According to Aremu (2010:144), tourism is defined as "the act of traveling away from home, usually for the goal of recreation and leisure". The services that support this type of travel are provided by tourism development; other industries that are involved include transportation, hospitality, marketing, and catering, to name a few. The tourism sector encompasses more than just tourist attractions and landmarks. Tourism is more than just a series of economic transactions, a procedure, or a set of outcomes. It's a complicated web of systems that includes the economy, built and natural ecosystems, ownership transfers between generating and receiving countries, and the interaction between the tourist destination and the larger society (Aremu, 2010:145).

Today, tourism encompasses a lot more than just product development. It's more about having global information about technology, partners, and contacts, as well as being able to adapt rapidly to global and regional trends. The facilities and services that meet tourist needs make up the tourism product. It may be regarded as a composite product that combines a country's tourism attractions, travel options, lodging options, and entertainment options, all of which enhance the enjoyment of its visitors. According to the United Nations World Tourism Organization (UNWTO), global tourism grew by 4.4 percent in 2014, with 48 million more foreign tourists (overnight visitors) than in 2013, hitting a record high of 1.135 billion. Since the global economic crisis of 2009, the industry has seen five years of above-average growth. The rise in visitors was swiftly followed by an increase in international tourist revenues, which in 2014 reached \$1.245.5 billion US dollars (euro 937 billion), a gain of 3.7 percent in real terms (taking into account exchange rate fluctuations and inflation). The export of tourism is aided by the provision of international passenger transportation services (rendered to non-residents). The latter was estimated to be worth US \$221 billion in 2014, bringing the sum of all tourism exports to \$1.5 trillion, or US \$4 billion a day on average. International tourism grew by 4.4 percent in 2014, exceeding UNWTO's long-term forecast of 3.8 percent annual growth from 2010 to 2020. This shows the industry's resilient performance in the face of global challenges like a sluggish global economic recovery, geopolitical conflicts, and the Ebola scare in West Africa. According to a UNWTO study, the number of foreign

tourist arrivals (overnight visitors) climbed by 3.9 percent in 2016 to reach 1.235 billion worldwide, an increase of 46 million from the previous year (Tourist Highlight, 2017). International tourism saw above-average growth for the eighth year running after the 2009 global economic crisis. There hasn't been a comparable stretch of sustained economic growth since the 1960s. Arrivals of overnight visitors rose by 3.9 percent to 1.235 billion in 2016, up 46 million from the previous year (UNWTO Tourism Highlight, 2017). International tourism saw above-average growth for the eighth year running after the 2009 global economic crisis. There hasn't been a comparable stretch of sustained economic growth since the 1960s. The overall revenue from international tourists is anticipated to have grown by 2.6 percent in 2016, totaling US \$1.220 trillion (euro 1.102 trillion) across all locations. The number of international tourist visits is anticipated to rise by 3.3 percent year between 2010 and 2030, reaching 1.8 billion by 2030, according to the UNWTO's long-term projection research, "Tourism Towards 2030."

The World Commission on Environment and Development described sustainable development to denote a form development that serves the demands of today without jeopardizing future generations' capacity to fulfill their own needs (1987, cited in Smith 1993). It is crucial to comprehend the following core aspects of sustainable development:

- Environment: this term refers to not only the biophysical or natural domain, but also the sociopolitical and human components that make up the global environment in which the world's ecologies exist.
- Society as a global community that is dependent on a single biosphere, with unequal wealth distribution stifling global economic growth. Poverty, inequality, and environmental degradation are examples of relationships.

The core notion is that growth can only happen if and when the need to sustain and expand the environmental resource base is recognized. The linked corollary is that economic growth is insufficient for development purposes on its own (Shearman, 1990, cited in Smith 1993).

Sustainable tourism goods, according to the Travel and Tourism Industry Agenda 21, are those that work in harmony with the local environment, community, and culture, making them lasting beneficiaries (Bien 2006). Any sort of tourism, mass or specialty; city, beach,

or wilderness; huge or small, can benefit from the notion of sustainability. They can also be used in many aspects of the tourism industry, including lodging, tours, agencies, ground operators, guiding, and transportation (Bien 2006). As a result, sustainable tourism can be defined as “tourism that aims to reduce ecological and socio-cultural consequences while benefiting local populations and host countries” (Mohonk Agreement, 2000, cited in Bien 2006:5). Bien (2006) stated that sustainable tourism aspires to have minimal negative impacts, minimize harm, and maximize economic advantages based on the following arguments: In a similar vein, Muller (1994, cited in Sharpley, 2009) connected the growth of the tourist industry with what is now known as sustainability, firmly establishing sustainable tourism as a means of or contributor to sustainable development more generally. In other words, maintaining tourism is a requirement for, but secondary to, sustainable development within the overarching objective of maintaining tourism.

According to Ehizuelen (1996 in Aremu 2010:146), there are varying opinions by different scholars as regards the meaning of development. Political scientists view growth as independence from political control (self-rule), and as the world gets more modern, they give particular attention to the difficulties of nation-building. Development is defined by economists as an acceleration in the real production per person and a movement in the economic, demographic, and technological spheres, especially in emerging nations (Aremu 2010). Sociologists and social anthropologists describe development as the process of difference that separates contemporary societies (Aremu 2010). Urbanization, socio-cultural change, vertical and horizontal mobility, employment prospects, widespread literacy, and the expansion of specialized and vocational roles are all indications of progress, according to Aremu (2010:146). As a result of the aforementioned, progress cannot be achieved just by economic growth.

Andah (1990:116) argues that tourism growth is dependent on the recognition and successful mobilization of a country’s resources (cultural or natural). To effectively mobilize such resources, one must first understand what they are, where they are located, what the mobilization objectives are (or should be), and how best to mobilize the resources to achieve these objectives. In support of Andah (1990), Agbaje-Williams (1990:136) claimed that the recognition of the nature of a country’s resources (natural or artifactual) always forms the foundation of every country’s tourism development program. According



to Aremu (2010:144), East African countries such as Uganda, Kenya, and Tanzania rely on their animal populations for tourism, whereas Western Europe and the Middle East rely on their ancient monuments. In Nigeria, tourism is a neglected aspect of the culture. This is a challenge to make a huge success of the nation's various tourist resources. Adequate attention and encouragement must be given to the non-oil sector of our economy, which includes tourism, to create more job opportunities for youths while keeping in mind the principles of sustainable development practices.

Nigeria is not immune to the problems of high unemployment and a lack of basic infrastructure that plague emerging countries throughout Africa. Indicators like these determine the socio-economic growth of any community: development in terms of prosperity, well-being, enhanced human life quality, greater production of products and services, raising people's standards of living, and other aspects including safe living circumstances, income creation, and local technical development (Oyelami, 2012). Most developing countries face an urgent need for economic diversification as a result of their defining multi economic factors, in which only one or two products predominate in export earnings and provide the bulk of the foreign exchange with which these countries can solve their domestic and external balances. Nigeria is one of these countries that wishes to broaden its economy away from production of crude oil in order to generate employment and revenue. The country has tremendous tourist potential, especially when you consider its diverse and beautiful landscapes, but it lacks the necessary infrastructure to promote and support tourism. While tourism generates a lot of jobs and money, its influence on the biophysical environment is well known, which is why sustainable tourism is so important (Ayeni and Ebohon, 2012). According to the World Tourism Organization (2002), developing sustainable tourism in certain geographical regions may be a significant instrument for economic growth and poverty reduction in such places. Using the area's cultural and environmental resources, it is viable to begin a business selling goods and services, giving low-cost work possibilities, particularly for women and young people. This would always be a supplement to rather than a replacement for primary sector operations.

According to Ayeni and Ebohon (2012), the structuring of tourism supply and demand has resulted in the creation of several tourist destinations. The need to break up the monotony of traditional tourism has produced local projects that integrate natural elements and recreational activities. As a result of all of this, rural regions are undergoing a transformation that affects both the local economic structure and traditional manufacturing activity on the one hand (Ayeni and Ebohon, 2012). These tourism activities have resulted in a natural repositioning of destination markets in response to demand swings, resulting in certain new destinations being more appealing to increasingly specialized audiences (Ayeni and Ebohon, 2012). As a consequence, new project prospects, such as tourism exploitation of natural, social, and cultural resources, are clearly organized at the local level and always complement the local economic structure, which is predominantly centered on agricultural and livestock farming (Lopez-Guzman, et al., 2011). This means that in order to implement a specific tourist product, a suitable regional tourism policy must be established based on three activities: first, training and awareness of local people; second, infrastructure and equipment; and third, promotion (Bringas and Israel, 2004; cited in Lopez-Guzman, et al., 2011).

### **2.1.9 Stakeholders and Sustainability Indicators for Festival Tourism**

Residents, tourists, company owners, and government agencies are the four main stakeholders in sustainable tourism (Byrd et al., 2009). The socio-cultural components of sustainable development are inextricably linked (Baum, 1996). Festivals have the potential to affect a wide range of social dynamics, including social identity, social incentives, perceptions, social cohesiveness, social problems, social infrastructures, and socialization (Lawton and Weaver, 2010; Quinn, 2006). Festivals also have an impact on various areas of the cultural dimension, including beliefs, cultural identity, cultural inquiry, and values (Brunt and Courtney, 1999; Lawton and Weaver, 2010). A tourist's primary goal for attending a festival is cultural discovery (Chang, 2006), which includes learning about and appreciating a foreign culture as well as socializing with locals and other visitors (Yolal, Cetinel, and Uysal, 2009).

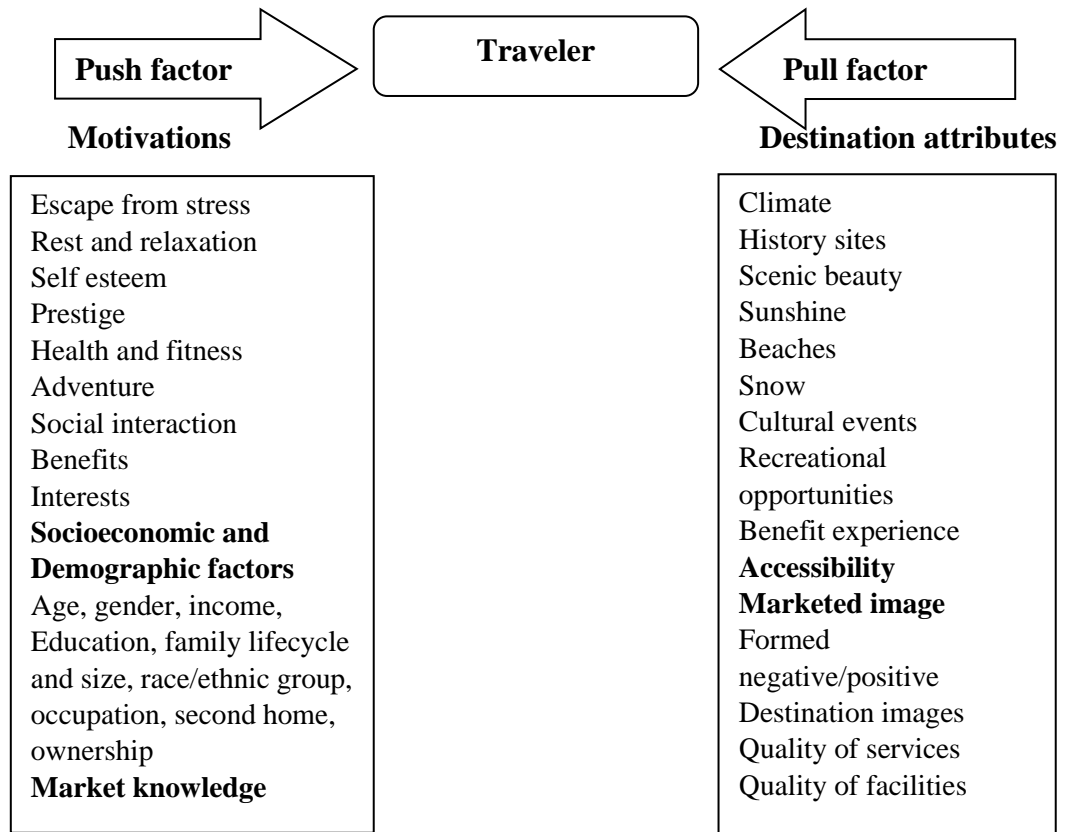
Residents are the most knowledgeable festival stakeholders and the most influenced by festivals (Fredline and Faulkner, 2000). As a result, residents' perspectives on tourist development must be prioritized (Zamani-Farahani and Musa, 2008). Government agencies should promote and organize festivals as part of their efforts to ensure the host destination's long-term viability (Dinica, 2009). Additionally, during the festival season, government organizations might assist tourism firms in improving their services (Castellani and Sala, 2010). Wood (2009) argues that government agencies can supply travelers with information on high-quality services and products by using their political clout and influence to help local tourism businesses generate money by including them in festivals (Wood, 2009). Tourist business owners provide additional employment options for local populations, carry out government requirements, and profit financially (Bramwell and Alletorp, 2001). The indicator checklist for stakeholders in sustainable festival tourism, according to Chyong-Ru, Wei-Rong, Yao-Chin, and Shan-Pei (2018), includes residents' support for local festivals; tourists' respect for local socio-cultural resources; business owners' support for local cultural conservation; and government agencies' promotion of the host destination. Focusing on the socio-cultural components, stakeholders can improve the festival's long-term viability in a variety of ways, either individually or jointly.

## **2.2 Review of Theoretical Issues**

### **2.2.1 Pull and Push Factor Theory**

In tourism studies, Tolman (1959) established the "pull-push element" of tourist motivation. Following Tolman's study, Dann (1977) demonstrated that there are variances between push and pull influences, and he asserted that there is a difference between the two elements when addressing the question "what makes tourist travel?" The notion, according to Uysal et al., 2008, assumes that people pushed to travel because of their internal desire and pulled by external circumstances. People travel because they are inspired and drawn to do so by specific "forces", according to the concept of "push" and "pull". These forces illustrate how motivating elements push people to make a travel decision, as well as how destination qualities might pull or entice them (Uysal and Hagan, 1993)

According to Klenosky (2002), push factors are the particular circumstances in our life that influence our decision to go on a holiday (i.e., to travel from our usual environ). Additionally, the bulk of push factors are minor traveler preferences. People are initially propelled to travel by an internal need for relaxation, escape from stress, social engagement, meeting with relatives, fitness, and health, and expanding knowledge, adventure, and status, according to previous studies on the theory (Uysal & Hagan, 1993; Uysal and Jurowski, 1994). Klenosky (2002), on the other hand, defines pull factors as those that emerge from a destination's attractiveness and indicate what exterior features entice individuals to visit various places. Klenosky (2002) defined pull factors as those elements that influence a person to choose one destination instead of another after deciding to travel. They comprise both real resources like amenities, leisure, beaches, and cultural attractions, including visitor attitudes and expectations such as benefit, uniqueness, and marketing identity. As a result, when a tourist decides to travel, it is the pull factors that entice the tourist to visit a specific location. As a result, the pull elements are mostly maintenance features, without which tourist enjoyment may be harmed (Uysal et al., 2008). Figure 2.2 depict some of the push and pull factors that encourage people to travel.



**Figure 2.2. Pull and Push Factors**

(Uysal & Hagan, 1993)

Push and pull variables are the dynamics at work while choosing a destination, according to Uysal et al. (2008). A multitude of factors influence the selections. In most cases, the factors used to explain choice decisions fall into one of four categories:

- Internal characteristics (such as travelers' personalities, push motivation, lifestyles, values, and pictures).
- Variables from the outside (i.e., destination pull factors, obstacles, marketing mix, family and reference group influences, social class, household-associated variables, along with power structure, lifestyle, and group choice-making style).
- The proposed trip's characteristics (number of people, distance, time, and duration); and
- Trip experiences (holiday sensation or mood, post-purchase evaluation); the peculiarities of the interplay among all of these criteria frequently led to the final destination choice.

The push and pull factor hypothesis can be used to promote Oyo town's Sango and Oranyan cultural festivals. The desire to understand Africans in the Diaspora's cultural identity might be considered a driving force for their annual attendance at these festivals. The draw factor can be ascribed to the attractions of cultural festivals, which can influence travelers' decisions to attend these events.

### **2.2.2 Rostow Stages of Economic Development Theory**

By generalizing on the stages of economic growth, Rostow proposed the stages of economic theory in 1959. These classifications are based on supply and demand dynamics as well as manufacturing patterns (Rostow, 1959). The development of tourism and the development of the economy usually go hand in hand. Rostow's five stages of economic development can be applied to the stages of tourism development. Cooper et al. (2008) linked tourism development to these stages of economic growth.

1. Traditional society: Excessive poverty, poor health, and low per capita output are depicted in this stage. This is where the majority of the developing world's economies are at. At this time, tourism is limited to visits to friends and family in their local community.

2. Preconditions for take-off: Certain activities will be undertaken before the economy reaches the take-off stage. To provide an avenue for economic development, opportunities for exchange will be created through market creation. In some sectors of the tourism business, the application of modern industrial processes (for example, infrastructure development and tourism promotion strategies) would result in rapid growth (Baker, 2010). This is the initial stage of economic development, which leads to a shift in economic and social conditions that spurs domestic tourist growth and the emergence of international tourism. The country's socioeconomic transformation has aided its emergence as a tourist destination. Tourism development in Oyo town is currently at this point, it may be mentioned.
3. Take-off: The initiative development described in the preconditions for the take-off stage leads to actual economic changes, such as increased manufacturing (which is a result of technology advancement) and service expansion. In-bound tourism continues to grow, and domestic tourism is expected to rise as well. The cost of tourism is becoming more affordable for the general public.
4. Drive to maturity: Continued industrialization and a move from heavy manufacturing to more sophisticated and varied manufacturing are the effects of economic progress. People begin to value quality services, which leads to the rise of the tourism industry.
5. High mass consumption: At this point, an economy has fully developed and is defined by the mass production of consumer products and services. The country is a major source of domestic and international tourism. This is the stage of development for developed economies.

### **2.2.3 Cognitive response theory**

Greenwald (1968) was the first to propose the "cognitive-response model," and Wright was the first to test it (1973). Consumers evaluate incoming information according to their previous knowledge patterns, resulting in a succession of "principal thoughts," according to the premise. According to Wright (1973), these fundamental thoughts mediate message acceptance and, as a result, subsequent affective and cognitive processes. The four types of fundamental thoughts he defined are counterarguments, source derogations, supportive

arguments, and curiosity statement. The cognitive-response theory therefore proposes that underlying beliefs induced by message exposure govern the consumer's responsiveness to information about a product. In order to completely understand the consumer's reaction process, researchers must assess both the fundamental precepts (such as counterarguments, source derogations, etc.) that facilitate these processes in addition to the cognitive building elements (such as emotion, beliefs, and patterns of thought). This concept is applicable to one of the primary subjects of this study (promotion). The influence of Sango and Oranyan's promotional techniques can be explained by the premise that potential tourists to these events have an underlying view of cultural festivals, which can be negative or positive; this is the fundamental thought that Write (1973) addressed in his studies. The underlying thought of prospective tourists is mediated by information from constant festival promotion before a decision is made to attend the events or not.

#### **2.2.4 Doxey's Index of Irritation (Irridex)**

Doxey (1975, cited in Keovilay, 2012) established in his model of host displeasure toward guests, a host community's reaction to its interaction with a rapidly growing number of visitors is defined by a fundamental set of phases. He asserted that as tourism developed, these host communities went through a sequence of stages, including euphoria, apathy, irritation, and antagonism. He also claimed that local tolerance limits and hosts' resistance to increased tourism development originates from an anticipation of losing the sense of community and control (Shaw & Williams, 2002). Doxey portrays a community's reactions to the cumulative effect of tourist development on social interrelations in the host community as ecstatic, celebrating the prospective socio-economic rewards tourism may offer (Beeton, 2006). This advances to 'passivity' (apathy) if initial commitments are not fulfilled by all members, then to 'resentment' if the increased number of visitors raises issues such as overpopulation. According to Doxey's model, if crowding increases, locals are denied benefits, privacy is invaded, and local culture is lost, inhabitants may begin to demonstrate hostility toward outsiders, which may eventually lead to violence. As Doxey describes the last step of his model as "resignation," many inhabitants grow surrendered to the effects of tourism, potentially altering their attitude or just ignoring tourists. When examining the negative effects of tourism, Doxey's model is particularly valuable for



community tourism planners. However, Doxey concedes that not all tourist-host community interactions are as straightforward or inevitable as his model predicts. If locals demonstrate any of the following stages, tourist management in the form of community involvement and collaborative decision making should be offered as a tourism development solution.

**Table 2.1. Doxey's Irridex Model**

<b>STAGE</b>	<b>HOST COMMUNITY ATTITUDE</b>	<b>CHARACTERISTICS</b>
<b>Stage 1</b>	<b>Euphoria</b>	<ul style="list-style-type: none"> <li>• Small number of visitors</li> <li>• Visitors seek to merge with the local community</li> <li>• Host community welcomes tourists</li> <li>• Limited commercial activity in tourism</li> </ul>
<b>Stage 2</b>	<b>Apathy</b>	<ul style="list-style-type: none"> <li>• Visitors' numbers increase</li> <li>• Visitors are taken for granted</li> <li>• The relationship between tourists and the host community is more formalised</li> </ul>
<b>Stage 3</b>	<b>Irritation</b>	<ul style="list-style-type: none"> <li>• The number of tourists grows significantly</li> <li>• Increased involvement of external commercial concerns</li> <li>• Increased competition for resources between tourists and residents</li> <li>• Locals concerned about tourism</li> </ul>
<b>Stage 4</b>	<b>Antagonism</b>	<ul style="list-style-type: none"> <li>• Open hostility from locals</li> <li>• Attempts to limit damage and tourism flows</li> </ul>

This concept is a good way to simplify the complicated interactions and attitudes that arise between tourists and host communities. The ability of host communities to accommodate or tolerate tourism, as well as the attitudes formed as a result, is known to vary from community to community and is influenced by a variety of factors, including the number and types of visitors, the length of stay, and the cultural distance between hosts and visitors (Doxey, 1975). Doxey's Irridex model provides significant insight into what residents of townships might expect as their community moves through the phases outlined above.

If locals exhibit any of the qualities in these stages, tourist management in the form of community involvement and consultative decision making should be offered as a tourism development option. Tourism activities in the research region (Oyo town) can be classified as being at the euphoric stage of the Doxey's annoyance index model. The promotion of cultural heritage has progressively begun to have an impact on the host community's socioeconomic well-being. The promotion of the Sango and Oranyan festivals for tourism through extensive publicity of event information may result in a rise in tourist receipts, leading to apathy. However, in order to avoid irritations, the marketing of these events requires sufficient management because, with time, the destination's carrying capacity may not be able to simultaneously provide for the host population and the magnitude of tourists attracted to the destination. Due to varying socio-cultural and environmental factors such as lack of respect for host community culture, overpopulation, traffic congestion, excess waste generation, noise pollution, and what is referred to as "over-tourism" because the destination or region's carrying capacity is being overused, promotion without proper consideration of the convenience of the resident community could lead to hostility (the stage antagonism).

### **2.3 Review of Methodological Issues**

Kouilová and Plucha (2017) used quantitative analysis to assess the economic and social impacts of EU Rural Policy-supported projects in the Czech Republic from 2007 to 2013, using data from the Ministry of Agriculture/State Agricultural Intervention Fund monitoring system, statistical data, and the results of a questionnaire and telephonic survey. In June 2016, a questionnaire survey was completed with all 577 final beneficiaries (some beneficiaries realized more than 1 project). The return rate (n=170) was 29.46 percent. In terms of geographical distribution of programs and types of sponsored recipients, the sample

obtained was completely representative. Respondents on a 1–5 scale (1–minimal importance, 5–maximum importance) or 0–1 scale rated the impacts of project implementation in the qualitative replies of the research (I do not know, I cannot answer). In addition, for final beneficiaries who did not engage in the questionnaire survey, a telephonic survey was undertaken. In addition, the study's respondents were chosen based on territorial keys (at the district level). A total of 32 people were questioned, including final beneficiaries from municipalities (20), parishes or religious organizations (12), and others.

Pirnar, et al. (2019) investigated the festival marketing potential of Izmir, which appears to be lagging behind in Turkey's overall tourism development. To establish the beneficial impacts of Izmir's festivals on destination marketing, the study used a qualitative research technique, grouping and categorizing them under comparable criteria and identifying the most promising ones. During the Izmir festivities, the researchers conducted in-depth interviews to collect data. The demographic selection used to identify respondents was determined through snowball sampling, which included general managers of chain hotels, high-level managers of festivals and event planning companies, and festival-related travel businesses. The population of the study consisted of 25 people who are experts on the topic, namely, Izmir's marketing, event, and festival organizations. For primary data collection, four semi-structured open-ended interview questions were used, and the population of the study consisted of 25 people who were experts on the topic, namely, Izmir city's marketing, event, and festival organizations. Within a three-month period, the interview questions were asked face-to-face.

The Lagos Black Heritage Festival was reviewed by Kukoyi et al. (2015) as a means of fostering the culture and socio-economic progress of Lagos State. For data collection, the study used a survey strategy that included questionnaires, key informant interviews, and participant observation. To select foreign and local tourists, random sampling techniques were used. Local neighbors and members of the event planning committee were also questioned. The respondents were given a total of 400 questionnaires; however, only 387 of them were found to be legitimate. Simple percentages, charts, and a proximity matrix were used to evaluate and illustrate the data collected. Karabag et al. (2011) investigated the influence of festivals on city promotion: a comparative examination of Turkish and

Swedish festivals. In April 2009, data was collected from festival managers in Zmir, Turkey, and Goteborg, Sweden, using a quantitative research method with the help of a survey instrument. Festival directors were called over the phone and invited to take part in the research. Izmir had a 28% response rate, whereas Goteborg had a 40% response rate. A mixed methods research strategy was used in this study. Between 2009 and 2012, data on locals' impressions of tourism's socio-cultural impacts in Mangochi were obtained using a questionnaire survey and key informant interviews with local people in the area. It was decided to use a quasi-random sampling procedure. Because of its versatility in complementing the survey, ten key informant semi-structured interviews were conducted. They provided an opportunity for additional probing on various subjects or concerns under examination.

Olukole (2010) investigated the prospects for the cultural heritage resources of New Oyo, in southwestern Nigeria, to be sustainable. To explore, locate, and classify prospective New Oyo sites as cultural heritage resources, the study used a multidisciplinary methodology that included ethnographic and reconnaissance studies. The study used a random sample technique in which objects and their locations were collected and recorded. This strategy provided a broad overview of New Oyo's cultural elements and aided in their categorization. One-on-one interviews were also conducted to collect essential information regarding New Oyo's cultural heritage locations. Most of the informants were elderly people who were residents of the area studied. Several valuable cultural heritage resources in New Oyo were discovered through oral interviews and archaeological studies.

Abutu and Managwu (2015) investigated the effects of the Abuja Carnival on tourism promotion in Nigeria. Random sampling was used to collect data, while the main data was obtained by questionnaires. Questionnaires were administered among staff of the Federal Ministry of Culture and Tourism, Abuja; staff of Cyprain Ekwensi Center for Culture and Tourism, Abuja; staff of Kogi State Ministry of Culture and Tourism; Nassarawa State Carnival Contingent; Niger State Carnival Contingent; Abuja Carnival Secretariat; and tourists/participants. One hundred and twenty (120) questionnaires were designed and administered. Out of this figure, ninety-eight (98) questionnaires representing 83% were correctly completed and retrieved, while the remaining 22 representing 17% were not

returned, thus, acceptable for the study purpose. More data was sourced from personal interviews, personal observations, desk research, and internet browsing. Analyses of the data were done using descriptive statistics.

Esu and Arrey (2009) analyzed the relationship between tourists' overall pleasure and the characteristics of cultural festivals. The study relied on both secondary and primary data sources. Primary data was collected via a semi-structured written questionnaire. With the help of convenience sampling, 500 spectators were chosen as respondents to fill out questionnaires. The first section of the survey was devoted to identifying event attendees and their travel characteristics. The second section focused on their purchasing habits. The third component dealt with the respondents' views and impressions about the event's planning and management, while the fourth section dealt with the respondents' demographic factors. The Statistical Package for Social Science was used to analyze the data using descriptive and inferential statistics (SPSS). The perception of cultural festival features and overall satisfaction of guests were investigated using descriptive statistics. Factor analysis was used to create a correlated variable composite from the initial nine qualities, as well as a limited selection of dimensions or factors that assisted in explaining the majority of the variances between them.

Stankova and Vassenska (2015) investigated how festival tourism might help raise cultural awareness of local traditions. Both primary and secondary sources of data were used in the investigation. The data was analyzed using an empirical method of systematic observation, classification, and interpretation. The data was acquired by a direct individual survey of defined target groups (local community, local businesses, organizers) spanning the major area of exploration of the LOFT (Local Products Festivals and Tourism Development in Cross-Border Cooperation Greece-Bulgaria) project. Three independent surveys were undertaken in the districts of Blagoevgrad, Smolyan, Haskovo, and Kardzhali to investigate current challenges in the festival business. All segments of the population were given questionnaires.

Oluranti et. al. (2015) researched the informal economy's operations in Oyo Kingdom, Oyo State, Nigeria, with the goal of investigating its prevalent typologies, assessing its characteristics, and identifying difficulties. The study used an ex-post facto descriptive

survey design. The researchers chose this design because it allows them to critically explore and evaluate the group of people and products being examined in order to provide accurate information about them. Data is collected after the event or a phenomenon under examination has occurred in this sort of study. The participants in this study were several Oyo-based Informal Economy Operators (IEOs). Atiba Local Government Area was purposively selected for the research. The choice of Atiba Local Government was based on its historical significance as the seat of the ancient Oyo Kingdom, which left numerous historical relics. Ten (10) different types of informal economy businesses were identified and purposefully chosen for the study. However, two (2) members and one (1) executive member were chosen from the IEOs for in-depth interviews (IDI) and key informant interviews (KII), for a total of twenty (20) IDI and ten (10) KII responses. As a result, a total of thirty (30) people were chosen for the study. Content analysis was used to code, transcribe, and analyze data from in-depth interviews and key informant interviews. The content analysis was carried out in such a way that the responses of the respondents were organized and summarized in accordance with the study's objectives.

Blesic et al. (2014) used Sombor and Apatin (Serbia) as case studies to investigate cultural events as part of cultural tourism development. The goal of the study is to find out how the local public feels about the organization, execution, and economic value of cultural events. There are two portions to the questionnaires utilized in this study. The first section consisted of demographic questions, while the second section comprised of questions intended to determine local population views toward events taking place on the territory of the municipalities of Sombor and Apatin. The attributes were rated on a Likert scale with five possible outcomes, from 1 to 5 ranging in the order of strongly disagree to strongly agree. There was a total of seven interviewers in the room. A total of 300 questionnaires were distributed, with 212 (71%) being returned. To extract the sub-dimensions of such qualities, data was examined using the principal component approach and the varimax rotation procedure.

## **2.4 Review of Empirical Issues**

### **2.4.1 Empirical studies on the effects of festivals and tourism promotion**

There have been numerous studies on promotion-related issues, with most of these earlier studies oriented towards a product-oriented approach, while few of them paid little attention to the promotion mix for festivals. The product orientation approach emphasizes ‘product superiority’ in terms of quality as a means of ensuring success (Hsu and Powers, 2002). But rationally, can festivals as a tourism product in isolation, guarantee market acceptability without a well-structured promotion mix? In order to ascertain this and to provide more insight into the current study, an understanding of what has been done on this line of thought is necessary. Thus, a review of associated empirical studies on the concepts of promotion media, festival promotion, tourism promotion, sustainable tourism, and heritage promotion was embarked on.

The importance of local festivals as a tool for tourism promotion was investigated by Felsenstein and Fleischer (2003) through a study of the Kfar Blum Chamber Music Festival and the Alternative Theater Festival in Israel. According to their findings, the central government's public aid in adopting local festivals as a tourism strategy has resulted in beneficial local growth. They concluded that the festivals' image-making role enhances the local growth effect. Esu and Arrey (2007) probed the relationship between tourists' overall pleasure and the characteristics of cultural festivals. The carnival event in Calabar was used as their case study. According to the findings of this study, festival quality has a substantial impact on overall tourist satisfaction. The primary submission of this study is that festival features such as effective organization and promotion, efficient facilities, and local friendliness are indicators of participants' overall satisfaction with the festival.

Olukole (2010) investigated the long-term viability of the New Oyo Empire's cultural heritage resources in Southwestern Nigeria. The study, with the goal of exhibiting such sites as key legacy resources within Nigeria, discovered and classified a number of cultural heritage resources in New Oyo. The study's findings revealed that a lot of Yoruba and the New Oyo Empire's cultural heritage resources have not been explored or are otherwise neglected. Two types of cultural materials were collected through interpretation, comprising both tangible and intangible parts of the New Oyo legacy. The Palace area, Akesan market,



Areemo's mansion, the Art Museum, and the Town Hall were among the tangible aspects of the New Oyo; and (2) intangible resources of the New Oyo, such as palace drumming, praise songs, and folklore tales. Shin (2010) investigated residents' attitudes toward cultural tourism in Gwangju, Korea. The majority of those questioned were aware of the importance of cultural tourism. They agreed that it was a potential tool for urban development. The respondents' perception regarding cultural tourism's effect on urban development and their demographic characteristics have a strong relationship. In their study comparing Turkish and Swedish festivals, Karabag et al. (2011) examined the impact of festivals on city promotion. The researchers looked at how events, in particular, influence a city's advertising and communication at various market levels. They believed that the festivals had a limited impact on the promotion of the city within their country or in the international tourism industry. This research concludes that Zmir festivals are ineffective in advertising the city, whereas Goteborg festivals are effective in promoting the city in Sweden and the broader regions of Scandinavia. The findings of the study imply that festivals foster a sense of community among city dwellers. The findings imply that not all festivals contribute to a city's promotion in its home country or in the worldwide tourism market, despite the fact that past research has viewed festivals as promotional instruments that help cities develop tourism.

According to Oyelami (2012), cultural arts and festival marketing are creative and belief-based hubs for money-generating and man's independence. He investigated the effects of cultural arts and festival promotion on tourism and socio-economic development in communities in Oyo State, Nigeria, in light of the following. According to the conclusions of his research, cultural arts and traditional festivals are effective tools for showing people's culture, emancipation, and socioeconomic and tourism development among community members and the nation at large. Despite bias, political interference, and some community members' negative attitudes toward cultural practices, the results of his study indicated that cultural arts and traditional festival promotion continue to dominate ways of capturing man's relationships with the past, as well as means of creating awareness and social mobilization in the community. The study concluded that the encouragement of cultural arts and festivals aided tourism and socio-economic development in the areas.

Popescu and Corbos (2012) looked at the impact of festivals on cities' strategic growth and the increased relevance of metropolitan areas as a result of hosting these events. They claimed that the festival and event sector began to grow in the early 1990s, and that there is now a strong demand for any type of festival or event at the worldwide, national, and local levels. Festivals also aid in the promotion of the locations in which they take place, attract a large number of people, and can be considered a new sort of tourism. They also believe that the success or failure of a festival or event can improve or deteriorate the image of a destination, product, or service. They went on to say that the characteristics of festivals and events are distinct, which is why developing a standard management model to match all of them is difficult, given that there are a variety of reasons why people attend certain events and they all have different expectations. In the Karpaz region of Northern Cyprus, Gunsoy and Hannam (2013) studied the link between sustainable tourism, festivals, and community development. It was determined that community-based festivals, which act as instruments for community development, help to maintain social identity and preserve Cypriot tradition. The commodification of festivals has a significant impact on migration from Turkey, leading to demographic changes in the Karpaz region. According to the study, this could have a substantial impact on long-term tourism development in the studied area.

Blesic et al. (2014) investigated cultural events as part of the development of cultural tourism, using Somber and Apatin as a case study in Serbia. The goal of the study is to find out how the local public feels about the organization, execution, and economic value of cultural events. The study's findings revealed that the respondents regarded the economic component to be the most significant, i.e., the ability to earn additional cash and improve the community's living standards. The socialization component follows, which represents the significance of events in improving human interactions and connections between people. Questions on the services element are the least important to respondents, followed by questions about the entertainment and promotion factors. Traditional economic activities constitute the primary source of income and employment in Serbia's rural areas. They also have unique cultural values that aren't recognized as a development component and, as a result, aren't appropriately controlled. Based on the results of the studies, the main goal is to improve the management of cultural values in rural regions in order to contribute to the economic and social development of rural areas that are less developed.

Abutu and Managwu (2015) investigated the effects of the Abuja Carnival on tourism promotion in Nigeria. They assessed the Abuja Carnival concept, traced the history and origins of carnivals around the world, and reviewed Abuja Carnival activities with the goal of demonstrating that Abuja Carnival activities have the potential to attract local and international tourists, resulting in significant impacts on Nigeria's tourism industry. Their research found that while the events and displays of the Abuja Carnival are entertaining, more promotion is needed. However, their analysis acknowledged the economic, social, cultural, and environmental influence of the Abuja carnival, but they could not be quantified. The economic impact of event tourism, for example, was vital to every location because of its role in improving people's quality of life. In terms of money creation, their research also suggested that tourism could be a viable alternative to Nigeria's oil sector. Issues affecting the carnival's long-term viability were not thoroughly studied, but the necessity for sustainable tourism practices at the carnival was largely recognised, albeit restricted to challenges of insecurity and infrastructural deficiency.

The Gullah Geechee Cultural Cultural Corridor's heritage tourism potential was investigated by Boley and Gaither (2015). The positive evidence of tourism empowerment in Gullah Geechee (GG) is the economic benefits often associated with tourism development within the countryside, pride in being identified as a GG, unification of community members during festival periods, and an avenue for the resolution of heirs' property disputes. Imposters posing as GGs to profit from the commoditization of heritage are one example of the disempowerment associated with tourism projects.

Bormann (2015) used the Avatimeamu (rice) festival in Ghana's Volta region as a case study to look at cultural tourism and sustainable development. The Amu Festival's significance is found in the display of African aesthetics, the displaying of the rich and vibrant African culture for the rectification of societal evils, and long-term growth. African traditional festivals are important primarily for their aesthetic arts, and African art is outstanding art that deserves to be included among the great arts. However, there is a scarcity of information on the subject. The communities' artistic creativity and inventiveness are showcased. Tourists are fascinated by the event because it provides a platform for African culture and

art to be displayed. Christianity, however, appears to have had a negative impact on the festival's rich cultural value.

Chantamool et al. (2015) conducted research on "traditional festivals: establishment of tourism pathways for linking cultural heritage sources in the Mekong River Basin's catchment basin." Festivals in each province, according to the researchers, can be used to connect cultural tourism routes, allowing the Mekong River Basin to construct tourism pathways linking cultural heritage sources. The tourist routes studied were divided into three categories: one-day trips, three-day trips, and five-day trips. They were categorized as alternative routes that cater to the diverse needs of the target visitor groups. The Lagos Black Heritage Festival was reported by Kukoyi et al. (2015) as a means of fostering the culture and socio-economic progress of Lagos State. This submission was based on the researchers' assessment of the 2015 edition of the event, which was the festival's sixth year. It was revealed that the festival benefits the host community economically and socially, and that many festival participants have a positive impression of the festival and were pleased with their experience at the 2015 edition.

Stankova and Vassenska (2015) studied how festival tourism might help raise cultural awareness of local traditions. The authors estimated the degree of authenticity of local traditions in South Bulgaria based on a survey of festival organizers, local entrepreneurs participating in festivals, and tourists visiting them, with the main goal of identifying and establishing opportunities for sustainable economic, social, and cultural development of those regions, as well as preserving and passing on the existing heritage to future generations. The outcomes of the study show that a region's cultural identity is inextricably linked to its cultural history (tangible and intangible). The heritage is a well-kept and century-old habit, tradition, and belief that has shaped locals' perceptions of the world, surrounding reality, others, and themselves. And it is for this reason that visitors traverse the world in search of interesting sites where they can learn about other people's cultures, traditions, natural surroundings, and so on. As a result, culture, cultural identity, and cultural legacy contribute to the attractiveness of tourist destinations and are critical for attracting new visitors. Today's travellers are increasingly seeking authentic experiences, such as meeting new people and learning about different cultures.

Oluranti, Odunaike, and Jawando (2015) researched the informal economy's operations in Oyo Kingdom with the goal of investigating its predominant typologies, assessing its characteristics, and identifying issues. Various sorts of informal economic operators were found in the study (IEO). Some IEOs were discovered to be controlled by either gender or age, or both. In addition, IEOs were distinguished by a collaborative effort to determine product costs. Low patronage was identified as a major challenge for IEOs as a result of the frequent migration of young people to other cities for livelihood due to the lack of industries that could attract people to the town, as well as the fact that many indigenes are in other big cities for greener pastures, all of which contribute to the operators' low income. The submission of their research suggests that there is a need to explore all potential means of facilitating the economic development of Oyo town. Annual festivals are one of the key potential resources that can be managed for tourism to enhance the image of the town in order to attract patronage. It is necessary to assess how festivals might be leveraged as a useful resource for long-term tourism development in Oyo. Galvez et al. (2015) assessed Montilla-moriles' wine festival as a means of promoting the town as a tourist attraction. The wine culture, pleasure of life, entertainment, and guests' educational position were discovered to be the primary motivators for attending the festival in this study. According to the findings, the wine festival is an efficient means of advertising the destination, particularly in terms of agriculture.

Okonkwo et al. (2015) explored how social media platforms like Facebook, Twitter, and Instagram contribute to tourist growth and marketing in Nigeria. The findings demonstrated that social media platforms were beneficial in marketing tourist locations and events in Nigeria because they enabled real-time contact, participation, and feedback. Furthermore, the study found that social media platforms influenced travelers' views and decision-making processes. The study emphasizes the relevance of social media in tourist marketing and recommends that destination managers and tourism experts use social media to increase the visibility and competitiveness of Nigerian tourism. Magatef (2015) evaluated the influence of tourism marketing mix variables on inbound tourist satisfaction in Jordan. The marketing mix factors investigated in the study were product, price, promotion, venue, people, and physical proof. The findings revealed that product, advertising, and physical evidence all had a substantial impact on tourist satisfaction. The study also discovered that price,

location, and individuals had little influence on tourist satisfaction. To improve tourist satisfaction, the study suggested that tourism marketers should focus on providing high-quality tourism items, effective advertising, and visually appealing physical evidence.

The economic, sociocultural, and environmental impact of the Transilvania International Film Festival (TIFF) in Cluj-Napoca was examined by Negrusa et al. (2016). The festival, according to the findings, provides a variety of enjoyable ways to spend free time; it promotes the growth of cultural life, and it raises the educational and cultural level of the community. Furthermore, the event has no negative impact on society's moral standards and does not result in a rise in crime rates. In terms of economics, the festival has the potential to attract new investments and revenue for the city administration, as well as to support the development of city infrastructure and provide chances for citizens to develop new economic enterprises. From an environmental standpoint, the event contributes to the improvement of environmental issues, does not cause significant traffic congestion, and does not degrade tourism resources

Rofe and Woosnam (2016) investigated festival promotion plans and marketing objectives for the Clipsal 500 V8 Supercar event and associated motor-sport festival, which take place annually in Adelaide. Their findings indicate that the festivals undoubtedly add vitality and creative diversity to Adelaide, as evidenced by the racing schedule and bikini parade, both of which provide entertainment. In light of the foregoing, Rofe and Woosnam opined those festivals provide opportunities for the creation of temporary creative spaces where people can experiment with new types of entertainment. The festival's growth provides economic benefits to policymakers as well. They also blamed the festival's negative impacts on issues like alcohol misuse, antisocial conduct, violence, and traffic congestion. As a response to these problems, the study suggested cautious planning and management. Suryawardani and Wiranatha (2016) examined the impact of digital marketing on tourist behavior intentions at the 2015 Sanur Village Festival (SVF). The findings indicated that digital advertisements, such as television, the internet, and broadcast, among other types of advertisements, have an impact on visitors' intentions to visit SVF. Non-digital advertising, such as printed media, banners, and brochures, has a lower impact. The researchers opined that in this information

and technological era, successful promotional strategies should be centered on digital marketing, with a clear focus on efficiency, sustainability, and experience enrichment.

In Mangochi, Malawi, Bello et al. (2017) investigated villagers' perceptions of tourism's socio-cultural impacts. Local residents see unique benefits and negative socio-cultural repercussions of tourism in their town, according to the findings of the study. Among the positive socio-cultural effects of tourism include job creation, increased revenue, support for the local economy, and greater security in the destination region. However, the study found two major negative socio-cultural consequences of tourism development: the movement of people to the destination in pursuit of job and the demonstration effect's influence on local culture and the "style of life" of local people. Rasoolimanesh et al. (2017) investigated the influence of community elements on citizens' attitudes toward World Heritage Site inscription and the development of sustainable tourism. The research was carried out in Melaka, Malaysia. The findings revealed that citizens' perspectives of World Heritage Site inscription and sustainable tourism development were favorably impacted by community connection, community engagement, and community benefit. The study offers policymakers practical implications for including local people in tourism planning and development in order to achieve sustainable tourist development.

The economic benefit of the Heraklion summer arts festival to the local area in the Municipality of Heraklion was investigated by Apostolakis and Viskadouraki (2017), who looked at the spending patterns of festival visitors. They discovered that the festival attendees' spending is influenced by demographic factors. The retired attendees (older individuals) appear to spend more money at the festival than the other groups (mostly the energetic people). Couples also tend to spend more than single people (Apostolakis and Viskadouraki, 2017). According to the study's findings, managers, policymakers, and event planners must work harder to target their audiences more successfully.

Kouilová and Plucha (2017) evaluated the economic and social benefits of EU Rural Policy-supported projects in the Czech Republic from 2007 to 2013. Their findings revealed that the initiatives contribute to the restoration and renovation of historical monuments, churches, cemeteries, and tiny sacral structures in rural villages, all of which contribute to the creation of an environment. In addition, the environment is critical for community life

and the preservation of local heritage. In terms of economic growth, the results of this measure in sponsored communities show very little effect.

Jaelani (2017) investigated the marketing approach for Cirebon's events and festivals. The study found that the role of tourism stakeholders (government, industry, and community) is critical to a destination's successful promotion. Sustainable tourism development requires effective policy development by stakeholders, as well as increased awareness in the tourism sector and community participation. Cirebon's tourism marketing strategy is built on disseminating information about tourism activities using various promotion media channels, such as press conferences, press releases, local television, print promotion, web promotion, and audio-visual promotion. The festival's evolution, as well as local traditions, art, and culture, has been impacted by Cirebon's Islamic religious teaching. Tourism marketing in Cirebon is primarily focused on locality and authenticity, with sharia basics employed to ensure that halal products (allowed in Islam) and company moral values are closely adhered to in tourism development (Jaelani, 2017).

Rupa and Madhu (2018) investigated Murshidabad's heritage festival and its significance to cultural tourist growth. According to the results of the study, the festival is not well publicized. Also, there is an urgent need to improve infrastructure in the areas of health care centers, electricity, water supply, security, roads, and connectivity. The components of brand equity in Thailand's Loy Krathong Light and Candles Festival in Sukhothai Historical Park were studied by Sehanam et al. (2018). According to the findings, brand awareness has a direct impact on brand quality and brand association. In addition, brand quality has a direct effect on the experience derived from a brand, this in turn has a direct influence on brand loyalty. According to this study, the structure of cultural festival brand equity is also influenced by brand experience. Liu (2018) investigated the design and implementation of the Mango Cultural Festival's promotion strategy to determine whether the model fits the marketing, recordkeeping, analysis, and evaluation concepts. The study developed a novel planning model for a media mix of promotion. For total quality service, a five-point Likert scale yielded an average of 4.33. According to the study's findings, print media is the primary source of information for participants. However, cross-analysis revealed that online media is used by the majority of people residing outside the country. Chang and Fong (2019)



studied the impact of different types of media on advertisement effectiveness, using Tai Festival and Okinawa as case studies. The study revealed that there is a similarity between new media (online media) and the traditional media (TV, radio, and print advertisements) in terms of their effect on advertisement content reception, perceived tourism image, and travel motivation towards festivals and events. The study concluded that new media types are more effective in improving the attractiveness and social image of tourism events and festivals than traditional media.

Pirnar et al. (2019) assessed the festival marketing potential of Izmir, which appears to be lagging behind Turkey's overall tourism boom. According to the findings, among all the festivals held in Izmir, those focused on culture and gastronomy are more memorable than those focused on athletics, making them more useful for destination branding applications. Walker (2019) investigated the significance of St. Lucia Jazz and Art Festival on its host community on the Eastern Caribbean Island of St. Lucia, as well as the importance of festivals in terms of sustainable tourism. The study revealed that the festivals serve as a collaborative avenue for the host community, thus motivating the development of similar initiatives. The community can leverage the benefits of collaborating with various stakeholders of the tourism industry to enhance their socio-economic opportunities.

Madondo et al. (2019) aimed to assess the effectiveness of traditional media in promoting tourism in KwaZulu-Natal, South Africa, in the digital age. The study used a survey questionnaire to collect data from 150 tourists who visited KwaZulu-Natal. The results showed that traditional media, such as brochures, billboards, and print advertisements, were still effective in promoting tourism in the region. However, the study also revealed that tourists increasingly relied on digital media, such as social media and online travel agencies, to plan and book their trips. The study highlights the importance of integrating traditional and digital media in tourism marketing strategies to reach a wider audience and maximize the effectiveness of promotional efforts.

Lin and Lee (2020) explored how attendee's opinion of the festival's identity and of the location of the event is affected by their genuine experience of a cultural festival. The 2018 edition of the Lugang Dragon Boat Festival in Taiwan was used as a case study. The findings of this study establish that the investigated authentic experience has relationships

with image, value, satisfaction, and identity. Foris et al. (2020) conducted an investigation on enhancing tourism destination management by incorporating lean techniques into a new approach to strategic management at the DMO (Destination Management Organization) level. The researchers sought to determine the advantages of using lean management practices in the tourism business, namely in the administration of tourist attractions. The findings demonstrated that lean practices might improve the efficiency and effectiveness of destination management, as well as minimize waste and increase customer satisfaction. The study indicated that incorporating lean management approaches into destination management practices might contribute to long-term tourism development.

Ngernyuang and Wu (2020) explored social media factors that influenced visitors in the festival of tourism. The study revealed that social media increases the chances of stimulating a good opinion about a festival. Also, it creates an opportunity for visitors to search for information through comments made by other users about their experiences and perceptions of the festival. The study concluded that social media is one of the most effective tourism promotion tools in advertising. It is an avenue for festival organizers and social media users to review the destination's image and experience.

Arasli et al. (2021) conducted a study to investigate the relationship between social media marketing and the sustainability of a heritage festival in Nigeria. The study used a moderated mediation analysis to examine the mediating role of perceived value and the moderating role of festival loyalty in the relationship between social media marketing and sustainability. The results showed that social media marketing positively influenced perceived value and sustainability, and perceived value partially mediated the relationship between social media marketing and sustainability. Moreover, festival loyalty moderated the relationship between perceived value and sustainability, indicating that the positive effect of perceived value on sustainability was stronger for loyal festival attendees. The study provides practical implications for destination managers and festival organizers to use social media as an effective tool for promoting sustainable tourism.

## **2.5 Summary of Literature and Identified Gaps**

The review indicated that there is a paucity of studies that focus specifically on the influence of promotion media on cultural festivals in Nigeria. While previous studies have explored various aspects of tourism marketing and promotion, there has been limited attention given to the role of promotion media in the context of cultural festivals in Nigeria, particularly in Oyo Town.

The existing literature might cover general aspects of tourism marketing and promotion, but it fails to address the unique challenges and opportunities related to using promotion media for the development of cultural festivals in Oyo Town. The proposed research aims to fill this gap by delving into how promotion media can contribute to the sustainable tourism development of cultural festivals in the town.

The significance of cultural festivals as tourism assets for preserving traditions and heritage has been explored in earlier studies. Most of the literature assumes that a region's prospective tourism asset, i.e., its tourism offering, will automatically attract tourist flow, resulting in tourism growth. The economic benefits of tourism growth are given special consideration. But without an effective tourism promotion plan, how long can tourism development be sustained? However, the literature lacks an in-depth exploration of how effective promotion media strategies can create awareness and appreciation for these cultural events, leading to increased participation from both local and international visitors and sustainable tourism.

Another aspect that remains unexplored is the potential empowerment of local communities in Oyo Town through promotion media. This study will investigate how promotion media can provide opportunities for local communities to showcase their culture, arts, and crafts and how their engagement in promotional activities can lead to socio-economic development.

Furthermore, while sustainable tourism practices are gaining importance in the field of tourism development, there is a lack of research that specifically emphasizes the significance of adopting sustainable approaches in promoting cultural festivals. This research aims to address this gap by focusing on responsible promotion media strategies

and their potential to minimize negative impacts on the environment and local culture while maximizing the benefits to the community.

Additionally, the literature lacks a comprehensive analysis of how promotion media can facilitate cross-cultural exchange and mutual understanding between tourists and local communities during cultural festivals. This research will explore how promotion media can portray the authenticity and cultural significance of the Sango and Oranyan festivals to a global audience, fostering more inclusive and respectful tourism experiences.

Lastly, while this study will be conducted in Oyo Town, the research's findings and recommendations will have practical implications not only for Oyo Town but also for other regions with similar cultural festivals. The broader impact of effective promotion media strategies on tourism development and economic benefits for cultural festivals in various regions remains largely unaddressed in the current literature.

The research aims to contribute significantly to the field of tourism development and cultural festival promotion by addressing these gaps and providing valuable insights and recommendations for policymakers, tourism authorities, and festival organizers seeking sustainable tourism development plans for Oyo Town and beyond.

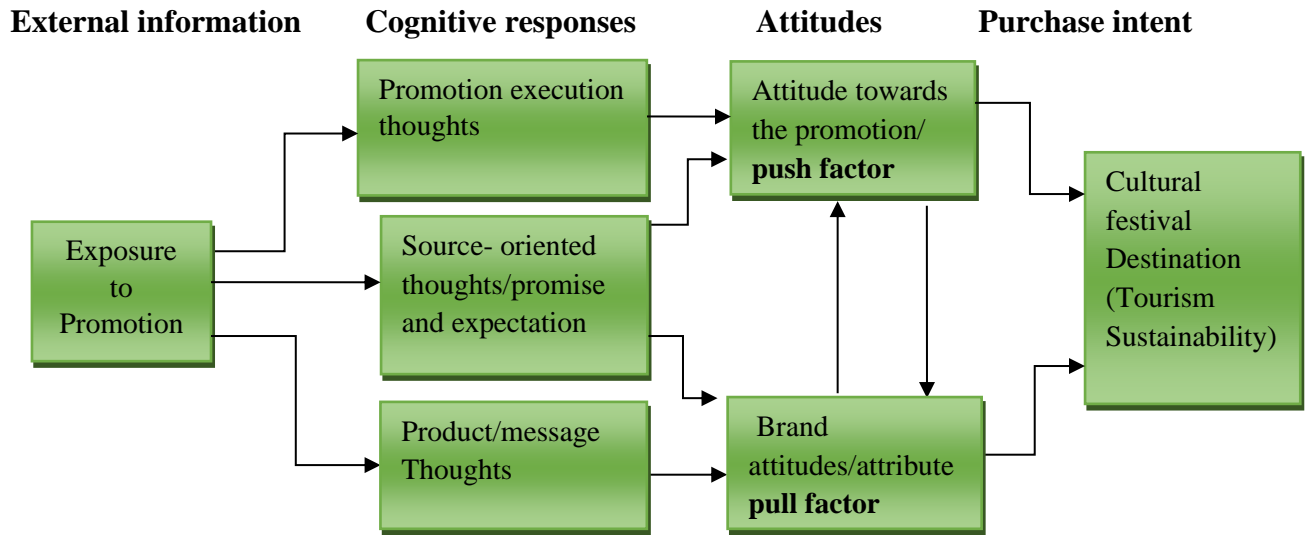
## **2.6. Theoretical framework**

### **2.6.1. Study framework based on Cognitive response theory**

Cognitive response theory is applicable to this study considering that prospective tourists at Sango and Oranyan festivals have an underlying perception about cultural festivals which could be negative or positive. Wright (1973) found that message exposure elicits four sorts of primary thoughts (counter arguments, support arguments, source derogations, and curiosity statements) that moderate the consumer's response to product-related information. Thus, information from continuous promotion of these festivals can mediate with the underlying thoughts of the prospective tourists before a decision is taken to attend the festivals or not (see fig. 2.3 below).

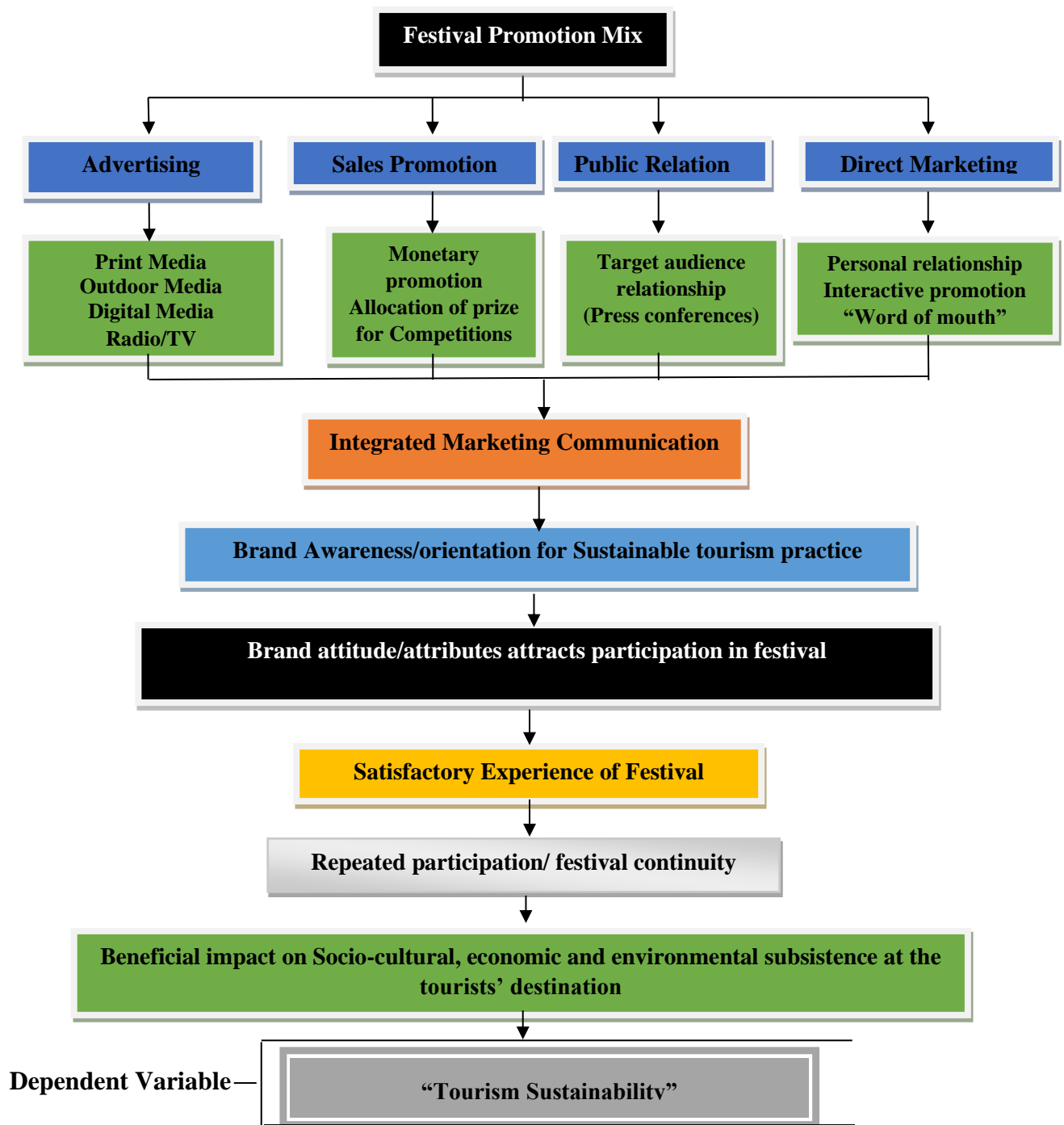
### **2.6.2. Study framework based on Push and pull Factor Theory**

The push and pull factor theory is applicable to the promotion of Sango and Orayan cultural festivals in Oyo town. The craving to understand the cultural identity and uniqueness of the heritage of the Oyo Kingdom and its people by both domestic and international tourists can be factored in as the push element for annual participation in these festivals. The pull factor can be attributed to the attractions at the cultural festivals that stimulate the decision of tourists to attend these cultural festivals (see fig. 2.3 below).



**Figure 2.3. Theoretical framework of the study: Cognitive response theory and theory of Push and pull factors.**  
 Source: Researcher 2018

**Independent Variables**



**Fig. 2.4. Conceptual framework of the study**

Source: Researcher 2018

## **CHAPTER THREE**

### **METHODOLOGY**

#### **3.0 Overview**

This section describes the study's design, study area, and cultural festivals selected for the study. It describes the study population selection process as well as the sample size selection procedures. It proceeds to discuss the structure of the questionnaire as a data-gathering instrument. Furthermore, the independent and dependent variables, as well as the data analysis methodologies, were identified.

#### **3.1 Research Design**

The data for this study was gathered using a combination of survey and ethnographic design. This design was chosen because it is appropriate to collect or observe information about facts, actions, preferences, and sentiments of individuals within a given population. Information can be obtained from a large population and their aggregate by selecting and measuring a sample of that population (Nwagwu, 2020). In a huge town like Oyo, reaching all of the respondents requires a lot of movement within the town, as well as solicitation and negotiating, and it is impossible to reach everyone. Aside from the subjects' spatial disparity, the issue under consideration affects all residents of the community as well as attendees of the Sango and Oranyan festivals, but reaching everyone is impossible. The sampling method was used to collect both quantitative and qualitative data from the study population, allowing the researcher to deal with the challenges of a large, dispersed population that requires data to be generated from a small number of people while inferences are applied to the entire group. The researcher attended both the 2018 and 2019 editions of the Sango and Oranyan festivals to objectively understand and interpret the dynamic issues of this study. Literature from the previous editions of the festivals was used to support the information gathered during the research. Comprehensive interviews were conducted with stakeholders (tourists, host residents, tourism policy makers, festival planning committee



members, and local entrepreneurs) to gather the necessary primary data for the research. Also, interviews were conducted for randomly selected tourists by using a discussion guide, which enabled the revelation of the respondent's views. The social media traffic of both festivals was also observed on Facebook (FB) and Instagram (IG) between August 14<sup>th</sup>, 2019 and August 20<sup>th</sup>, 2020.

### **3.2. The Study Area**

Oyo town is situated about 45 km north of Ibadan, the capital of Oyo State, Nigeria. Oyo town is located between latitude  $70^{\circ} 23^{\text{I}} \text{N}$  and longitude  $30^{\circ} 27^{\text{I}} \text{E}$ , with the land area located about 784 metres above sea level (Jiboye and Ogunshakin, 2010) (See Fig. 3.1 and 3.2 below). The present-day Oyo town developed after the collapse of the ancient Oyo Empire in the early-mid 19<sup>th</sup> century. Oyo-Ile functioned as the capital of the Oyo Empire. The Empire covered the areas between the Niger and Volta rivers. The administrative head of the kingdom was/is Alaafin (King). There are evident similarities in culture, language, traditional beliefs, and lifestyles between the two ancient towns (Oyo and Oyo-Ile). However, over time, human society's culture and lifestyle are susceptible to changes due to influences under the social dynamics of social transformation (Jiboye and Ogunshakin, 2010).

#### **3.2.1 Socio-cultural background of the study area**

Oyo town (Fig 3.1 and 3.4) is partially an urbanized city; development has not changed the similarity of the cultural practices between the past and present in Oyo town. In Oyo culture, there is a blend of the ancient and the contemporary in terms of socio-cultural relationships and town settlement patterns (Mabogunje, 1962, cited in Jiboye and Ogunshakin, 2010). The pattern of spatial morphology in Oyo town is a frequent reflection in Yoruba towns; it consists of three areas: the outskirts, the middle area, and the center area. The Alaafin's palace, a central space with an open market popularly known as "Oja Oba" (meaning, the King's market), dominates the core region. In the settlement typology, the middle area and core sections exhibit traits of the old, while the periphery exhibit features of the modern (Mabogunje, 1962, cited in Jiboye and Ogunshakin, 2010).

Oranmiyan, the youngest of Oduduwa's grandchildren and the purported father of the Benin Dynasty, is credited with starting the Oyo Empire. Ajaka, the immediate successor of Oranmiyan, was famous for his martial talents and key conquest battles, as did Sango and Orompoto, among others (Davidson et al., 1967). The emergence and growth of the Oyo Ile, or Old Oyo, into an empire of immense political and economic significance was due to internal conditions in Old Oyo rather than any European influences (Falola et al., 1989). The wealth of Oyo came from two factors: economic growth and sophisticated political structure. In the first place, the Oyo Yoruba were particularly well placed to win success in the long-distance trade. They were living near the south of the middle Niger, which was connected to the entire trade around western Sudan by the grassland road leading northward to the markets of Hausa land in one direction and those of Gao, Timbuktu, and Jenne in another (Davidson et al., 1967). They could feed these markets with the export goods of all Yoruba land. Oyo traded with all parts of the Yoruba country and became an important center for gathering the produce of the rainforest to sell to the people of the drier savannah (Davidson, 1967 et al.). Secondly, Old Oyo empire's tenacity and splendour were attributed to the Oyo Ile's early sophisticated political organization, which included the "Oyo mesi" (council of chiefs) as cabinet ministers and the Alaafin as both the ceremonial head and the head of government. In the history of the Oyo Kingdom, this age saw a lot of progress (Salami, 2006).

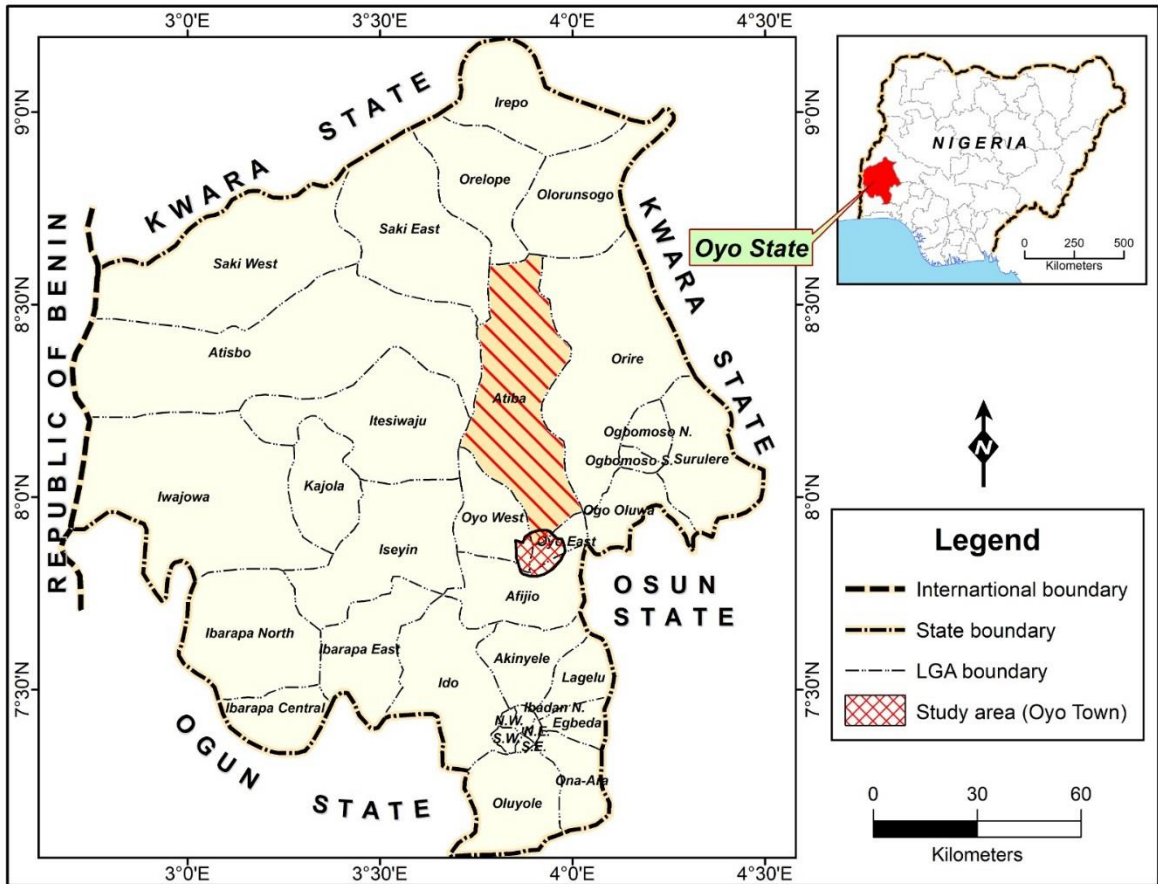
Alaafin Sango, the third King of Oyo Ile, played a vital role in the history and customs of the Oyo people. He is accorded high regard; his significance is reflected in his shrine in both the Old and New Oyo Kingdoms. The Borgu and Nupe communities around the 14th century resisted the expansion of the Old Oyo Empire to their acclaimed territory due to the fear that Oyo could dominate the trans-Sahara trade route to their disadvantage (Ade Ajayi, et al. 1971). The Oyo Empire around the 15th and early 19th century was one of the largest kingdoms in Africa south of the Sahara because of its conquest expansion, which included most of the regions regarded as Yoruba land in Togo and the Benin Republic. The Old Oyo Empire's political control, however, was shattered by the Fulani jihad of the nineteenth century (Ade Ajayi, et al., 1971). Presently, Oyo town serves as a modern cultural heritage preservation center for the reconstruction of history. The kingdom is a reflection of the Old Empire, mirroring the construction and layout of the past settlement. However, due to

industrialization and colonization, cultural values and traditions also evolved into a unique way of life for the new Oyo town (Olukole 2010).

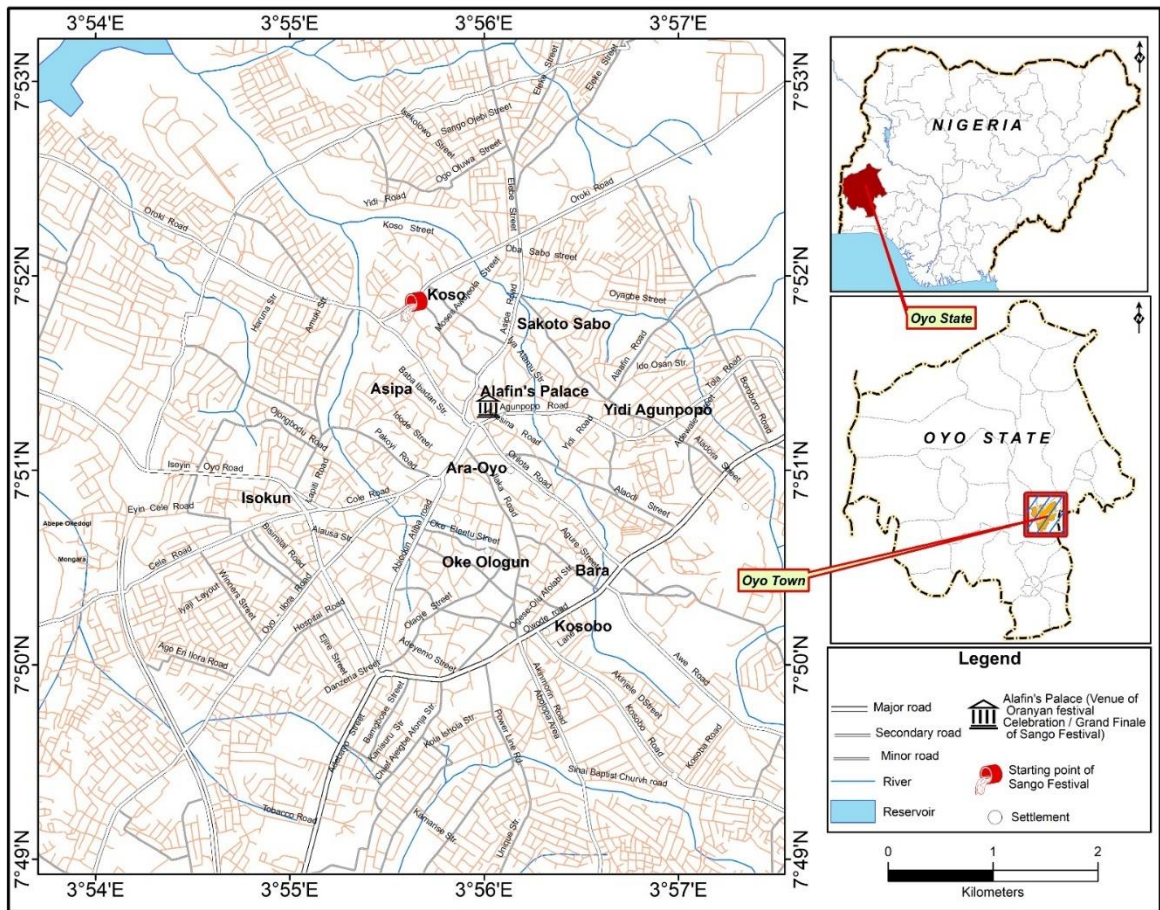
The United Nations Educational, Scientific, and Cultural Organizations (UNESCO) conducted an inventory of Oyo's cultural assets in accordance with the 2003 Convention on the Protection of Intangible Cultural Heritage. The most distinct intangible heritage documented is the Sango Festival Oyo (Odun Sango Oyo), followed by black soap making (Ose Dudu sise), calabash carving (Igba Finfin), Aso-Oke Weaving, drum making (Dundun, Gangan, Bata, and Sekere sise), the Orisa Divination System (idaasa or Erindinlogun), and the kingship system in Oyo (World Sango Festival brochure, 2017).

### **3.3 Population of Study**

The study population is limited to attendees (tourists) of the cultural festivals, local entrepreneurs, policy makers, festival organizers, and adult residents/indigenes of the town.



**Figure 3.1. Map of Oyo State Showing the Study Area**  
 (Source: Cartographer, Department of Geography U.I, 2023)



**Fig. 3.2. Map of Oyo Township**  
 (Source: Cartographer, Department of Geography U.I, 2023)

### 3.4 Sample size for respondents

According to the 2006 National Population Census (NPC), the population of Oyo town is recorded as 428,798. A 2.5 percent growth rate was used to estimate the population in 12 years to determine the current population of Oyo town (Ufoegbune et al., 2011). Thus, the sample size for the proposed respondents among residents of Oyo town was determined by the total estimated population.

## 3.5 Sampling

### 3.5.1 Sample size calculation

**Estimated population = 428,798 (National Population Census, 2006)**

Estimated population (2006-2018)

$$P_n = P_0(1+r/100)^n \quad (\text{Ufoegbune et. al, 2011})$$

Where  $P_0 = 428798$  (NPC 2006),  $r = 2.5\%$ ,  $P_n =$  Projected population for  $n^{\text{th}}$  years and  $n = 12$

$$\text{Therefore, } P_n = (1 + 2.5/100)^{12}$$

$$P_{12} = 428798(1.025)^{12}$$

$$P_{12} = 428798(1.345)$$

$$= 428798 \times 1.345 = 576733.31$$

$$\text{Therefore } P_{12} = 576733.31$$

$$N \approx 576733$$

Therefore, the respondents whose total population is known were used to determine the sample size needed for this research using the formula below, called "Taro-Yamane" (1967, cited in Dotun, 2009).

### 3.5.2 Sample size determination

The sample size was calculated for the survey using a simplified formula for proportions where a 95% confidence level and  $P = .5$  are assumed.

The sample size was calculated using the formula below:

$$n = \frac{N}{1 + N(e)^2} \quad (\text{Yamane, 1967})$$

n = desired sample size

N = Population

e = level of precision (0.05)

$$n = \frac{576733}{1 + 576733(0.05)^2}$$

$$n = \frac{576733}{1 + 576733(0.0025)}$$

$$n = \frac{576733}{1442.83}$$

$$n \approx 399.72$$

$$n = 400$$

Having calculated the minimum sample size to be 400, an attrition or incomplete response rate of 10% of the sample size was added. Then, to account for recording errors and improperly filled questionnaires, the sample size was rounded up to 450.

### **3.6 Methods of Data Collection**

#### **3.6.1 Data Sources**

There were two types of data sources for this research, namely: primary and secondary data.

##### **3.6.1.1 Secondary data**

Information was obtained from previous research work. Secondary data is commonly acquired quickly, and it is mostly economical. For the purpose of this research, secondary data was acquired from published literature/articles, brochures and other forms of publications.

##### **3.6.1.2 Primary data**

These are data developed specifically to tackle a research problem. Obtaining primary data is expensive and time-consuming. Primary data gathered for this study is in the form of

information obtained from tourists, stakeholders, and community residents of the study area. The data was gathered through the use of questionnaires, oral interviews, and personal observations.

### **3.6.2 Procedure for data collection**

The data for this research is both quantitative and qualitative in nature. Qualitative research technique was used to probe for relevant information about the research. Six Key Informant Interview (KII) was conducted to obtain information from three Tourism Policy Makers from the Oyo state Ministry of Information, Culture and Tourism; the *Alaafin's* Cultural Ambassador and two traditional chiefs of Oyo Kingdom that were purposively selected based on their specific roles in the planning of the festivals. In-depth interviews were conducted for twenty-five Tourists that were selected through accidental sampling method (15 for *Sango* festival and 10 on *Oranyan* festival) and Seven Local Entrepreneurs that were selected with convenience sampling method (Table: 3.1). The interviews lasted between 15 and 50 minutes. The interviews were based on the accessibility of respondents and time constrain. It was quite difficult for the researcher to get audience with some of the prospective respondents, therefore the selection of the interviewees is based on their accessibility.

Quantitative research technique was used to measure perceptions of the respondents. Questionnaire was developed around key themes identified through observations on the study area. A Structured questionnaire was used as the main instrument for data collection to quantify the opinion of the respondents within the study area. The questionnaire was designed for the community residents. Purposive sampling method was utilized to select *Atiba* local government area (Fig. 3.1) due to the concentration of the traditional/cultural activities relating to the two festivals in the area and also being the historical seat of the ancient Oyo Kingdom (Oluranti et. al., 2015). This Local Government is the most populated local government in the town with a population of 168,246. Convenience sampling method was used to select 45 household from each of the ten political wards in *Atiba* local government. A structured questionnaire was administered on heads of 450 households selected out of which 448 questionnaires were returned.



**Table 3.1: Summary of research sampling method adopted**

<b>S/N</b>	<b>Target Population</b>	<b>Instrument</b>	<b>No of Respondents</b>	<b>Sampling Method</b>
1	Local Residents	Questionnaire	450	Convenience Sampling Method
2	Attendees/Tourists at Sango Festival	In-depth Interview	15	Accidental Sampling Method
3	Attendees/Tourists at Oranyan Festival	In-depth Interview	10	Accidental Sampling Method
4	Policy Makers (Sango and Oranyan Festival)	Key Informant Interview	3	Purposive/ Convenience Sampling Method
6	Traditional Chiefs	Key Informant Interview	2	Purposive/ Convenience Sampling Method
7	Planning Committee ( <i>Alaafin's</i> Cultural Ambassador)	Key Informant Interview	1	Purposive/ Convenience Sampling Method
8	Local Entrepreneurs	In-depth Interview	7	Convenience Sampling Method

**Source: Field Survey (2018/2019)**

### **3.6.3 Validity of the Instrument**

The face and content validity of the instrument were conducted with the support of lecturers and experts in tourism and development practice.

## **3.7 Measurement of Variables**

### **3.7.1 Dependent Variable**

The dependent variable for this study is sustainable tourism development (STD) in Oyo town. Sustainable tourism development was measured by the method suggested by Cooper (2008) and Nizic and Drpic (2013) with some adjustments. Sustainable tourism development was determined based on the availability of festival promotion (FP) measures that ensure the continuity of the tourism product/activities at the study area.

### **3.7.2 Independent Variables**

- i. **Media of FP:** The respondents were asked about the media used in publicizing the festivals.
- ii. **Media of FP Effectiveness:** The respondents were asked about the media through which they get publicity about the festivals among the options provided.
- iii. **Influence of FP on STD:** The respondents were asked about how FP has enhanced STD at the study area
- iv. **Benefits of STD:** The respondents were required to indicate the benefits they enjoyed as a result of the promotion of the festivals from the options provided.

## **3.8 Methods of Data Analysis**

The Statistical Package for the Social Sciences was used to analyse the data for this study (SPSS version 20). For demographic characteristics and study questions, descriptive statistics such as mean and standard deviation were utilized, while inferential statistics such as Pearson's Product Moment Correlation (PPMC) were used at the 0.05 level of significance for specific objectives based on their peculiarity. The qualitative data was thematically analysed by identifying themes/concepts in the data. The data was also

complemented with pictures and illustrations where applicable. Also, extracts of relevant citations from the key informant interview and in-depth interview were paraphrased and highlighted. The citations were employed to support, disagree with or introduce new lines of ideas into the study.

### **3.9 Ethical Considerations**

This research was carried out by ensuring that interviews and photographic documentation were conducted with the consent of respondents and that confidentiality conditions were carefully considered during data collection, result analysis, and interpretation. The faces of individuals that appeared in the study photographs without proper consultation for their consent by the researcher to take their pictures are intentionally covered for this study to conform to ethical standards. It is intended that the purpose of this study is not to cause any harm or create false information. Also, this research is conscious of minimizing risk to individuals and their reputations. Thus, this research sought to be fair with the methodology and techniques adopted to execute the study.

## **CHAPTER FOUR**

### **RESULTS AND DISCUSSION**

#### **4.0 Overview**

This chapter is based on the findings of the analysed data that were gathered during the fieldwork. The analysis is guided by the research questions employed for the study. The data is presented in the form of frequency distribution tables, mean and standard deviation.

#### **4.1 Sociodemographic characteristics of the respondents**

##### **Age**

Table 4.1 shows that 224 (50.0%), which is the most of the respondents, are within the age range of 21–39 years, while 41 (9.2%) are within the age range of 60–79 years, respectively. This indicates that the modal age of the respondents falls within the age range of 21–39 years. This is the youthful age range, and it is not surprising that they form the highest proportion of fun-seekers. The respondents are mature and old enough to understand how Sango and Oranyan cultural festivals are promoted in and outside their community.

##### **Gender**

As shown in the table, 257 (57.4%) of the respondents are males, while 191 (42.6%) are females. This indicates that the male respondents get involved in these festivals more than their female counterparts.

##### **Marital Status**

Furthermore, table 4.1 shows that 331 (74.0%) of the respondents are married, 75 (16.7%) are single, 15 (3.3%) are separated, and the remaining 27 (6.0%) are divorced. This indicates that the majority of the respondents are married.

### **Education**

Table 4.1 shows that 156 (34.8%) of the respondents have secondary education, 133 (29.7%) of the respondents have primary education, while 83 (18.6%) have no formal education and the remaining 76 (16.9%) have tertiary education. This indicates that the majority of the respondents have secondary education; therefore, they are capable enough to utilize and comprehend the information from the various promotion media for Sango and Oranyan festivals.

### **Occupation**

As shown in Table 4.1, 127 (28.4%) of the respondents are artisans; 92 (20.5%) are traders; 86 (19.2%) are farmers; 73 (16.3%) are workers in the organized private sector; and the remaining 70 (15.6%) are self-employed. This indicates that the majority of the respondents are gainfully employed.

### **Religion**

Also, table 4.1 shows the religious affiliation of the respondents as follows: the vast majority of the respondents, i.e., 291 (65.0%), are Muslims, while 144 (32.1%) are Christians, and the remaining 13 (2.9%) are traditionalists. This indicates that traditional religion, which is associated with cultural festivals, has greatly lost participation. Due to religious bias, the general acceptance of the promotion of Sango and Oranyan festivals could have been greatly affected.

**Table 4.1 Sociodemographic Characteristics of Respondents**

<b>Variable</b>	<b>Frequency (N)</b>	<b>Percentage (%)</b>
<b>Age</b>		
Below 20 years	60	13.4
21- 39 years	224	50.0
40-59 years	123	27.4
60-79 years	41	9.2
<b>Gender</b>		
Male	257	57.4
Female	191	42.6
<b>Marital Status</b>		
Single	75	16.7
Married	331	74.0
Divorced	27	6.0
Separated	15	3.3
<b>Educational Qualification</b>		
No formal education	83	18.6
Primary	133	29.7
Secondary	156	34.8
Tertiary	76	16.9
<b>Occupation</b>		
Self employed	70	15.6
Artisan	127	28.4
Organized Private Sector	73	16.3
Farming	86	19.2
Trading	92	20.5
<b>Religion</b>		
Christianity	144	32.1
Islam	291	65.0
Traditional	13	2.9

**Source:** *Field survey, 2019*

## **4.2 Socioeconomic Characteristics of respondents**

Table 4.2 shows that 294 (65.6%) of the respondents said "yes" to being involved in activities that earn money during the festivals, while 154 (34.4%) responded "no". This shows that the majority are engaged in activities that earn them money during the festivals. This indicates that the promotion of these festivals presents an avenue for commerce. Also, table 4.2 shows that 168 (37.5%) of the respondents realized between #51, 000 and #100, 000; 112 (12.0%) realized between #101, 000 and #150, 000; 109 (24.3%) realized at least #50, 000; and 59 (13.2%) realized at most 151, 000 during the festivals. This reveals that there is substantial financial gain for the host community in the promotion of these festivals. This result also indicates that the promotion of these festivals attracts a considerable number of quality tourists who are willing to spend on available services that cater for their needs during their visit to Oyo town.

**Table 4.2. Socioeconomic characteristics of respondents**

<b>Variable</b>	<b>Frequency (N)</b>	<b>Percentage (%)</b>
<b>Earn money during the festivals</b>		
Yes	294	65.6
No	154	34.4
<b>Average Amount Realized</b>		
#500-50, 000	109	24.3
#51, 000-100, 000	168	37.5
#101, 000-150, 000	112	12.0
#151, 000 and above	59	13.2

**Source:** *Field survey, 2019*



### **4.3 Cultural festivals in Oyo town for the study**

#### **4.3.1 Sango Festival**

According to the sacred Oyo Yoruba indigenous religion known as “Esin Orisa”, it is believed that there are two Sangos. The second Sango (2) was a devotee of the first Sango (1). Hence, the first Sango (1) predated the second Sango (2), known as “Tella-Oko”, and the third, Alaafin. In the Yoruba myth of the creation of the universe, “Olodumare” is the supreme creator who delegated his powers to the “Orisas”, giving them autonomy, authority, and freedom according to his will to create the earth and interact with humanity. Based on this theological concept, Sango (1) was delegated some functions in the creation of the rain, storm, thunder, and rays (Sango festival brochure, 2019). In Oyo Yoruba history, as reported by the current Elegun of Sango Alaafin Oyo, Chief Sangodele (2018: pers. comm.), the third Alaafin (King) named Sango Tella-Oko was a Sango (1) worshipper believed to be a physical representation of the Orisa Sango, due to his mystical powers in controlling thunder and storms.

Sango was the son of Oranmiyan and Torosi, one of Oranmiyan’s wives from Tapa. He was the youngest of Oduduwa's grandsons. Sango was a courageous and powerful warrior who acquired the majority of his extraordinary powers from his mother's people, the Nupe. Oyo was regularly at war with Olowu, Ajaka’s cousin, who governed the Owu kingdom under the reign of Alaafin Ajaka (Sango's older brother). Olowu afterwards sent his soldiers to arrest Alaafin Ajaka and bring him before Owu. The Oyomesi (Oyo Council of Chiefs) summoned Sango 2 from Nupeland, where he had been living, in order to save Ajaka. He saved Ajaka and was crowned king, while Ajaka was exiled (Sangodele, 2019: pers. comm.). Sango 2 had five wives throughout his lifetime, but three were particularly close to him: Oba, the first and, in the traditional sense, the legitimate; Osun, the second; and Oya, the third, a concubine (since no dowry was spent on her), was a spirit with the ability to turn from human to animal. She could also conjure up rain. With Sango’s thunderbolt they emerged victorious in several battles. Oba and Osun's envy caused Oya to become close to Sango, and she finally became his favorite and got access to Sango's thunderbolt (Edun Ara). In one of Sango's experiences, while attempting to confirm the power of his thunderbolt, the storm he made struck and burned down the palace. After losing everything, Oba and Osun stormed out of the palace, blaming each other for allowing Oya such access

to Sango, and Oba transcended to become the goddess of the river Oba and Osun the goddess of the Osun River, while Oya, returned to the Nupeland forest where Sango discovered her and became the goddess of Odo Oya, also known as the River Niger. Sango, on the other hand, left the town, trailed by chiefs and his loyalist, Aladekun, who tried to convince him not to leave. The chiefs returned after an unsuccessful persuasion, and when they reached an Ayan tree (*Prosopis Africana*), word spread that the monarch had hurt himself by hanging, but this was denied. Only Aladekun knew the reality that Sango vanished into the earth, leaving behind the thunderbolt (Edun Ara). The thunderbolt Aladekun took the thunderbolt and coined the phrase “Oba Koso” or “Olu Koso”, which means “the king did not hang”, and the location where Sango vanished became known as Koso (Sango festival brochure, 2019).

Aladekun became the support of Oyo anytime the town was in need, being called "Oni le Ogba" and contracted to Mogba, which means “the house is surrounded by fences” due to the fenced place where Sango disappeared. Aladekun, known as Mogba Koso, has been the owner of the Sango crown since immemorial times. Koso, which is a sub-urban district of Oyo, is one of the holiest places in the city; it is believed that the spirit of Sango inhabits the sacred Ile Ase Olukoso temple in Koso. There is no Alaafin Oyo who will be installed without performing all the rites of coronation inside the Koso temple. Mogba Koso plays a crucial role in the royal succession since he is the custodian of the ancient shrine of Sango Koso and the ancestral crown of Sango, being responsible for the coronation of the new king. Baale the head of all “Adosu Sango” and any “Elegun Sango”, is the living embodiment of Sango, symbolizing spiritual immortality (Sangodare, 2019: per.comm.). The Sango festival usually commences at the main shrine of Sango in Koso, Oyo around midnight, starting with the beginning of a new 13-month cycle of the Yoruba indigenous calendar, which falls around the month of August (see appendix vii), when the New Yam is given to Sango Koso. At the shrine, Mogba Koso, accompanied by the chants of the sacred Sango pipe, performs one of the most sacred rituals in the Orisa (Sango) religion by offering Sango the new yam at the main sacred shrine at Koso (Sangodele, 2018: per.comm.).

### **4.3.2 Oyo Yoruba new year celebration at the shrine of Sango in Koso**

Annually in Oyo, the New Year starts on the 17th of August precisely at 00.00 am after the Sango midnight sacred ritual of the new yam, at dawn. A 13-month new cycle of the Oyo Yoruba Indigenous Calendar commences. In this calendar a year has 13 months, while a month has 28 days and a week is four days (World Sango Festival brochure, 2018: 18). The monthly cycle of 28 days is called *Jakuta Oloyin*, customarily the farmers and hunters return to their families in the town during this period. Also, community meetings are held in various family compounds and the traditional chiefs congregate at the palace to strategize for the town (Sangodare, 2018: per. comm). This day is usually exciting and traditionally the chiefs are offered hot pap (*Ogi*) mixed with honey (*Oyin*) as a gesture of the palace's hospitality, this is the origin of the *Oloyin*. Aside from this, the reason why this period is referred to as *Jakuta Oloyin* is that the period is always during a weekday dedicated to Sango known as *Ose Sango Jakuta* (Sangodare, 2018: per. comm).

### **4.3.3 Orisa Dida Erindinlogun (Divination)**

In the traditional Yoruba society, *the Orisa* divination system had been in usage since time immemorial. It is one of the oldest divination systems based on primordial counting and philosophical interpretation (World Sango Festival brochure, 2018: 19). It is also known as *Idaasa*, meaning *Ida-oosa*, the counting of *Orisa*, and *Erindinlogun* meaning sixteen. It is a social practice with rich oral knowledge that is divided into sixteen ancient numerical categories referred to in Yoruba as *Onka agba*. Individually, each one accumulates uncountable oral narratives of families and towns' history, among other cultural concepts which are recorded in verses forming a Yoruba historical, cultural and mythological compendium. The traditional families of Sango still sustain the *Erindinlogun* custom of their heritage to connect with the lineage of their ancestors for advice, protection, or the resolution of any problem (Sangodele, 2018: pers. comm).

Erindinlogun divination is customarily cast annually for the Alaafin of Oyo, for all adherents of Orisa, for Yoruba land, Nigeria, and the world at the main shrine of Sango in Koso-Oyo after the Sango midnight sacred ritual of the new yam, at dawn. The Sango's High priest, Baale Sango, leads the divination to receive the divine message of Olodumare to mankind

(Sangodele, 2018: per.comm.). Afterward, the sacred rituals of the Orisa Religion are performed.

#### **4.3.4 Oranyan Festival**

The Oranyan Festival of Arts, Culture, and Tourism was introduced to annually celebrate the progenitor of the Oyo kingdom named Oranyan (also known as Oranmiyan, Omoluabi Odede). According to Yoruba history, Oranyan was a Great Prince from the kingdom of Ife and a Yoruba king. Despite being the youngest of his siblings, he was Oduduwa's prime heir. He was a brave and warlike King who established Oyo as the first Alaafin around 1170 after leaving Benin, where he had been crowned the first Oba of Benin. After his father, one of his sons, Eweka I, was installed as Oba (King) of Benin (Adetunji, 2012).

Oba Lamidi Adeyemi III of Oyo, a descendant of Oranyan and the reigning monarch, started the Oranyan celebration. The festival's debut edition took place in 2012, and it is regularly held between the 8th and 15th of September in Oyo, Nigeria (Festival Brochure, 2012). The major activities during the festival include: Artistic display in form of cultural performance, interschool debate competition, display of art and craft, and the putting on of the ancestral crown of Oyo by the Alaafin (Lawal, 2018: Pers. Comm.)

#### **4.4 The nature of Sango and Oranyan festivals**

The Sango and Oranyan festivals are prominent festivals that are annually celebrated in Oyo town. The people of the town have a strong cultural attachment to these festivals because they consider them a way of connecting to their lineage. The activities entailed in these festivals were documented with the aid of information gathered through key informant interviews and the festivals' brochures.

##### **4.4.1 The nature of Sango festival**

The festival is a ten-day long celebration with the ground opening of the festival starting with a night vigil "*Aisun Sango Koso*" at *Koso* which marks the New Year season of yam to *Sango* (See plate: 4.1 and 4.2). The second day was tagged Ogun state day/ *Sango Obakoso* day attributed with New Year celebration in *Koso Otun-Efa*. Customarily, in the morning of this day, palace officials in charge of traditional affairs of *Koso* take a gift to *Sango* and it is presented by *Iya Naso* (one of *Alaafin's* wives, appointed to attend to all that

is related to Sango at the palace). In the afternoon cultural performance by the 2018 delegates of the Ogun State Council of Arts and Culture commenced at the palace. The third day was tagged *Oya* festival; on this day, "*Arugba Oya*" and "*Egungun Ologbojo*" procession moved from "*Okenira*" shrine into the palace. Later in the day musical performance continued at the palace to entertain guests in attendance, followed by *Oya* night ceremony "*Aisun Okenira*" with further musical entertainment (Gomez, 2018 pers.comm).

The fourth day was tagged "*Idaasa*" New Year divination and *Oya* festival/*Arugba Sango*. At *Koso* casting of "*Adaasa*" divination for the New Year was done and at *Okenira* shrine the "*Elegun Oya*" procession commenced and moved to the palace, followed by "*Arugba Sango Koso*" procession to the palace, Musical entertainment at the palace then began in order to entertain attendees of the festival. "*Aje Oloja*" day and "*Orisa*" day started on the fifth day of the Sango festival with the celebration of "*Orisa*" religion in the palace, all market women associations from all the south western state celebrated this day. The sixth day was tagged Ondo State Day/*Sango Oyo* day. In the morning different Sango communities started the traditional celebration in Oyo and in the afternoon cultural performance by Ondo State Council of Arts and Culture commenced. Osun State day/*Iyemoja* day commenced in the morning of the seventh day, featuring the procession of *Iyemoja* to the palace and in the afternoon and night cultural performance by Osun State Council of Arts and Culture and *Osun* night ceremony "*Aisun Osun*" followed respectively (Gomez, 2018 pers.comm).

The eighth day was slated as Lagos state day/*Osun* day/*Esin Elejo* day. *Osun* procession into the palace started in the morning, followed by cultural performance by the Lagos State Council of Arts and Culture in the afternoon; later in the evening special palace prayer by Sango Chiefs commenced and later followed by night vigil tagged "*Aisun Sango Ajagba*". On the ninth day, Kwara State Day/*Sango Ajagba* day commenced featuring "*Ayo Olopon*" competition by noon, but later in the afternoon cultural performance by the Kwara State Council of Arts and Culture commenced. Afterward, celebration of *Sango Ajagba* began. The tenth day was the grand finale traditionally called "*Ija ki yan*". This day usually witnessed the presence of several dignitaries from different works of life ranging from famous personalities to federal and state government officials. In the morning of this day

the *Elegun Sango Alaafin* of Oyo became possessed by the spirit of Sango and arrived at noon in "*Koso*" to perform the ritual rites to prepare for the conclusion of the festival (See Plates: 4.3 and 4.4). In the afternoon at the palace, the *Alaafin* appeared for Traditional Homage and celebration with the different dignitaries, followed by cultural performance by Oyo State Council of Arts and Culture and Sango traditional performance from Oyo, Osun, Ondo and Kwara States. On this day, the bodily vessel of Sango (*Sango Koso*) annually takes a tour of the whole town to bless the people. After the exercise Sango Koso then retired to the Palace in the evening. The *Alaafin* then vacated the royal courtyard and Sango assumed the position of the sole sovereign ruler of Oyo (Sangodare, 2018 pers.comm).



**Plate 4.1.** Sango Chiefs during the Aisun Sango Koso (Night vigil) at the *Ile Ase Olukoso* temple in Koso.

**Source:** Field Survey (2018).



**Plate 4.2.** *Aisun Sango Koso* (Night vigil) marking the New Year Yam season to Sango at the *Ile Ase Olukoso* temple in *Koso*.

**Source:** Field Survey (2018).





**Plate 4.3. The *Elegun Sango Oyo Alaafin* on his way to the *Ile Ase Olukoso* temple in *Koso* at the grand finale of the festival.**

**Source: Field Survey (2018).**



**Plate 4.4. Sango festival at Koso**  
**Source: Field Survey (2018).**

#### **4.4.2 The Nature of Oranyan Cultural festival**

The festival is a week-long celebration which started in 2012 with the theme “Oath Taking and promise keeping in Yoruba Culture”. The purpose of the use of themes is to guide each edition of the celebration to focus on specific issues associated to the heritage (Oranyan festival brochure, 2018). The first day of the 2018 edition of the festival started with International Press Conference, Final of Yoruba Quiz Competition among secondary and primary schools in Oyo metropolis and musical entertainment by Oyo musicians. The activities of the second day included Art and Craft exhibition, Visit to the National Museum, Oyo, and Musical entertainment. The third and fourth day was used for entrepreneurial skill acquisition seminar at Atiba Hall in Oyo town, followed by musical entertainment.

The sixth day was tagged ‘Yoruba in the Diaspora/Gbegiri day’ featuring special display from the Nigerian Breweries Plc and by groups of Yoruba in the Diaspora. The seventh day was the grand finale at the “Afin Oyo,” with the celebration witnessing the traditional homage by the Oyo Mesi, Chiefs, Princes and Princesses, Trade Associations, Groups and Diaspora delegates (Plate: 4.5), cultural chanting and “Akuuyungba” (linage praising) with “igba titi” (drum beaten) by the Ayabas (Plate: 4.6). There was also cultural performance by Kwara State and Oyo Cultural Troupes, followed by musical entertainment by musicians.



**Plate 4.5. Cultural tourists from Brazil addressing the audience at the Sango festival and displaying the flag of their country.**

**Source: Field Survey (2018).**



**Plate 4.6. The Ayabas of Alaafin Oyo performing Akuuyungba with Igba titi.**

**Source: Field Survey (2018).**

#### **4.5 Promotion media for Sango and Oranyan festivals**

The result from the key informant interview (KII) revealed that both the Sango and Oranyan festivals are promoted through advertisements in the traditional and new media. Traditional media for promoting these festivals are newspapers, posters, billboards, and radio publicity. The digital media for promoting these festivals are mainly through social media platforms such as Facebook (FB) and Instagram (IG). Based on the timeline of the development of mass media, traditional media refers to the media form that was widely used in the past (Chang et al., 2019). As a media form, new media is relative to traditional media and old media. The "old media," or traditional media, includes books, newspapers, radio, television, magazines, movies, and so on, while the "new media," or "digital media," is a very flexible term commonly used to describe a new information carrier developed by modern technology (Defleur and Dennis, 2005).

##### **4.5.1 Traditional media of promoting Sango and Oranyan festivals**

**Newspaper advertisement:** This is an example of a print media advertisement tool usually employed for the promotion of the Sango and Oranyan festivals. Publicity through the newspapers is usually an important part of the festival budget. Findings show that newspaper promotion has predominantly been used in the past to create awareness for the Sango festival. In an interview with a respondent who is a member of the planning committee of the Sango festival, the following was stated:

In the past, prior to the advent of the internet and social networking, the Sango festival was principally promoted through advertisements in notable newspapers in the country, such as the Guardian, The Tribune, Punch, The Nation, and others. These newspapers are still usually employed in promoting the festival (**KII, Male, 72, Traditional Chief, Oyo town, 2018**).

**Posters:** Posters are also often used to circulate information about the Sango festival; KII revealed that this is done through distributing posters of the upcoming festival in the interior areas of Oyo town. This effort is to disseminate updates about the features and any recent developments in the festival.

**Billboards:** Advertisement through promotion on billboards that are placed in notable locations in the town has immensely helped in creating awareness of the festival within the

town. A respondent who is a resident of the town and one of the festival attendees noted that information about the festival is commonly circulated a month before the actual event on most of the billboards in the town to create awareness among the residents and visitors of the town.

Similar responses were gathered from respondents about the Oranyan festival on promotion of the festival through newspapers, posters, and billboards. Radio publicity in the native Yoruba language is also regularly utilized to promote both the Sango and Oranyan festivals. Findings revealed that, like newspaper publicity, radio publicity is also prioritized in the budget of these festivals. According to a member of the planning committee of the Oranyan festival, the following was stated:

Without the inclusion of the expenses of newspapers and radio advertisements in the budget of the Oranyan festival, a noticeable effect of this exclusion will be reflected as a huge reduction in the number of the festival attendees **(KII, Female, 56, *Alaafin's Cultural Ambassador, Oyo town, 2018*)**.

The findings show that advertisements through newspapers and radio publicity are essential to the continual participation of the public in both the Sango and Oranyan festivals. The expectation and interest of the public in these festivals are usually efficiently stimulated through these means of promoting the festivals.

#### **4.5.2 New media of promoting Sango and Oranyan festivals**

As stated earlier, findings show that the traditional media (newspapers, posters, billboards, and posters) over the years have been the main means of promoting and disseminating information about the Sango and Oranyan festivals. According to the Cultural Ambassador of the *Alaafin* who is also a member of the Oranyan festival planning committee, the advent of digital media has aided the promotion of the Oranyan festival through the distribution of flyers electronically on social networks such as Facebook (FB) and Instagram (IG). The use of digital media to disseminate festival information has proven to be a relatively simple and cost-effective method. In her words:

In creating awareness for the Oranyan Festival, it is easy and cheaper to use Facebook and Instagram, although we still publicize the festival through the distribution of posters and advertisements on billboards. But Facebook and Instagram seem to give more results because we regularly

get feedback from the public about our efforts in promoting the festival. It is a reliable means of interacting with the public and sustaining the festival by generating adequate information that attracts more participation in the festival (**KII, Female, 56, *Alaafin's Cultural Ambassador, Oyo town, 2018***).

The respondent further revealed that there are no websites for promoting the festival. This is largely due to a lack of resources in servicing a website domain considering that there are always insufficient funds for the execution of the festival's budget. Findings also show that financial challenges are responsible for the same reason the Sango festival is not promoted through an independent website. Therefore, these findings reveal that both traditional media and digital media (new media) are credible tools that should be intensified for the promotion of cultural festivals in Oyo town to attract more participation that will positively impact tourism sustainability if adequately utilized.

#### **4.6 Effectiveness of the promotion media for Sango and Oranyan festivals**

Table 4.3 below revealed that the mean ( $\pm$ SD) score for the respondents' view on the promotion of Sango and Oranyan festivals in Oyo town is 27.92 ( $\pm$ 4.34). There is no statistical difference between the indicators; their mean values and standard deviation values were used to rate them as follows: Print media promotion 3.92 ( $\pm$ 0.27); digital media promotion 3.76 ( $\pm$ 0.68); cultural art/performance and entertainment 3.70 ( $\pm$ 0.61); public relations through press conference 3.43 ( $\pm$ 1.01); street demonstrations and campaigns 3.40 ( $\pm$ 0.74); outdoor media promotion 3.30 ( $\pm$ 0.81); information from family and friends 3.29 ( $\pm$ 1.02); and radio and television promotion 3.14 ( $\pm$ 0.80).

Based on the findings, it is indicated that the various stated means of promoting Sango and Oranyan festivals are considerably effective. It is important to note, however, that there was no statistical difference between the indicators, meaning that all of the means were relatively close and that there is no clear standout method of promotion. The analyzed data revealed that all the respondents got information to participate in the festivals through the print media (newspapers, magazines, brochures, flyers, etc.). Thus, based on the ranking, the print media is the most effective medium for creating awareness about the Sango and Oranyan festivals in Oyo town.



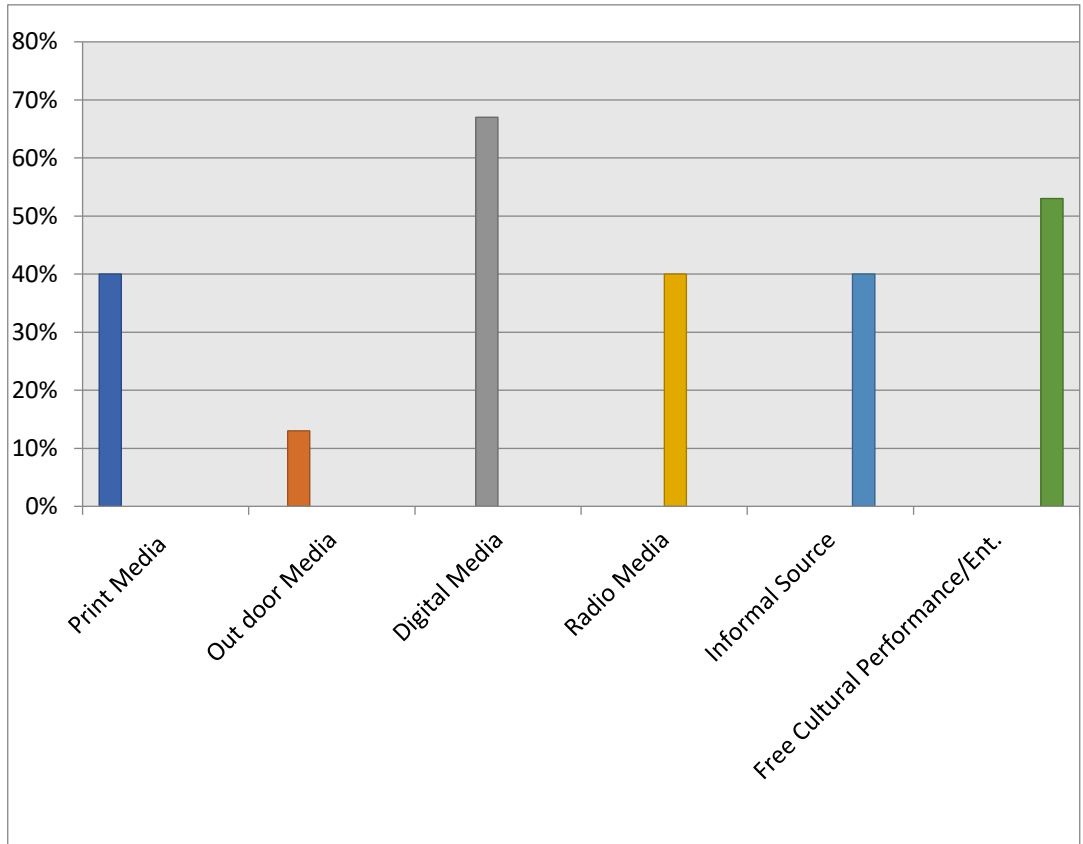
**Table 4.3. Effectiveness of promotion media (N=448)**

Items	Rank	SA (%)	A (%)	D (%)	SD (%)	Mean	Std. Dev.
Promotion through Print media (Newspapers, Magazines, brochures, Flyers etc.) attracts me to participate in Sango and Oranyan festivals	1 <sup>st</sup>	414 (92.4%)	34 (7.6%)	0 (0.0%)	0 (0.0%)	3.92	0.27
Promotion through Outdoor media (Banners, Vehicle branding, Billboard advertisement, Lamp post etc.) attracts me to participate in Sango and Oranyan festivals	6 <sup>th</sup>	233 (52.0%)	117 (26.1%)	98 (21.9%)	0 (0.0%)	3.30	0.81
Promotion through Digital media (Internet, social networking and social media sites e.g., facebook, snapchat, instagram, twitter etc.) attracts me to participate in Sango and Oranyan festivals	2 <sup>nd</sup>	395 (88.2%)	9 (2.0%)	35 (7.8%)	9 (2.0%)	3.76	0.68
Promotion through Radio and television attracts me to participate in Sango and Oranyan festivals	8 <sup>th</sup>	160 (35.7%)	207 (46.2%)	63 (14.1%)	18 (4.0%)	3.14	0.80
Promotion through Street demonstration and Campaigns (public parade, stunt, dance etc.) attracts me to participate in Sango and Oranyan festivals	5 <sup>th</sup>	248 (55.4%)	131 (29.2%)	69 (15.4%)	0.0%	3.40	0.74
Public relations through press conference attracts me to participate in Sango and Oranyan festivals	4 <sup>th</sup>	328 (73.2%)	17 (3.8%)	69 (15.4%)	34 (7.6%)	3.43	1.01
Information from family/friends attracts me to participate in Sango and Oranyan festivals	7 <sup>th</sup>	281 (62.7%)	49 (10.9%)	84 (18.8%)	34 (7.6%)	3.29	1.02
Cultural art/performance and entertainment attracts me to participate in these festivals	3 <sup>rd</sup>	349 (77.9%)	65 (14.5%)	34 (7.6%)	0 (0.0%)	3.70	0.61
<b>Aggregate</b>	<b>Mean = 27.92; Standard Dev. = 4.34</b>						

*Source: Field 2019: SA= Strongly agree, A=agree, D=Disagree, SD= Strongly disagree*

#### **4.6.1 Effectiveness of the Sango festival promotion media**

Figure 4.1 shows the view of the fifteen (15) respondents interviewed among the festival attendees/tourists of the 2018 edition of the Sango festival in Oyo town. Six (40%) out of the respondents got information to participate in the festival from print media such as flyers and newspapers, while 2 (13%) got information from billboards (outdoor advertising), 10 (67%) got awareness about the festival from social media sites, 6 (40%) got publicity to attend the festival from either radio or television, and 6 (40%) of the respondents who are international tourists claim to have gotten information to participate in the festival through an informal source ("word of mouth") from their associates in Oyo town. Eight (53%) of the interviewees were attracted to participating in the festival due to free access to cultural art/performance, entertainment, and the allocation of prize money to competitions during the festival. None of the respondents acknowledged that they got information about the festival through press conferences (public relations). These findings reveal that advertisements through digital media (internet, social networking, and social media sites) are a reliable tool for promoting the Sango festival effectively.

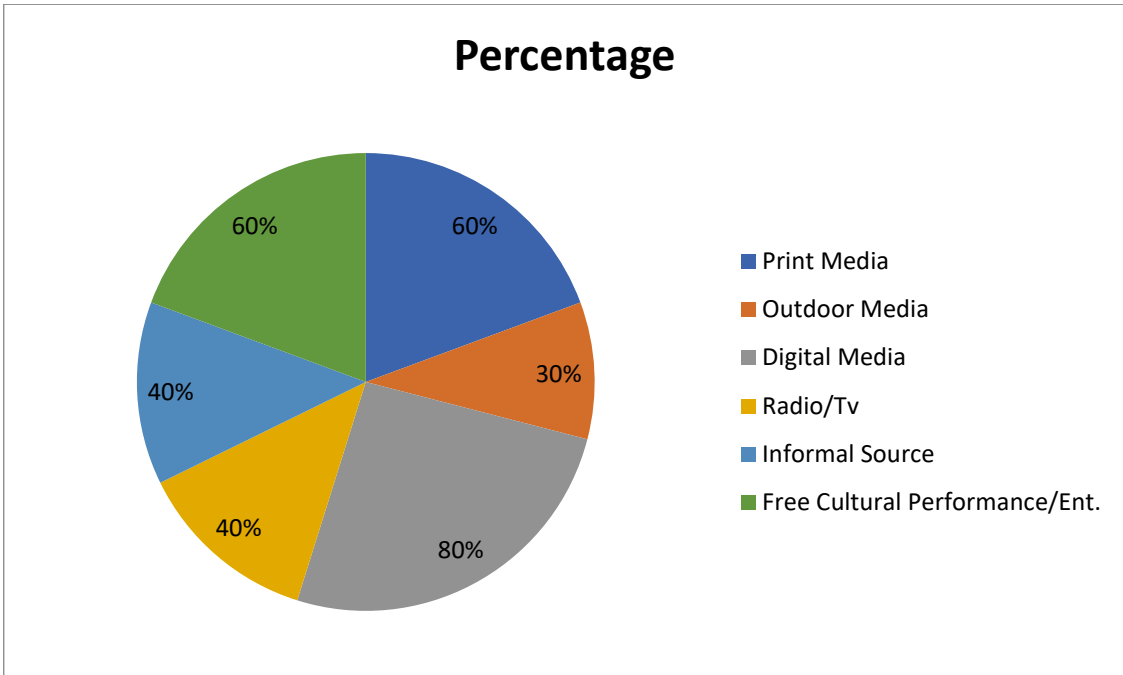


**Figure. 4.1. Effectiveness of the media for promoting Sango festival**

*Source: Field 2018*

#### **4.6.2 Effectiveness of the Oranyan festival promotion media**

Figure 4.2 shows the response of the ten (10) respondents interviewed among the festival attendees/tourists of the 2018 edition of the Oranyan festival in Oyo town. Six (60%) of the respondents got information about the festival from advertisements through flyers and newspapers, while three (30%) became aware of the festival from advertisements on billboards (outdoor media). Eight (80%) were informed about the festival through social media sites (digital media). Four (40%) were aware of it by radio and television commercials. Also, four (40%) were informed about the festival through informal sources ("word of mouth"), and six (60%) were motivated to attend the festival because of free cultural performance/entertainment and the allocation of prizes to competitions during the festival. None of the respondents acknowledged that they got information about the festival through press conferences (public relations). These findings indicate that advertisement through digital media is the most effective medium for promoting the Oranyan Festival.



**Figure 4.2. Effectiveness of the media for promoting Oranyan festival**  
*Source: Field 2018*

#### **4.6.3 The effectiveness of the festival promotion media**

Based on the information gotten from table 4.3, fig. 4.1 and 4.2, it is evident that advertising is the most efficient promotion mix element that attracts a lot of participation in both the Sango and Oranyan festivals. The print media is revealed to be the most efficient means of creating awareness of these festivals in the host community, while the digital media also plays a vital role in communicating information about the festivals within and outside the host community. The findings show that digital media covers a wider range of audiences considering that among the attendees/tourists of both festivals, it is rated the most as their means of getting information about these festivals.

According to the *Alaafin's* Cultural Ambassador, the print media over the years has been the means of promoting and disseminating information about the festival. The advent of digital media has aided the promotion of the festival through publicity by the distribution of flyers electronically on social media platforms such as Facebook (fb) and Intagram (IG), which have proven to be relatively easy and affordable to broadcast information about the festivals (Plates 4.7, 4.8, 4.9, and 4.10). In her words:

Creating awareness Sango Festival is easy and cheaper using Facebook, although we still publicize the festival through the distribution of flyers and advertisements on billboards. But Facebook seems to be the most effective because we regularly get feedback from the public about our efforts in promoting the festival. It is a reliable means of interacting with the public and sustaining the festival by generating adequate information that attracts more participation in the festival **(KII, Female, 56, *Alaafin's* Cultural Ambassador, Oyo town, 2018)**.

Therefore, these findings support the assertion of Liu (2018) that print media is the primary source of information for festival participants (host community). While online media is usually used by the majority of people residing outside the country (tourists). These findings indicates that both print media (traditional media) and digital media (new media) are cogent tools that should be intensified on for the promotion of cultural festivals in Oyo town to attract more participation that will positively impact tourism sustainability if adequately utilized.

Findings also revealed that Oranyan festival (odunoranyan) has 110 followers on IG (Plate 4.11), while Sango festival (worldsangofestival) has only 33 followers on IG (Plate 4.12).

Also, it is observed that the Sango festival has 11,351 likes and 12,323 followers on fb (Plate 4.13), while Oranyan festival has only 50 likes and 55 followers on fb (Plate 4.14). This indicates that Oranyan festival has more audience on IG with less attention on fb, while the Sango festival has a considerable attention on fb and less attention IG.

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Plate 4.7. A 2018 edition of *Sango* festival electronic publicity

*Source: Electronic publicity from Oyo Palace*





**Plate 4.8. The Brand logo of Sango festival**  
*Source: Electronic publicity from Oyo Palace*

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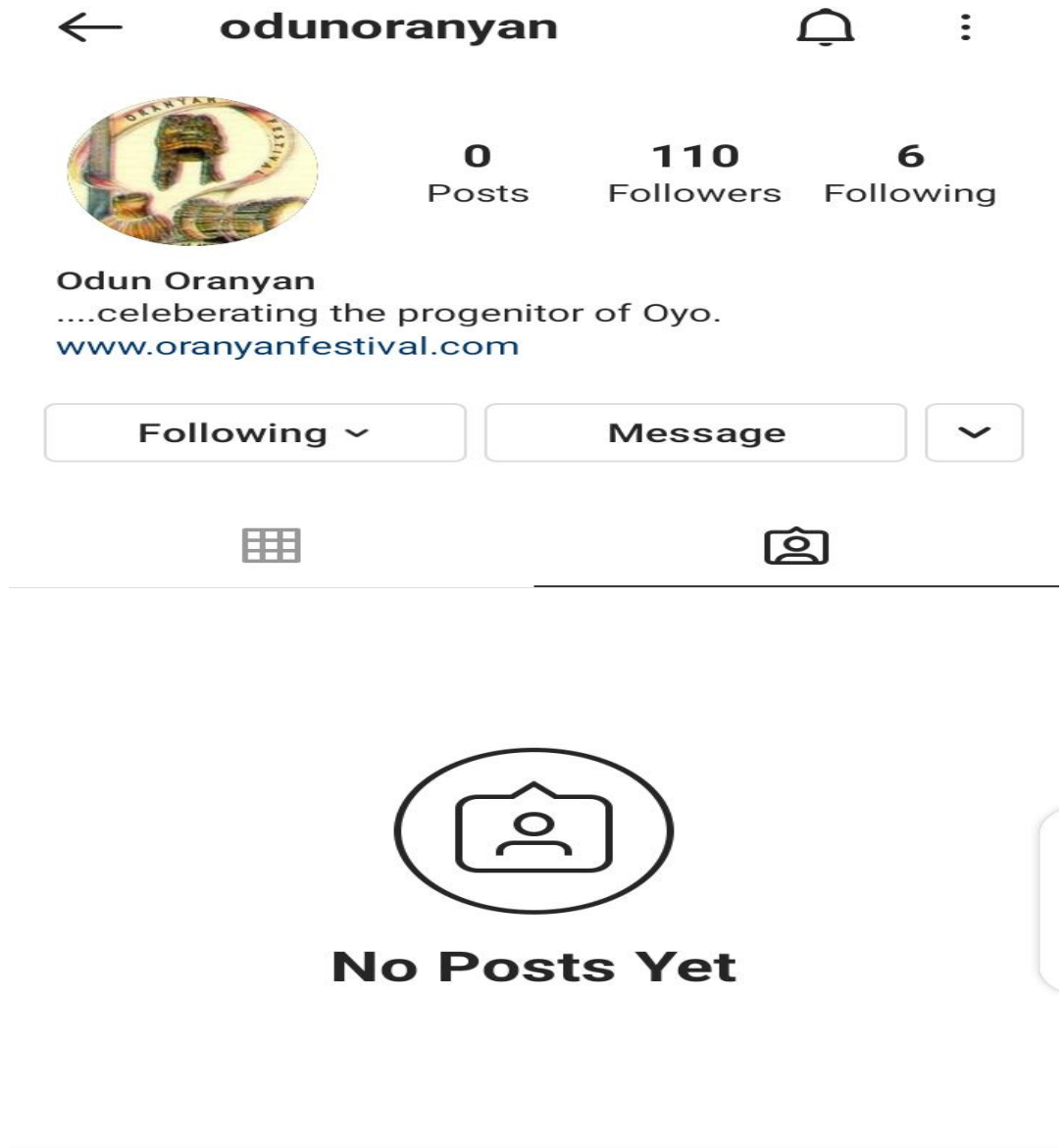
Plate 4.9. 2018 electronic publicity of *Oranyan* festival

*Source: Electronic publicity from Oyo Palace*



Plate 4.10. 2017 electronic entertainment publicity of *Sango* festival

*Source: Electronic publicity from Oyo Palace*



**Plate 4.11.** Oranyan Festival (odunoranyan) page on IG  
*Source: www.instagram.com*

← **worldsangofestival** ⋮



**35**  
Posts

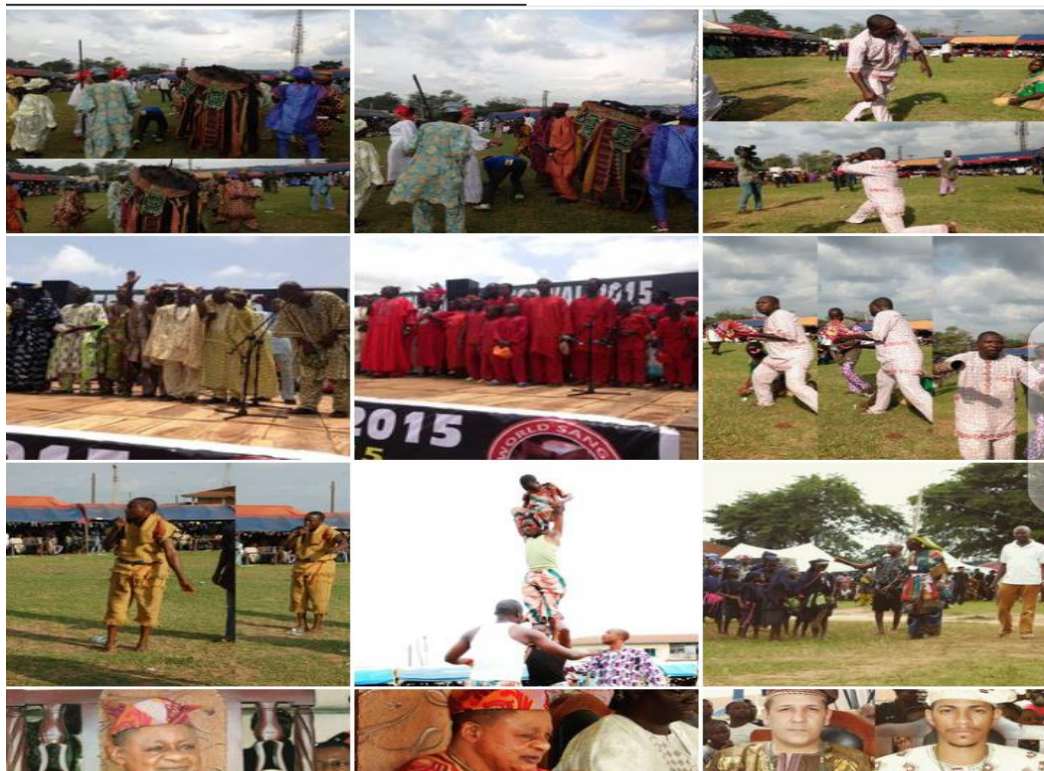
**33**  
Followers

**15**  
Following

World Sango Festival

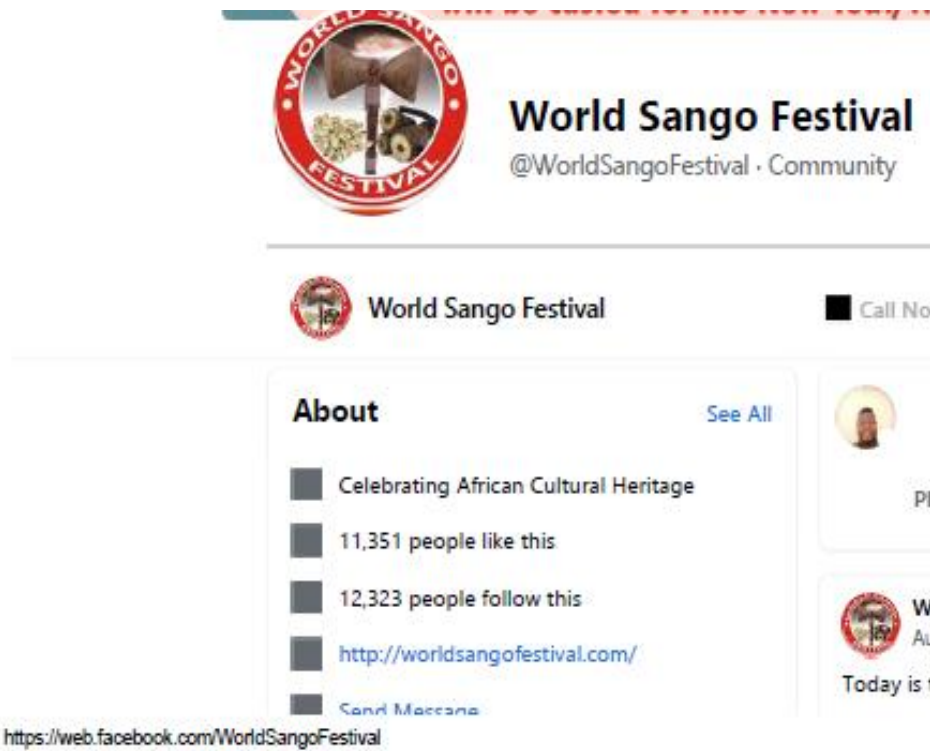
Follow

Message

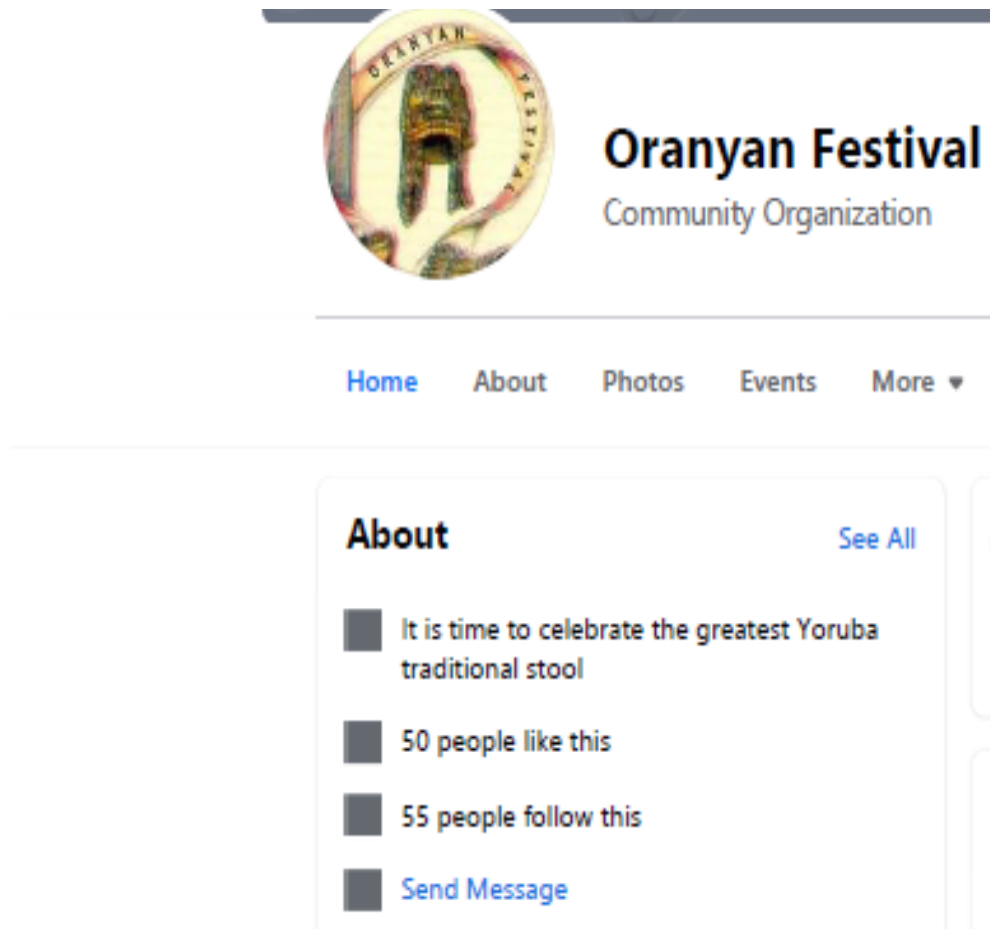


**Plate 4.12. Sango Festival (worldsangofestival) page on IG**

*Source: www.instagram.com*



**Plate 4.13. World Sango festival facebook page**  
*Source: [www.facebook.com/worldsangofestival](http://www.facebook.com/worldsangofestival)*



<https://web.facebook.com/Oranyan-Festival-345198502224395>

**Plate 4.14.** Oranyan festival (Odun Oranyan) facebook page

*Source: [www.facebook.com/odun.oranyan](http://www.facebook.com/odun.oranyan)*

## **4.7 The influence of festival promotion on tourism sustainability**

### **4.7.1 Continuity of heritage and tourism products**

In describing how the promotion of Sango and Oranyan festivals enhances sustainable tourism development, an interview with a member of the planning committee of the 2018 edition of the Oranyan festival revealed the following:

The purpose of the festival is to celebrate the ancestral lineage of the Oyo people to the first Alaafin, the founder of the Oyo kingdom called Oranyan. The festival is aimed at uniting the people of Oyo town and also empowering the less privileged through skill acquisition programs during the festival. Basically, the main purpose of the festival is to promote and sustain the Yoruba culture within the country and on the global stage. **(KII, Male, 68, Traditional Chief, Oyo town, 2018).**

Similarly, a respondent revealed that there is also a culture of sustaining the Sango festival traditionally by Sango priests through the training of children to execute initiation rites and divination with the sixteen cowries (Erindinlogun) (see plate 4.15 and 4.16). In order to sustain the Sango practices, the deity is worshiped every Friday at the palace of the Alaafin (Jakuta Day). It is traditionally mandatory for the Sango priest (Elegun) to attend. A respondent who is a chief of Sango in Oyo town also confirmed the assertion that the promotion of Sango and Oranyan festivals enhances sustainable tourism development in Oyo town by submitting that there have been a lot of challenges for the sustainability of Sango cultural practices in Oyo due to foreign religions' influence and the diffusion of foreign culture. He noted that the advent of western education and religion had led to the abandonment of a lot of cultural practices (ise se). Every Sango follower must leave their hair uncut and braided, as it is part of the initiation norm of the Sango cult, as that is one of the ways of identifying with the Sango deity. This practice is one of the fascinating attractions for some tourists who visit during the Sango festival. In order to promote and sustain these cultural practices, an effort was made by the Alaafin to ensure the continuity of this tradition. In his words:



Young people undergoing training for the Sango priesthood are normally faced with the challenge of keeping their hair braided because most of them also attend schools that require them to keep their hair shaved. This had been a great challenge to the continuity of some Sango rites of passage for a lot of young Sango worshippers. The intervention of his Royal Highness, Alaafin Olayiwola Lamidi Adeyemi III, has helped to reduce some of these challenges. In his effort to ensure the sustainability of the Sango cultural practices, the Alaafin wrote to all schools in Oyo town to allow young Sango priests to leave their hair uncut and braided, and the schools' authorities heeded these directives. Also, the individuals that are descendants of families initiated into the Sango cult but have converted to other religions are part of the challenges facing the sustainability of Sango cultural practices. Most of the time, they work against any attempt to promote the continuity of cultural ways, labeling them as fetishistic and ungodly. It has especially been a great challenge for the sustainability of Sango culture in Oyo and other parts of Yoruba land. **(KII, Male, 76, Traditional Chief, Oyo town, 2018).**

In another interview with the *Alaafin's* Cultural Ambassador, she acknowledged that there are no gate fees for the festival. According to the respondent:

Attendance at the festival has always been free because it is a community-based festival and the aim of the festival is not to make financial gain but to celebrate the heritage of the people. The Sango festival is a traditional religious festival and the motive for the celebration is to fulfill ritual and spiritual rites for the entire Yoruba citizenry. **(KII, Female, 56, Alaafin's Cultural Ambassador, Oyo town, 2018).**

Although both the Oranyan and Sango festivals are open to free participation by the public, some acclaimed Yoruba communities in North America and the Caribbean have started commercializing participation in some of these festivals. For example, in some of these communities, electronic tickets are sold each year to gain access to the Sango festival (see appendix 1 & 2). The promotion of the Oranyan festival in Oyo town gives room for healthy competition and cultural exchange. In an interview with a respondent who is a regular attendee of the Oranyan festival, the following was stated:

During the Oranyan festival, a lot of visitors visit Oyo town to pay homage to the Alaafin of Oyo. Most of the time, these visits create an avenue for socializing with people from other communities, and often they see the cultural practices in Oyo as unique and worthy of emulation. This presents opportunities for cultural appreciation and exchange. The festival also gives room for healthy competition in the town; for instance, the Omidan Oranyan and secondary schools' Yoruba quiz competition. **(IDI, Male, 34, Trader, Oyo Town, 2018).**

#### **4.7.2 Reduction of the pressure of religious biases**

Information on the demographic characteristics of the religious distribution of the respondents as shown in Table 4.1 is a confirmation of the low participation in traditional religion in Oyo. A respondent who is a member of the Planning Committee of the 2018 edition of the Sango festival noted that in the past there was a lot of secrecy towards keeping Sango worship mystical and that this had resulted in people being scared of anything associated with Sango. According to him, the idea behind the Sango cultural festival is like any other religious festival in the world that includes offerings to god and celebration of ancestors. In recent times, Sango priests and followers have made a lot of efforts to demystify the cultural practices of Sango to encourage more interest in the traditional religion. The Sango Festival planning committee has continued to make efforts to sustain the festival by introducing some innovation in the nature of the festival in order to promote and attract participation. The festival is planned to have two distinctive attributes: the display/entertainment aspect and the religious/ritual aspect, which are celebrated differently in two separate venues. The entertainment aspect is a more recent development to attract an audience for the festival. In an interview with a member of the Planning Committee of the 2018 edition of the Sango Festival, the following was said:

It is commonly known that a lot of negative perceptions are attached to traditional religion. Some people believe that anything associated with a traditional religious festival is a fetish, so most people are not attracted to the festival for this reason. Also, considering that most of the people in the country have either accepted Islam or Christianity, the doctrine of these religious affiliations condemns most traditional religions. In order to attract more participation to the festival, the entertainment dimension of the festival was greatly given attention to, by inviting prominent performers from within Oyo and other parts of Yoruba land. **(KII, Male, 67, Traditional Chief, Oyo town, 2018).**

The effort to attract participation in the Sango festival by the planning committee has gotten considerable recognition locally and internationally. There is currently a strong effort to inscribe the festival on the representative document of the intangible cultural heritage of humanity (ICH) in 2021. This is evident in the UNESCO 2017 inventory of the ICH of Oyo town; this effort gave a lot of attention to appreciating the uniqueness of the Sango cultural festival as a valuable asset of the community. Despite UNESCO's nomination of the festival for inscription, there is concern that commercialization will have a negative impact on the festival's authenticity (UNESCO, 2020). Inclusion of the festival in UNESCO's list of ICH might draw more attention to the festival by attracting more tourists to the festival destination, which could result in enacting the festival for commercial purposes. UNESCO (2020) sees this development as a potential threat to the long-term viability of cultural heritage. The findings of this study revealed that because of the religious/ritual importance of the Sango festival to the people of Oyo town, its enactment is traditionally controlled, making it difficult for its practices to be abused, which ensures the sustainability of the heritage.

#### **4.7.3 Partnership and loyalty to the tourism product**

Findings revealed that the promotion of the Sango festival has transformed the period of the festival celebration into a pilgrimage period for uniting the community. The festival has a great influence on the political and economic strength of the community. According to a respondent who is a high chief of the Sango cult, the people of Oyo attach great importance to Sango cultural practices because they are the foundation on which the cultural tradition of the town is built. He noted:

Sango cultural practices are very important to the people of Oyo. It is important to the extent that before an Alaaafin is completely a full-fledged king, the concluding coronation rites are performed at Ile Ase Olukoso's temple in Koso, where the king finally gets to put on the crown of Sango for the first time. **(KII, Male, 73, Traditional Chief, Oyo town, 2018).**

Locally, the effort to promote the Sango festival has attracted a lot of interest from corporate bodies, which often partner with the planning committee through sponsorship to promote both their brand and the cultural festival. The first two (2) editions of the festival, in 2016 and 2017, were supported by Guinness Nigeria and Seaman's Schnapps.

The 2018 edition of the festival was also sponsored through a collaborative effort from the Federal government, State government, Seaman's Schnapps, and Guinness Nigeria.

Similarly, the Nigerian Breweries PLC (producer of Goldberg lager beer) supported the Oranyan festival through sponsorship of the 2016, 2017 and 2018 editions of the festival. A member of the organizing committee of the Sango Festival observes that although the cultural festival is annually celebrated, initially in the past, there was the financial challenge of maximizing the promotion opportunities available for creating awareness for this festival. The festival is solely funded through sponsorship and community donations (Plate: 4.17 and 4.18). Governments' financial support for the promotion of the festival had not been regular, aside from support through the Oyo state government's frequent deployment of personnel from the Ministry of Information and Culture of the state to attend the event. The respondent noted that the media for creating awareness and noting the details of the festival are majorly through the distribution of flyers electronically, social media (Facebook), and publicity on billboards. she said:

The budget for the Sango Festival is usually managed throughout the event to ensure the success of the festival because the festival is solely a community-funded celebration that strives on private sponsorship with few instances of government financial intervention. For these reasons, it is difficult to spend a lot on radio and television commercials because they are expensive considering the available resources **(KII, Female, 56, Alaafin's Cultural Ambassador, Oyo town, 2018)**.

A respondent who is a staff of the Oyo State Ministry of Information and Culture clarified the role of the government in the promotion of the Sango and Oranyan festivals by pointing out that the state government, through its Ministry of Information and Culture, is empowered by law to regulate the activities of the festival at the state level to ensure that it is in line with the state festival calendar and to assist in its promotion. While the Federal Ministry of Information and Culture is required by law to assist in the preservation of the country's intangible heritage. In his words:

In an effort to ensure that the Sango festival is promoted and sustained, the federal government, through the Federal Ministry of Information and Culture, included the festival in the inventory of Nigerian Cultural Resources in 2017. They were also supported by government agencies under their umbrella like the National Institute for Cultural Orientation,

the National Council for Arts and Culture, and others to promote, preserve, and present the festival. Also, the government assists in promoting the festival through the provision of national platforms like the annual National Festival of Arts and Culture and the Abuja International Carnival, which aid in displaying the festival to a larger audience. **(KII, Male, 56, Deputy director, Ibadan, 2018).**

**Table 4.4.a. Summary of findings**

<b>S/N</b>	<b>Effort in promoting Sango and Oranyan Festival</b>	<b>Effect on tourism Sustainability in Oyo</b>
1	Traditional education of children about indigenous cultural practices/festivals	Ensures continuity of the tourism product
2	Decree by traditional authority	Ensures continuity of cultural practices which positively enhance tourism growth
3	Innovations in the nature of celebrating the festivals (e.g., there are town venues for enacting Sango cultural performance to service two purposes. Venue one (1) serves religious practices/function (worship and pilgrimage) and Venue (2) entertainment purpose	Attracts participation by stimulating different tourists' interest by easing the pressure of religious bias e.g., religious tourism of pilgrimage and religious tourism- cognitive focus/ cultural tourism.
4	Nomination for inscription of Sango festival in UNESCO's repository of the Intangible Cultural Heritage of Humanity 2021	Awareness about the tourism product at a global stage and attraction of more international tourists.
5	Promotion through frequent partnership/sponsorship from corporate bodies (Nigerian Breweries PLC, Seaman's Schnapps, Guinness Nigeria).	Ensures continuous loyalty for the brand of the sponsors and tourism product and vice versa.
6	Publicity of the festivals through the promotion media	Creates awareness about the attributes of the tourism product which attracts tourists and repeated visits

**Source:** *Field 2018/2019*

**Table 4.4.b. Summary of findings**

<b>S/N</b>	<b>Challenges in promoting Sango and Oranyan festivals</b>	<b>Effect on tourism sustainability</b>
1	Lack of Substantive financial support by government in promoting the festival	Reduced intensity/quality of promotion of the tourism product
2	Religious bias	Discourages participation/patronage of the tourism product
3	Fear of Commercialization of the festivals	Restricts access to tourism product to few areas due to little publicity

**Source:** *Field 2018/2019*



**Plate 4.15. Sango Priest in training session with children**

*Source: [www.alaafinoyo.com/heritage](http://www.alaafinoyo.com/heritage)*





**Plate 4.16.** A display of the sixteen cowries (*Erindilogun or Idaasa*)

*Source: [www.alaafinoyo.com/heritage](http://www.alaafinoyo.com/heritage)*

In terms of budget management and the government's financial intervention, similar responses were obtained from interviews at the Oranyan Festival. Interview respondents revealed that the festival has been getting funding to support its promotion from the Oyo State government in addition to the four local government areas where the festival celebration takes place. They also assist in creating awareness and publicizing the festival.

#### **4.7.4 Festival awareness and Modern technology**

A respondent who is a member of the Oranyan festival planning committee highlighted that the advent of advanced technology such as the internet with the aid of social media platforms such as Instagram (IG) (with the handle name "odunranyan") and Facebook (FB) (with the Facebook names "Odun oranyan" and "Oranyan Festival") had complemented the traditional media of promoting the festival (radio, posters, newspapers). This has made communicating information about the festival easier than in the past due to its ability to get information to a larger audience. In his words:

Facebook is more affordable and easily accessible to get information across to our citizenry in the diaspora about the Oranyan festival. We can more easily solicit for support in planning the festival than in the past. This medium gives us the avenue to get feedback from our proposed audience through their comments on the past editions of the festival. This exchange of information gives us the opportunity to review our performance in the past to properly plan, prepare, and manage the activities of the festival. **(KII, Male, 65, Traditional Chief, Oyo town, 2018).**

Findings revealed that the Sango festival is also promoted on IG (with the handle name "worldsangofestival") and FB (with the FB name "World Sango Festival"). These channels have also made the transmission of information about the festival easier than in the past with only the traditional media (radio, posters, newspapers).



**Plate 4.17.** Staffs and brand ambassadors of Goldberg premium lager beer, an official sponsor of the 2019 *Oranyan* festival

*Source:* *Field Survey (2019).*



**Plate 4.18.** Branded Podium for 2019 edition of *Oranyan* festival by Goldberg premium lager beer

*Source: Field Survey (2019).*

#### **4.8 Promotion of festivals and the benefits of tourism development**

Table 4.5 shows the respondents' views on the benefits of sustainable tourism development in Oyo town. According to the findings, merging the responses under strongly agree and agree, 396 (88.4%) of respondents acknowledged that there is an increase in employment opportunities during the Sango and Oranyan cultural festivals; 348 (77.7%) admitted that the host community is accommodating of tourist visits during these cultural festivals; and 348 (77.7%) accepted that the host community is welcoming of tourist visits during these cultural festivals. 398 (84.8%) accepted that there is always support from all the stakeholders during these cultural festivals; 381 (85.1%) accepted that there is continuity in traditional practices during these festivals; 395 (88.1%) accepted that young people are motivated to participate in these cultural festivals; 329 (73.4%) indicated that these festivals strengthen the recognition of Oyo town as a tourist destination; and 379 (84.6%) admitted that these cultural festivals reflect the involvement of the entire community in the organization and preparation of the festivals; and 381 (85%) accepted that the cultural attachment of the Oranyan festival strengthens the empathy of local communities to participate in the festival. The findings show that most of the respondents agreed with all the different statements associated with sustainable tourism development in Oyo town (Mean = 26.23; standard deviation = 4.79).

**Table 4.5. Benefits of tourism development in Oyo town (N=448)**

<b>Items</b>	<b>SA (%)</b>	<b>A (%)</b>	<b>D (%)</b>	<b>SD (%)</b>	<b>Mean</b>	<b>SD</b>
There is increase in employment opportunities during these cultural festivals	212 (47.3%)	184 (41.1%)	52 (11.6%)	0 (0.0%)	3.36	0.68
The host community is accommodative of tourists visit during these cultural festivals	247 (55.2%)	101 (22.5%)	100 (22.3%)	0 (0.0%)	3.33	0.82
There is always support from all the stakeholders during these cultural festivals	251 (52.0%)	147 (32.8%)	50 (11.2%)	0 (0.0%)	3.34	0.95
There is continuity in traditional practices during these festivals	297 (66.3%)	84 (18.8%)	50 (11.2%)	17 (3.7%)	3.48	0.84
Young people are motivated to participate in these cultural festivals	213 (47.5%)	182 (40.6%)	18 (4.0%)	35 (7.8%)	3.28	0.87
These festivals strengthen the recognition of Oyo town as a tourism destination	82 (18.3%)	247 (55.1%)	85 (19.0%)	34 (7.6%)	2.84	0.81
These cultural festivals reflect involvement of the entire community in the organization and preparation of the festivals	198 (44.2%)	181 (40.4%)	1 (0.2%)	68 (15.2%)	3.14	1.02
The cultural attachment of the Sango and Oranyan festivals strengthens empathy of local communities to participate in the festival	286 (63.8%)	95 (21.2%)	50 (11.2%)	17 (3.8%)	3.45	0.81
<b>Aggregate</b>	<b>Mean = 26.23; Standard Dev. = 4.79</b>					

*Source: Field 2019: SA= Strongly agree, A=agree, D=Disagree, SD= Strongly disagree*

The combination of the findings in Table 4.3 and Table 4.5 (with an aggregate mean of 27.92 for the promotion of Sango and Oranyan festival and 26.32 for the benefits of sustainable tourism development in Oyo town) indicates that there is a prospect that the promotion of Sango and Oranyan festival will have a significant effect on the benefits of sustainable tourism development in Oyo town. The variables of the effectiveness of festivals' promotion media and the benefits of sustainable tourism development in Oyo town are tested against each other to ascertain the correlation between them.

The results presented in Table 4.6 reveal a statistically significant weak positive correlation ( $r = .242$ ,  $n = 448$ ,  $p < .05$ ) between the effectiveness of promotion media for festivals and the benefits of sustainable tourism development in Oyo town. This implies that as the intensity of promotion of Sango and Oranyan festivals increases, the benefits of sustainable tourism development in Oyo town are also likely to increase.

However, it is important to note that a correlation coefficient of .242 suggests a weak positive correlation, indicating that the relationship between the two variables is not very strong.

**Table 4.6. Pearson Product Moment Correlation showing relationship between the effectiveness of festivals' promotion media and benefits of tourism development in Oyo town**

<b>Variable</b>	<b>Mean</b>	<b>Std. Dev.</b>	<b>n</b>	<b>R</b>	<b>P</b>	<b>Remark</b>
Effectiveness of festivals' promotion media	27.92	4.43	448	.242	.003	Sig.
Benefits of tourism development in Oyo town	26.32	3.13				

**Source:** *Field survey, 2019*



The promotion of Sango and Oranyan festivals has a positive multiplier effect on the socio-economic development of Oyo town. For instance, in the account of one respondent who is a Sango priest and also doubles as a tour guide for international tourists, he stated that many of the foreign visitors who visit Oyo town during festivals arrive weeks before the actual festival. Usually, tourists use this time to appreciate the local life in Oyo town by visiting places of cultural significance in Oyo town. In his words:

When tourists visit Oyo town in preparation to attend cultural festivals, they usually arrive days before the actual event. This creates an opportunity for me to be engaged by them to serve as their tour guide for the rest of their stay in Oyo town. Most of these tourists crave indigenous cuisine and local crafts as a souvenir, and I know just the right spot in town to take them to. **(IDI, Male, 28, Sango Priest/Tour Guide, Oyo Town, 2018).**

Furthermore, another respondent who is a commercial driver also noted that there is always an increase in demand for transportation in the town during festivals due to the need to shuttle between venues for some of the festivals. In his words:

I am always looking forward to the period of either Sango or Oranyan festivals because a lot of people visit the town around this period, and they often have the need to move around the town. This creates an avenue for me to make extra money compared to periods when these festivals are not celebrated. **(IDI, Male, 34, Commercial Driver, Oyo Town, 2018).**

According to one of the respondents, the promotion of the Sango festival mainly impacts the community positively. This is owing to the ritual and spiritual significance of the festival to peace and tranquility in the town. It is believed that the failure to celebrate the festival could result in chaos and a series of catastrophic events. Also, the respondent acknowledged that the promotion of the festival has created media for uniting the people of the town. The promotion of the entertaining features of the cultural performances during the celebration attracted a lot of audiences within and outside Nigeria. When asked about the crime rate during the Sango festival, the respondent said:

There has been no record of notable crime associated with the celebration of the festival. The people of Oyo are hospitable people that love to accommodate visitors. You know, that is a common feature of the Yoruba people. Although I am a foreigner, I have become a part of the community because of the level of hospitality of the people. **(IDI, Male, Age: 26, Mechanic, Oyo Town, 2018).**

Speaking on the benefit of promoting the Oranyan festival, a respondent who is a high chief in Oyo (Oyo mesi) explained that the festival was developed to celebrate the ancestral lineage of the Oyo people. Thus, the festival has a lot of influence in affirming the legitimacy of the traditional institution of Oyo town. The respondent said:

The people of Oyo are law-abiding with a lot of regard for traditionally constituted authority. The Oranyan festival is an initiative of the Alaafin (Oba Olayiwola Adeyemi III) himself, so every indigene and resident of Oyo attaches a lot of importance to the festival. The festival is a means of fostering unity among the Oyo people. **(KII, Male, 68, Traditional Chief, Oyo town, 2018).**

A respondent who is a senior staff member of a hotel in Oyo observed that there used to be a lot of demand for accommodation during the festivals. But the level of patronage during the festivals is unstable. He said:

Initially, at the first two editions of the Oranyan festival and the 2012 and 2013 editions of the Sango festival, there was excessive demand for accommodation from a lot of domestic and international tourists. This is due to the large number of people trooping into Oyo town during the festival period. The contribution and support of the state government at that time seem to be responsible for the publicity that was attracting the population. Currently, patronage is not outstanding during the festival periods compared to the way it used to be. **(IDI, Male, 57, Hotel Manager, Oyo Town, 2018).**

In another interview with a member of the Planning Committee of the Sango festival, he acknowledged that the promotion of the festivals aids in providing an opportunity for socialization between tourists and host residents through healthy competition and cultural exchange (Plate: 4.4.19, 4.4.20, 4.4.21, and 4.4.22). Correspondingly, in another interview with a respondent who is a regular attendee of the Oranyan festival, the following was stated:

During the Oranyan festival, a lot of visitors visit Oyo town to pay homage to the Alaafin Oyo. Most of the time, these visits create an avenue for socializing with people from other communities, and often they see the cultural practices in Oyo as unique and worthy of emulation. This presents opportunities for cultural appreciation and exchange. The festival also gives room for healthy competition in the town; for instance, the Omidan Oranyan and secondary schools' Yoruba quiz competition. **(IDI, Male, Age: 38, Civil Servant, Oyo town, 2018).**

A respondent who is an officer of the Federal Fire Service in Oyo noted that there is a significant environmental benefit to promoting the Sango and Oranyan festivals. He reported that in preparation for the festivals, the host community often mobilizes manpower to clean their environment. He also noted that in preparation for the celebration of these festivals, roads are usually parched. Despite these benefits, there is the challenge of traffic congestion and littering around the palace area during the celebration of these festivals. According to him:

There is no proper arrangement for waste management during the festivals. Areas close to the palace are mostly littered during the cultural festivals. This generated waste usually leads to the blockage of the drainage system in the town, resulting in flooding during the rainy season. **(IDI, Male, Age: 39, Federal Fire Service Officer, Oyo Town, 2018).**



**Plate 4.19.** Dignitaries, the winner of the 2019 edition *Omidan Orayan* and secondary school students during the *Oranyan* festival

*Source: [www.facebook.com/odun.oranyan](http://www.facebook.com/odun.oranyan)*



**Plate 4.20.** The Winner of the 2019 edition of the *Omidan Oranyan* Competition  
*Source:* [www.facebook.com/odun.oranyan](http://www.facebook.com/odun.oranyan)



**Plate 4.21.** The leader of the “one love family” (Guru Maharaj Ji) in wine robe and other dignitaries during the 2019 edition of *Oranyan* festival.

*Source: www.facebook.com/odun.oranyan*



**Plate 4.22.** The *Alafon* of *Afon* and his *Olori* paying homage to *Alaafin Olaiyiwola Adeyemi III* during the 2019 edition of *Oranyan* festival.

**Source:** [www.facebook.com/odun.oranyan](http://www.facebook.com/odun.oranyan)

#### **4.9 Socio-cultural, economic and environmental impact of promoting Sango and Oranyan festivals for tourism in Oyo town**

Table 4.7 below shows the respondents' view on the socio-cultural, economic and environmental impact of promoting Sango and Oranyan festivals in Oyo town. Merging the responses on socio-cultural impact of promoting Sango and Oranyan festivals in Oyo town under strongly agree and agree, 381 (85.1%) of the respondents agreed that the promotion of Sango festival attracts more audience than Oranyan festival, 398 (88.8%) of the respondents believe that promotion of Sango and Oranyan festivals aid in displaying the rich heritage of Oyo town, 396 (79.7%) of the respondents are of the view that promotion of the Sango and Oranyan festivals is a medium for uniting the people of Oyo town, 406 (90.6%) of the respondents agreed that promotion of entertainment and cultural art/performance during Sango and Oranyan festivals attracts considerable numbers of local and international tourists annually to Oyo town, 314 (70.1%) agreed that promotion of Sango and Oranyan festivals have influenced the local community to be accommodative of visitors, 324 (72.4%) agreed that promotion of Sango and Oranyan festivals have attracted increase in crime and deviant behaviors, 309 (69.0%) accepted that power supply is usually more stable during Sango and Oranyan festivals, 346 (77.2%) agreed that promotion of these Cultural festivals help in fostering exchange of culture and ideas, 396 (88.4%) agreed that tourists sexually harass the locals during Cultural festivals, and 381 (85.1%) agree that locals adopt tourists fashion style and behaviours resulting in the destruction of local tradition during cultural festival. The aggregate mean score and standard deviation for the ten-assessment statement for measuring the socio-cultural impact of promoting Sango and Oranyan festivals in Oyo town are 31.68 and 4.59 respectively. With these results, it can be deduced that there is high level of socio-cultural influence of promoting Sango and Oranyan festivals exists in Oyo town.

Furthermore, merging the responses on economic impact of promoting Sango and Oranyan festivals in Oyo town under strongly agree and agree, 448 (100%) of the respondents agreed that there is always increase in sales during the festivals due to promotion, 448 (100%) of the respondents also agreed that promotion of these cultural festivals creates trade opportunities, 298 (66.5%) of the respondents claim that patronage of small scale businesses improves due to the promotion of these festivals, also 298 (66.5%) agreed that there is more



demand for accommodation because of the promotion these festivals, 397 (88.6%) agreed that tourists are attracted to buying cultural souvenirs during the festivals, 440 (98.2%) agreed that promotion have influenced increase in the demand for transportation during the festivals, and 414 (92.4%) of the respondents agreed that the promotion of Sango and Oranyan festival as aid in increasing patronage of restaurants and bars during these festivals. The aggregate mean score and standard deviation for the ten-assessment statement for measuring the economic impact of promoting Sango and Oranyan festivals in Oyo town are 23.96 and 2.84, respectively. With these results, it can be deduced that there is high level of economic impact of promoting Sango and Oranyan festivals in Oyo town.

Also, merging the responses on environmental impact of promoting Sango and Oranyan festivals in Oyo town under strongly agree and agree, 398 (88.9%) of the respondents agreed that there is littering of the surroundings during cultural festivals, 448 (100%) of the respondents agreed that promotion help in encouraging cleanness of the environment in preparation for these festivals, 409 (90.6%) of the respondents agreed that promotion of the festivals aid in stimulating facelift in all infrastructures in preparation for their celebration, 298 (66.5%) accepted that there is increase of noise pollution during the cultural festivals, 397 (88.6%) believe that there is increase in waste generation due to the promotion of these festivals, and while 310 (69.2%) agreed that there is always congestion in public facilities during the cultural festivals. The aggregate mean score and standard deviation for the measuring the environmental impact of promoting Sango and Oranyan festivals in Oyo town are 18.09 and 3.06, respectively. With these results, it can be deduced that high level of environmental effect of promoting Sango and Oranyan festivals exists in Oyo town.

Therefore, based on the result of the analyzed data it can be concluded that there is high socio-cultural, economic and environmental impact of promoting Sango and Oranyan festivals in Oyo town. The bulk of the respondents indicated that promotion of entertainment and cultural art/performance during Sango and Oranyan festivals attracts considerable numbers of local and international tourists annually to Oyo town; thus, creating trade opportunities which eventually leads to increase in sales during these festivals, thereby, influencing the standard of living in Oyo town. Also, most of the respondents indicated that

promotion help in encouraging cleanness of the environment in preparation for the celebration of Sango and Oranyan festivals in Oyo town.

**Table 4.7. Socio-cultural, economic and environmental impact of promoting Sango and Oranyan festivals in Oyo town (N = 448)**

<b>Question Items</b>	<b>SA</b>	<b>A</b>	<b>D</b>	<b>SD</b>	<b>Mean</b>	<b>SD</b>
Promotion of Sango festival attracts more audience than Oranyan festival	296 (66.1%)	85 (19.0%)	51 (11.3%)	16 (3.6%)	<b>3.47</b>	<b>0.83</b>
Promotion of Sango and Oranyan festivals aid in displaying the rich heritage of Oyo town	144 (32.1%)	254 (56.7%)	49 (11.0%)	1 (0.2%)	<b>3.21</b>	<b>0.63</b>
Promotion of the Sango and Oranyan festivals is a medium for uniting the people of Oyo town	146 (23.9%)	250 (55.8%)	50 (11.2%)	2 (0.4%)	<b>3.31</b>	<b>0.25</b>
Promotion of entertainment and cultural art/performance during Sango and Oranyan festivals attracts considerable numbers of local and international tourists annually to Oyo town	107 (23.9%)	299 (66.7%)	42 (9.4%)	0 (0.0%)	<b>3.15</b>	<b>0.56</b>
Promotion of Sango and Oranyan festivals have influenced the local community to be accommodative of visitors	90 (20.1%)	224 (50.0%)	126 (28.1%)	8 (1.8%)	<b>2.88</b>	<b>0.74</b>
Promotion of Sango and Oranyan festivals have attracted increase in crime and deviant behaviors	136 (30.4%)	188 (42.0%)	40 (8.8%)	84 (18.8%)	<b>2.84</b>	<b>1.05</b>
Power supply is usually more stable during Sango and Oranyan festivals.	86 (19.2%)	224 (50.0%)	96 (21.4%)	42 (9.4%)	<b>2.79</b>	<b>0.86</b>
Promotion of these Cultural festivals help in fostering exchange of culture and ideas	247 (55.1%)	99 (22.1%)	102 (22.8%)	0 (0.0%)	<b>3.32</b>	<b>0.82</b>
Tourists sexually harass the locals during Cultural festivals	250 (55.8%)	146 (32.6%)	2 (0.4%)	50 (11.2%)	<b>3.33</b>	<b>0.95</b>
Locals adopt tourists' fashion style and behaviours resulting in the destruction of local tradition during the festivals	296 (66.1%)	85 (19.0%)	51 (11.3%)	16 (3.6%)	<b>3.48</b>	<b>0.83</b>
<b>Aggregate</b>	<b>Mean = 31.68; Standard Dev. = 4.59</b>					
<b>Responses on the economic impact of promoting Sango and Oranyan festivals in Oyo (N = 448)</b>						

There is always increase in sales during the festivals due to promotion.	413 (92.2%)	35 (7.8%)	0 (0.0%)	0 (0.0%)	<b>3.92</b>	<b>0.27</b>
Promotion of these cultural festivals creates trade opportunities.	84 (18.8%)	364 (81.2%)	0 (0.0%)	0 (0.0%)	<b>3.19</b>	<b>0.39</b>
Patronage of small-scale businesses improves due to the promotion of these festivals	165 (36.8%)	133 (29.7%)	150 (33.5%)	0 (0.0%)	<b>3.03</b>	<b>0.84</b>
There is more demand for accommodation because of the promotion these festivals	205 (45.7%)	93 (20.8%)	116 (25.9%)	34 (7.6%)	<b>3.05</b>	<b>1.01</b>
Tourists are attracted to buying cultural souvenirs during the festivals	287 (64.1%)	110 (24.5%)	43 (9.6%)	8 (1.8%)	<b>3.51</b>	<b>0.74</b>
Promotion have influenced more demand for transportation during the festivals	258 (57.6%)	182 (40.6%)	8 (1.8%)	84 (18.8%)	<b>3.54</b>	<b>0.60</b>
The promotion of Sango and Oranyan festival as aid in increasing patronage of restaurants and bars during these festivals	356 (79.5%)	58 (12.9%)	34 (7.6%)	0 (0.0%)	<b>3.72</b>	<b>0.60</b>
<b>Aggregate</b>	<b>Mean = 23.96; Standard Dev. = 2.84</b>					
<b>Responses on the environmental impact of promoting Sango and Oranyan festivals in Oyo town (N = 448)</b>						
There is Littering of the surroundings during the cultural festivals	144 (32.1%)	254 (56.8%)	49 (10.9%)	1 (0.2%)	<b>3.21</b>	<b>0.63</b>
Promotion helps in encouraging cleanness of the environment in preparation for these festivals	84 (18.8%)	364 (81.2%)	0 (0.0%)	0 (0.0%)	<b>3.19</b>	<b>0.39</b>
Promotion of the festivals aid in stimulating facelift in all infrastructures in preparation for their celebration	107 (23.9%)	299 (66.7%)	42 (9.4%)	0 (0.0%)	<b>3.15</b>	<b>0.56</b>
There is increase of noise pollution during the cultural festivals	205 (45.7%)	93 (20.8%)	116 (25.9%)	34 (7.6%)	<b>2.88</b>	<b>0.73</b>
There is increase in waste generation due to the promotion of these festivals	287 (64.1%)	110 (24.5%)	43 (9.6%)	8 (1.8%)	<b>2.84</b>	<b>1.06</b>
There is always congestion in public facilities during the cultural festivals	86 (19.2%)	224 (50.06%)	96 (21.4%)	42 (9.4%)	<b>2.79</b>	<b>0.86</b>
<b>Aggregate</b>	<b>Mean = 18.09; Standard Dev. = 3.06</b>					

Source: Field survey, 2019: SA= Strongly agree, A=agree, D=Disagree, SD= Strongly disagree

According to one of the respondents (a Sango priest), the promotion of Sango festival mainly impacts the community positively. This is owing to the ritual and spiritual significance of the festival to peace and tranquility in the town. It is believed that the failure to celebrate the festival could result to chaos and series of catastrophic events. Also, the respondent acknowledged that the promotion of the festival as created mediums for uniting the people of the town. The promotion of the entertaining features of the cultural performances during the celebration attracted a lot of audience within and outside Nigeria.

In another interview with a member of the Planning Committee of Sango festival, she acknowledged that there are no gate fees for the festival. According to the respondent:

Attendance of the festival had always been free because it is a community-based festival and the aim of the festival is not to make financial gain but to celebrate the heritage of the people. Sango festival is a traditional religious festival and the motive for the celebration is to fulfill ritual and spiritual rites for the entire Yoruba citizenry (**KII, Female, 56, *Alaafin's Cultural Ambassador, Oyo town, 2018***).

#### **4.10 Discussion**

Many previous studies focused on a product-oriented perspective as the key approach to tourism promotion for festivals, with little attention to the efficiency of the promotion mix. In this approach, “product supremacy” is emphasized as the main strategy for maintaining a competitive advantage and ensuring business success based on the quality of a product's attributes. Concentrating on the attributes of festivals as a tourist product in isolation is not a guarantee of market acceptability and requires a well-structured promotion mix. To ascertain the foregoing, this study explored the phenomena of “festival promotion” to gain more insight into its effects on tourism development. Two prominent festivals in Oyo town, the Sango and Oranyan festivals, were employed as case studies to address the context of this study. To achieve its primary goal, this study investigated the effects of these festivals’ promotion media, as well as their relationship to the benefits of tourism sustainability.

Advertisements in both traditional and digital media promote the Sango and Oranyan festivals. Newspapers, posters, billboards, and radio advertisements are examples of traditional media used to promote these festivals. New media is a broad word that refers to any new information carrier created by modern technology. In the past, newspaper advertisement was primarily employed to raise awareness for the Sango festival. A month before the festival, information about it is widely distributed on most of the town's billboards. Advertisements in newspapers and radio broadcasts are critical to maintaining public engagement in both the Sango and Oranyan festivals. Newspaper publicity, radio publicity is favored in these events' budgets. The primary way of promoting and sharing information about the Sango and Oranyan festivals has been through traditional media (newspapers, posters, billboards, and posters). The introduction of digital media has improved promotion by allowing flyers to be sent electronically on social media platforms such as Facebook and Instagram. Both conventional and digital media are valid tools that should be expanded for the marketing of cultural festivals. According to Table 4.3, the mean (SD) score for respondents' opinions on the promotion of Sango and Oranyan festivals in Oyo town is 27.92 (4.34). There is no statistical difference between the indicators for effectiveness of festival promotion media.

The data analysis found that most of the respondents learned about the festivals via the print media. Digital media advertisements (internet and social networking sites) are proven instrument for efficiently advertising the Sango festival. The free access to cultural art/performance, entertainment, and the provision of prize money to competitions of the festival attracted eight (53%) of the respondents. None of the respondents stated that they learned about the festival via press conferences. Six (60%) of respondents during Oranyan Festival learned about the festival via adverts in flyers and newspapers, while three (30%) learned about it from outdoor billboards. Eight (80%) were notified via social media sites (digital media), whereas four (40%) were informed via radio and television commercials. The print media was the most effective way of raising awareness of these events in the host community, but digital media also plays an important role in sharing festival information. The introduction of digital media has benefited the festival's promotion through exposure through the electronic distribution of flyers on social media platforms such as Facebook (FB) and Instagram (IG). Oranyan festival (odunoranyan) has 110

followers on IG, while Sango festival (worldsangofestival) has only 33 followers on IG. Also, it is observed that the Sango festival has 11,351 likes and 12,323 followers on FB, while Oranyan festival has only 50 likes and 55 followers on FB. This indicates that Oranyan festival has more audience on IG with less attention on FB, while the Sango festival has a considerable attention on FB and less attention IG. The study suggests that expanding the use of both traditional and digital media in promoting cultural festivals could lead to increased tourism development in Oyo town. As such, there is a need to explore and incorporate more innovative promotional methods to attract tourists to the Sango and Oranyan festivals. It is essential to note that festivals such as the Sango and Oranyan festivals play a vital role in sustainable tourism development as they provide opportunities for employment, strengthen community involvement, and preserve cultural heritage.

The promotion of the Sango and Oranyan festivals promotes sustainable tourism growth in Oyo town. This is evident in the practice of Sango priests instructing youngsters to perform initiation ceremonies and divination with the sixteen cowries in order to continue the Sango celebration (Erindinlogun), this effort ensures the continuity of the heritage. In addition, the Alaafin Olayiwola Lamidi Adeyemi III wrote to all schools in Oyo town, requesting that young Sango priests be permitted to leave their hair uncut and braided, and the school administrators complied. The demographic parameters of the religious distribution of the respondents, as shown in Table 4.1, indicates the low involvement in traditional religion in Oyo. In corroborating the forgoing, a member of the Planning Committee for the 2018 Sango festival reported that there was a lot of secrecy in order to make Sango worship magical, and that this had resulted in people being afraid of anything affiliated with Sango. There is a concerted effort to inscribe the event (Sango festival) on the representative record of humanity's intangible cultural heritage (ICH) in 2021. The inclusion of the event on UNESCO's list of ICH may attract more tourists to the festival venue. The Sango festival's promotion has changed the festival celebration season into a pilgrimage period. The event has a huge impact on the community's political and economic strength.

Furthermore, corporate bodies frequently work with the planning committee to promote both their brand and the cultural event through sponsorship. Guinness Nigeria and Seaman's Schnapps sponsored the festival's 2014 and 2015 editions of the Sango festival, in 2016 and 2017, while, the 2018 edition of the event was supported by the Federal Government, the State Government, Seaman's Schnapps, and Guinness Nigeria. Similarly, Nigerian Breweries PLC (maker of Goldberg lager beer) supported the Oranyan festival by sponsoring the festival in 2016, 2017, and 2018. Despite the fact that the cultural festival is held every year, there was the financial issue in maximizing advertising chances. The budget for the Sango Festival is often handled throughout the event to ensure the festival's success. The festival is entirely a community-funded event that relies on private sponsorship with very little government financial assistance. Although, the Federal Ministry of Information and Culture is legally mandated to help preserve the country's intangible cultural heritage, the Oranyan Festival receives support from the Oyo State government as well as the four local government areas where the festival is held, through raising awareness and publicity of the festival.

Social media platforms such as Instagram (IG) and Facebook (FB) have supplemented the conventional methods of promoting the Sango and Oranyan festivals (radio, posters, and newspapers). This has made disseminating information about the festivals simpler than in the past owing to its potential to reach a broader audience. The Sango festival is promoted on Instagram (under the handle "worldsangofestival") and Facebook (with "World Sango Festival"). The majority of respondents agreed with all of the assertions related to sustainable tourist development in Oyo town. According to the data, 396 (88.4%) of respondents recognized that there is an increase in job prospects during the Sango and Oranyan traditional festivals. The promotion of the Sango and Oranyan festivals has a favorable multiplier impact on Oyo town's socioeconomic growth.

The level of socio-cultural, economic and environmental influence of promoting Sango and Oranyan festivals in Oyo town is high ( $\bar{x}=18.09 \pm 3.06$ ). Promotion of entertainment and cultural art/performance during these festivals attracts considerable numbers of local and international tourists annually to the town. Promotion of Sango festival attracts more audience than Oranyan festival (85.1%). The festivals help in fostering exchange of culture



and ideas (88.8%). There is always increase in sales during the festivals due to promotion (100%). Patronage of small-scale businesses improves due to the promotion of these festivals (66.5%). Tour guiding for international tourists, accommodation, and transportation during festivals are some areas that presents economic opportunities for residents of the town. Although, festivals aid in stimulating facelift in all infrastructures in preparation for their celebration (90.6%), but littering of the surroundings during cultural festivals is a negative consequence of the celebrations (88.9%).

The first objective identified the medium of promoting Sango and Oranyan festivals in Oyo town. Both traditional and digital (new media) media are the principal tools employed in the promotion of these cultural festivals. As stated earlier, Traditional media, such as newspapers, posters, billboards, and radio publicity, are usually utilized in creating awareness about the festivals. Publicity for the festivals in the past was mostly centered on advertisements in popular newspapers in the country. Radio advertisements in the native Yoruba language were/are commonly used to broadcast information about these festivals to facilitate information transmission among locals and people of Yoruba descent across the country. Possibly, this strategy may have been able to achieve its intended goal, but consequently limited the avenue of getting awareness about these festivals for non-Yoruba speakers. Also, the distribution of posters and billboards in key areas of Oyo town is a usual strategy used in promoting these festivals. The expenses for newspapers and radio promotions are vital aspects of the budget for these festivals. It is presumed by the planning committees of these festivals that the foregoing promotion tools are essential in attracting prospective attendees to the festivals. They believe that without adequate deployment of newspapers and radio promotions, there will be a considerable decline in the number of these festivals' attendees/tourists. Digital media in recent times has been used to complement traditional media because they are cheaper, easier to access, and can reach a wider audience compared to the latter (Jaelani, 2017; Chang and Fong, 2019; Ngernyuang and Wu, 2020). Promotion of these festivals through digital media is mostly through social media platforms such as Facebook (FB) and Instagram (IG). There are no active websites for dispensing information and retrieving feedback about these festivals. This is reportedly due to a lack of funds.

The second goal was to evaluate the effectiveness of the promotional media (PM) for the Sango and Oranyan festivals in Oyo town. The order of effectiveness of the various PM for the Sango and Oranyan festivals is indicated by their mean score and standard deviation value. Because print media promotion is ranked highest, it is more likely than the other PMs studied to attract festival participation. Although findings from key informant interviews revealed that the budget for these festivals is usually managed to achieve some degree of success for the events. The celebrations of these festivals are reported to be solely dependent on community and private sponsorship, with minimal financial support from the government. In consideration of this, it is difficult to effectively employ radio and television commercials due to the high cost of adopting them fully for the promotion of these festivals. It is indicated that all the respondents believe that the print media is an effective means of promoting the Sango and Oranyan festivals. Digital media is also effective and regularly employed for the promotion of festivals. It is simple to obtain information and public perception about a festival through electronic or digital media (Ngernyuang and Wu, 2020). The findings of Change and Fong (2019) on the effectiveness of various types of advertisement media, which revealed that new media (digital or electronic media) are effective in improving the social image and attractiveness of events and festivals, conform with the findings of this study.

Also, this is in line with the findings of Ngernyuang and Wu (2020), which affirm that social media (a form of digital media) is one of the most effective tools for tourism promotion in advertising. To back up this claim, digital media promotion is ranked second among the PMs for the Sango and Oranyan festivals. Although in the adoption of digital media such as Facebook (FB) and Instagram (IG), the Sango festival has more Facebook followers than the Oranyan festival; the numbers of followers are 12,323 and 55, respectively. However, on IG, the Oranyan Festival has more followers than the Sango Festival, with 110 and 33 followers, respectively. Findings revealed that 60% and 50% of the interviewees who acknowledged that they got information from social media to participate in the Sango and Oranyan, respectively, were international tourists. This implies that digital media is likely to attract more international tourists compared to print media. This in contrast to Liu's (2018) claim that print media is the major source of information for participants (host community). While the majority of individuals living

outside the nation utilize online media (tourists). Moreover, this study revealed that the entertaining nature of the cultural performances of Sango and Oranyan festivals aids in promoting them and ensures tourism sustainability in Oyo town.

Cultural art/performance and entertainment are ranked third in Table 4.3 among the various PMs for Sango and Oranyan festivals. This suggests that cultural art/performance and entertainment are capable of attracting participation in these festivals. Borman (2015) affirmed this thought when he noted that African festivals are attractive due to their dynamic aesthetic arts. Festivals are actual tools for presenting the culture of the people and fostering tourism development between community members and the country at large (Oyelami, 2012). The view of Rofe and Woosnam (2016) that festivals' promotion aids the creative diversity of the host community while serving as entertainment to tourists aligns with the findings of this study that there is a significant relationship between the promotion of Sango and Oranyan festivals and sustainable tourism development in Oyo town. The push and pull factor theory developed by Tolman (1959), which implies that people are attracted by motivational factors, applies to the findings of this study, considering that effective promotion with the aid of attractive features of a festival can serve as a continual motivator for tourists' pull to a destination, thereby ensuring sustainable tourism development.

Also, with the mean score for the effectiveness of the various PM for Sango and Oranyan festivals at 27.92, it indicates that all the various means of promotion examined are considered effective. The foregoing is similar to the findings of Jaelani (2017) on the study of the marketing strategy of the events and festivals in Cirebon, Indonesia. The study revealed that the marketing strategy of Cirebon as a tourist destination is based on creating awareness of tourism activities through various information distribution and promotion outlets. This marketing strategy applies to the festival promotion operations adopted in Oyo town, which involve all the promotion media examined in this study. It is, however, revealed that there is no website for the promotion of Sango and Oranyan festivals. This is due to the expense of servicing a website domain. Nevertheless, the festivals are promoted on Facebook and Instagram, where information about these festivals is usually available owing to the free access policy of these social media platforms. The Facebook

account names of Sango and Oranyan festivals are "World Sango Festival" and "Oranyan Festival" ("*Odun Oranyan*"), respectively, and on Instagram, they have the following account names: Oranyan festival (*odunoranyan*) and Sango festival (*worldsangofestival*).

The third research objective investigated how the promotion of Sango and Oranyan festivals has influenced sustainable tourism development in Oyo town. The result indicated that the promotion of Sango and Oranyan festivals has positively influenced sustainable tourism development in Oyo town. Key informant interviews revealed that the advent of western education and religion had led to the abandonment of a lot of cultural practices in the town. In the effort of reviving and sustaining some of these practices for the promotion of Sango and Oranyan festivals, the traditional institution of Oyo through the Alaafin has continually made efforts to ensure the continuity of these cultural practices by encouraging young citizens by guaranteeing that religious or western bias does not affect their educational growth due to traditional religious affiliation, as well as by educating them about the traditional practices involved in these festivals and their importance to the community. Furthermore, the traditional institution of Oyo town believes that the spiritual sustainability of the town depends on the annual celebration of the Sango festival. This upholds the findings of Negrusa et al. (2016) that festivals present several opportunities to sustain the development of cultural existence and the improvement of the cultural and educational heights of a community.

It is observed that most of the cultural practices relating to the town are attached to Alaafin Sango (also known as *Tella Oko*, a son of *Oranyan*). This is evident in the *Idaasa* divination that is annually done at every Sango festival to get instructions from the gods on the path to follow by the traditional institution. Also, the culture of training children in the execution of initiation rites and divination with the sixteen cowries (*Erindinlogun*) is a traditional method of sustaining the Sango festival. In support of the study by Gunsoy and Hannam (2013) on the connection between sustainable tourism, festivals, and community development, this study revealed that tourism serves as a platform of cultural expression in Oyo town during the festivals. For instance, tourists are reportedly often fascinated by the appearance of most Sango apprentices due to their well-braided hair. This instills pride in the trainees about their culture, which encourages them

to continue on their path to the Sango priesthood. The social identity and heritage of the Oyo Kingdom are sustained through the promotion of the festivals as an instrument for preserving culture and community development. Also, evidence indicates that the cultural traditions of the town are built on these festivals. Stankova and Vassenska (2015) agree with this, as they note that the cultural identity of an area usually develops from the cultural heritage of the region. Before an Alaafin is crowned king, the concluding coronation rites take place at *Ile Ase Olukoso's* temple in *Koso* (Sango temple). These findings imply that there is a strong connection between the people and their traditional practices, which ensures cultural sincerity in the promotion of these festivals to attain sustainable tourism development in Oyo town.

In addition, it is also revealed that to sustain the tourism development of Sango and Oranyan festivals, innovations were introduced to the nature of these festivals. Entertainment and cultural tourism attractions were used to draw public attention to these festivals. As stated earlier, the advent of western education and religious diffusion (Islam and Christianity) are associated with the reasons why some people do not participate in the festival. Most of the respondents practice other religions rather than traditional religions. The religious/ritual obligation of the Sango festival, for instance, is not generally participated in but is limited to the followers and worshippers of the Sango deity. Thus, an effort was made to separate the tourism-related attractions from the religious aspect of the festival by having two venues to attract a larger audience. The entertainment and cultural tourism-related attractions and activities are performed at the palace square (Afin) of Oyo, while the religious ritual rites and celebrations are done at Koso. Also, the effort of promoting the Sango festival through agitation for inscription in UNESCO's repository of the intangible cultural heritage of humanity 2021 has created awareness about the tourism potential of the festival on the global stage. On the other hand, the Oranyan festival, based on findings, has no religious or spiritual significance to the people of Oyo town.

The festival is an innovation meant to ensure development and foster communal unity through the support of affluent individuals from within and outside Oyo town. The festival is symbolic of the celebration of the ancestral lineage of the Oyo people credited to

the Alaafin Oranyan, who is considered the first Alaafin and founder of the Oyo kingdom. Findings further revealed that partnership with corporate bodies (Guinness Nigeria, Seaman's Schnapps, and Nigerian Breweries PLC.) for the sponsorship and promotion of different editions of these festivals has helped tourism sustainability in the study area. The benefits enjoyed as a result of the collaboration with other stakeholders of these festivals (i.e., tourists, business owners, and government agencies) by the host community during the festivals enhance socio-economic opportunities that could potentially motivate support for similar initiatives. This affirms the submission by Walker (2019) on the relevance of festivals toward sustainable tourism.

This study also reveals that most people practicing other religions, aside from the traditional religion (Ise se), with which Sango and Oranyan festivals are associated, consider them repulsive. The doctrines of these other religions consider traditional religion a fetish, and therefore, most people are discouraged from partaking in the festivals. The efforts invested in presenting an appealing image of these festivals have ensured their sustainability for tourism. The planning committees of the festivals succeeded in understanding the social psychology of the Oyo metropolis, which resulted in adopting an entertainment publicity strategy to attract participation in the festivals. This is done through the distribution of flyers electronically and physically and also with the aid of billboard advertisements. The strategy adopted through using entertainment as an attraction for tourism conforms with the principle of the cognitive response theory of Greenwald (1968), that states that primary thoughts that are evoked by exposure to message mediate the consumer's attitude to information on products. As explained by Smith and Swinyard (1988), to fully understand the consumer's response process, an effort must be made not only to measure the cognitive structure components (i.e., beliefs, effects, conation) but also the primary thoughts (i.e., source derogations, counterarguments, etc.) that mediate these effects. This thought conforms to the strategy adopted by the planning committees of the Sango and Oranyan festivals. Entertainment in this scenario can be perceived as a pull factor in terms of event attractions for tourism sustainability. The push factor can be attributed to the reason why most international tourists to the festivals are mainly from North America and the Caribbean Islands. The quest to satisfy the internal craving for self-understanding through lineage tracing can be attributed to the reasons why

they attend these festivals annually. The result of this study agrees with Rupa and Madhu (2018) that brand awareness can directly influence brand quality, experience, association, and loyalty.

The fourth objective of this study examined the relationship between the promotion of Sango and Oranyan festivals and the benefits of sustainable tourism development (STD) in Oyo town. This study reveals that there is a significant positive relationship between the promotion of Sango and Oranyan festivals and the benefits of sustainable tourism development in Oyo town. This is in accordance with the findings of Felsenstein and Fleischer (2003) that local festivals can be harnessed as a tourism strategy to ensure positive local growth with the aid of public assistance. This notion is further supported by the results presented in Table 4.5, which revealed that 84.8% of the respondents accepted that there is always support from stakeholders during the Sango and Oranyan festivals. Jaelani (2017) buttresses this by stating that stakeholders are key elements for the productive promotion of a destination for tourism. Based on the findings from an in-depth interview, financial support from the government as a major stakeholder in these festivals is not encouraging. It is also revealed that government intervention through support in festival promotion and financial aid has been responsible for the initial success registered for the earlier editions of the Sango and Oranyan festivals. The recent lack of substantial support from the government has greatly affected the intensiveness of the promotion of these festivals, which in turn has had a ripple effect on the sustainability of the host community, socio-culturally, economically, and environmentally during and after the celebration. The finding of this study agrees with the submissions of Esu and Arrey (2009) that the effectiveness of festival promotion could influence the extent of attendees' anticipation of a satisfactory experience. Festivals aid in the promotion of the host community and assist in drawing a lot of tourists to a destination (Popescu and Corbos, 2012).

Findings revealed that tourists' visits to Oyo town for Sango and Oranyan festivals are based on their attraction to the genuine cultural practices of the host community. The originality and genuineness of cultural activities have always been a major fascination for tourists with an interest in experiencing extraordinary uniqueness (Steiner and Reisinger,

2006). It was discovered that tourists are interested in indigenous cuisine and local crafts, and many at times employ the services of local tour guides. The findings in Table 4.5 affirm the foregoing, with 88.4% of the respondents agreeing that there is an increase in employment opportunities during these festivals.

The findings of this research revealed that there is a high level of socio-cultural influence of promoting Sango and Oranyan festivals in Oyo town. The majority of the respondents agreed that promoting these festivals helps in displaying the rich heritage of Oyo town and serves as a medium for uniting the people of Oyo town. These results align with the findings of Abolade and Olusola (2020), who argued that cultural festivals serve as a means of preserving cultural heritage and identity and fostering social cohesion among community members. Additionally, the research findings indicate that promoting entertainment and cultural art/performance during Sango and Oranyan festivals attracts considerable numbers of local and international tourists annually to Oyo town. This result corroborates the findings of Aremu and Akinbobola (2018), who argued that cultural festivals can be used as a tool for tourism development and economic growth. However, it is worth noting that the promotion of these cultural festivals has also resulted in some negative socio-cultural impacts. For example, the respondents indicated that tourists sexually harass locals during cultural festivals, and some locals adopt tourists' fashion style and behaviors, resulting in the destruction of local tradition during cultural festivals. These findings are consistent with the results of Akinyemi, Fakayode, and Alimi (2020), who argued that cultural festivals can have negative socio-cultural impacts such as the erosion of local culture and values.

The findings of this research also indicate that promoting Sango and Oranyan festivals have a high level of economic impact in Oyo town. The majority of the respondents agreed that promoting these festivals creates trade opportunities and increases sales during the festivals. These findings align with the results of Adeniji and Akinyemi (2018), who argued that cultural festivals can lead to economic growth and development by creating trade opportunities, promoting entrepreneurship, and increasing sales. Moreover, the research findings suggest that promoting these cultural festivals has led to an increase in the demand for transportation, patronage of restaurants and bars, and cultural souvenirs



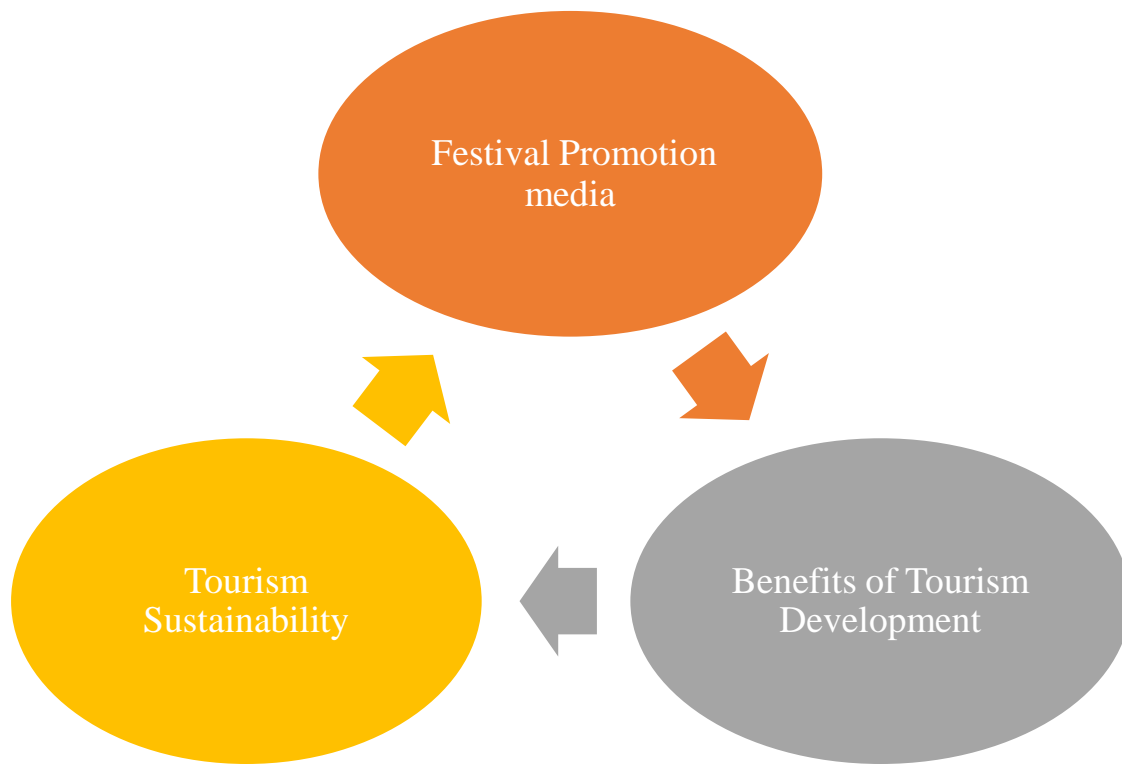
during the festivals. These results support the findings of Adepoju and Adepoju (2018), who argued that cultural festivals can stimulate the growth of the tourism industry and enhance the economic fortunes of the host community.

The results of this research indicate that promoting Sango and Oranyan festivals have a high level of environmental impact in Oyo town. The majority of the respondents agreed that promoting these festivals encourages cleanliness of the environment in preparation for the celebrations and stimulates facelift in all infrastructures in preparation for their celebration. However, the respondents also indicated that the promotion of these festivals leads to an increase in noise pollution, waste generation, littering of the surroundings, and congestion in public facilities during the cultural festivals. These findings are consistent with the results of Okonkwo and Ajibade (2019), who argued that cultural festivals can have negative environmental impacts such as pollution, waste generation, and congestion. They suggested that host communities should implement measures to mitigate the negative environmental impacts of cultural festivals.

One study by Aliyu and Akinyemi (2020) on the role of cultural festivals in tourism development in Nigeria found that cultural festivals have significant socio-cultural and economic benefits for local communities. Similarly, another study by Ukpabi and Karjaluoto (2020) on the role of social media in promoting tourism found that social media can be an effective tool for promoting cultural festivals and attracting tourists. Additionally, a study by Okafor and Nwankwo (2018) on the socio-economic impact of cultural festivals in Nigeria found that cultural festivals have the potential to stimulate economic growth and development in host communities. This is consistent with the findings of this study, which also found that promoting cultural festivals in Oyo town creates trade opportunities and leads to an increase in sales during these festivals. Another study by Ogbazi et al. (2021) on the environmental impact of cultural festivals in Nigeria found that cultural festivals can have negative environmental effects such as littering and noise pollution. This is also consistent with the findings of this study, which found that while promotion of cultural festivals can encourage cleanliness of the environment, it can also lead to increased waste generation and noise pollution. A study by Ajani et al. (2018) on the impact of tourism on the cultural heritage of Oyo town found that tourism can have

both positive and negative impacts on the local culture and traditions. This is also consistent with the findings of this study, which found that while promoting cultural festivals in Oyo town can attract tourists and create economic opportunities, it can also lead to the destruction of local traditions and customs.

According to Table 4.6, the more Sango and Oranyan festivals are promoted, the greater the benefits of sustainable tourism to the host community. The benefit of STD enjoyed by the host community has led to the development of a reciprocal relationship cycle for the continuous promotion of these festivals (see fig. 5.1). This has ensured the cooperation of the host community in the effort to promote the festivals. This is evidently observed in their accommodative nature towards tourists; this indicates their understanding of the multiplier implications of the benefits of tourism continuity, which are often manifested socio-culturally, economically, and environmentally.



**Figure 4.3. Relationship cycle of festival promotion media, benefits of tourism development and tourism sustainability**

**Source: Researcher 2019**

The success of a festival or event, according to Popescu and Corbos (2012), is capable of boosting a destination's image, product, or services, and vice versa. This agrees with this study, which acknowledged that Sango and Oranyan festivals strengthen the recognition of Oyo town as a tourist destination, with 73.4% of the respondents supporting this opinion. This suggests that these festivals have created a positive image for the host community by attracting a considerable number of local and international tourists annually, thereby enhancing sustainable tourism in Oyo town. As seen in Table 4.5, all the respondents (85%) agreed that there is always an increase in sales during these festivals. The submission of Oyelami (2012) that cultural arts and traditional festivals are appropriate tools for socio-economic development at both local and national levels is in accordance with the findings of this study. The promotion of cultural arts and traditional festivals is an effective way of appreciating man's reflection of the past as well as attracting attention and socialization in the community (Oyelami, 2012).

The findings of Blesic et al. (2014) also agree with the findings of this study that festivals' promotion creates a possibility for financial benefit and an improvement in living standards in a community. In affirmation of this, interviews indicated that the promotion of Sango and Oranyan festivals has influenced the local community to be accommodative of visitors. This development is largely due to the tourism benefits that the community enjoys from the promotion of the festivals. The results also showed that there is a lot of demand for transportation, probably due to the need for tourists or attendees to shuttle between the venues of some of these festivals. The report of Kukoyi et al. (2015) agrees with the findings of this study that festivals contribute to the host community socially and economically, which in turn influences the satisfaction and experience of tourists and attendees. However, the patronage of tourism-related services (food and accommodation) has been relatively reduced compared to the initial editions of these festivals. This is due to the depreciation of tourist numbers in recent editions. However, the effects of promoting the festivals are not entirely positive, as data gathered during this study revealed that the festivals are responsible for some social vices in Oyo town, such as drug abuse, thuggery, and extortion during the festivals. It was observed that hooligans in the community perceive the period of these festivals as an avenue to extort and harass people. It was also observed that some of these

individuals publicly abuse illicit substances during these festivals without caution, polluting the atmosphere while hiding within the crowd in attendance.

There is a significant environmental benefit to promoting the Sango and Oranyan festivals in Oyo town. Traffic and waste management seem to suffer the most. This study showed that traffic congestion usually occurs in the early hours of the festivals in areas that are close to their venues. Also, there is a high generation of waste around the venues of events. These areas are totally littered, usually leading to the blockage of the drainage system in the town and resulting in flooding during the rainy season. However, 88.1% of the respondents accepted that there is a facelift to all the infrastructure. 77.7% of the respondents also indicated that promotion helps in encouraging cleanliness of the environment in preparation for the festivals, thus ensuring the sustainability of the environment for the host community and tourism. The lack of resources to manage Sango and Oranyan festivals can be attributed to the inadequacy accounted for in traffic and waste management. The environment is important to community sustenance and the strength of local identity (Kourilova and Pelucha, 2017). Therefore, considerable effort should be put into place to ensure the protection of the environment. The festival planning committees are expected to be able to deploy more resources to the management of some of these environmental challenges with the government's collaborative support.

Most countries are investing heavily in the tourism sector to reap socio-economic benefits, to either raise their citizens out of poverty or sustain the economy. Findings from this study indicate that there are substantive measures for ensuring sustainable tourism in the study area based on the parameters used for the analysis. However, observation and secondary data revealed that the host community is not reaping the full benefits of the Sango and Oranyan festivals in terms of tourism. The motive for hosting these festivals is not to make a financial gain, but to ensure sustainable tourism development. Tourism in Oyo town must be perceived as a business with proper planning towards investment to attain financial benefits. Although promotion greatly impacts sustainable tourism development, this can be mainly attributed to the high level of well-structured publicity strategy of the Sango and Oranyan festivals. The study revealed that the continual benefits of the promotion of these festivals outweigh the perceived challenges. The benefits guaranteed by sustainable tourism

development motivate the host community to be supportive of tourism initiatives. This study indicates that the tourism potential of a community is not a guarantee for attaining sustainable tourism development without the cooperation of all the stakeholders. It is observed that the lack of awareness among some of the people of Oyo town about the benefits of harnessing the tourism potentials of Sango and Oranyan festivals is negatively affecting tourism growth in the town. The host community is not aware that they are sitting on a gold mine, whereas this study reveals that acclaimed Yoruba communities in the Diaspora without rich cultural resources are already profiting from the shadows of the richness of the Oyo cultural heritage.

In addition, the findings revealed that a weak positive correlation ( $r = .242$ ,  $n = 448$ ,  $p < .05$ ) exists between the effectiveness of promotion media for festivals and the benefits of sustainable tourism development in Oyo town. This indicates that the increase in the intensity of promotion of Sango and Oranyan festivals can lead to an increase in the benefits of sustainable tourism development at the study area. However, it should be noted that the correlation coefficient suggests a weak positive correlation, which implies that the relationship between the two variables is not very strong. Moreover, correlation does not necessarily imply causation, and there could be other factors that might influence sustainable tourism development, such as infrastructure, security, and community involvement (Rasoolimanesh et al., 2017). Several studies have investigated the impact of promotion media on tourism development and have shown mixed results. For instance, a study conducted by Magatef (2015) found that promotion media can have a positive impact on tourism demand and can lead to an increase in tourism revenue. Similarly, Foris et al. (2020) demonstrated that effective promotion strategies can attract more tourists to a destination, leading to an increase in tourism development. The submission of the foregoing studies are consistent with the findings of this study. In contrast, a study by Okonkwo et al. (2015) reported that promotion media had a limited impact on tourism development in Nigeria. This is also in affirmation of the findings of this study, that decrease in the intensity of promotion efforts, through strategic investment in tourism development programs contributes to decline of tourism growth and its benefits.

Furthermore, the study indicated that the effectiveness of promotion media can be influenced by various factors, such as the type of media used, the target audience, and the cultural context of the destination. This affirms the study by Arasli et al. (2021) which found that social media can be an effective tool for promoting cultural festivals and attracting tourists to a destination. In contrast, the findings of this study also align with the result of a study by Madondo et al., (2019) which showed that traditional media such as newspapers and magazines were more effective in promoting rural tourism.

This study has found a weak positive correlation between the effectiveness of promotion media for festivals and the benefits of sustainable tourism development in Oyo town, Nigeria. The findings of this study contribute to the literature on the impact of promotion media on tourism development and have important implications for policymakers and tourism practitioners in the region. It also provides valuable insights into the socio-cultural, economic, and environmental impacts of promoting Sango and Oranyan festivals in Oyo town. The findings of this study are consistent with previous research in the area of cultural festivals and tourism development, highlighting the importance of promoting cultural festivals as a means of stimulating economic growth and development while also considering the potential negative impacts on the environment and local traditions. It is recommended that policymakers and stakeholders in Oyo town take these findings into consideration when making decisions regarding the promotion and development of cultural festivals in the area.

## **CHAPTER FIVE**

### **SUMMARY, CONCLUSION AND RECOMMENDATIONS**

#### **5.1 Summary**

This study is centered on the enhancement of sustainable tourism development through the promotion of cultural festivals. The objectives are to identify the various media for promoting Sango and Oranyan festivals in Oyo town; assess the effectiveness of the media for promoting Sango and Oranyan festivals in Oyo town; investigate how the promotion of Sango and Oranyan festivals has enhanced sustainable tourism development in Oyo town; and determine the relationship between the promotion of Sango and Oranyan festivals and the benefits of sustainable tourism development in Oyo town. Data for this study was gathered from adult residents and indigenous people, festival attendees (tourists), festival organizers, local entrepreneurs, and local policy-makers of Oyo town in Oyo State with the aid of a well-structured questionnaire and an unstructured interview guide. A total of four hundred and fifty questionnaires were distributed among the residents of the host community, out of which four hundred and forty-eight were returned. The retrieved data was analyzed with the aid of Statistical Package for the Social Sciences (SPSS) version 20. Key informant interviews (KII) and in-depth interviews (IDI) were used to gather qualitative data from the local policy makers, traditional chiefs, festival planning committees, attendees/tourists, and local entrepreneurs.

Findings from this study revealed that all the media employed in promoting the Sango and Oranyan festivals are effective. Print media is the most effective promotion medium for these festivals within the host community. Promotions through digital media (Facebook and Instagram) have greatly complemented the print media due to their ability to reach a wider audience within and outside the study area. The results also showed that promotion has a significant impact on the benefits of tourism; the study indicates that there is a weak positive correlation ( $r = .242$ ,  $n = 448$ ,  $p < .05$ ) between the effectiveness of promotion



media for festivals and the benefits of sustainable tourism development in Oyo town. The finding reveals that more intensity in promotion is equivalent to more sustainable tourism benefits for the host community. The findings reveal that the promotion of these festivals has both positively and negatively influenced the host community in terms of their socio-cultural, economic, and environmental wellbeing. Also, the measures employed in ensuring the continuity of these festivals have positively influenced sustainable tourism development in Oyo town. The study revealed that the continual benefits of the promotion of these festivals outweigh the perceived challenges. The multiplier effects of tourism ensure that the host community is receptive to tourism initiatives

## **5.2 Conclusion**

This study confirms that the *Sango* and *Oranyan* cultural festivals are authentic cultural events that can be promoted to achieve sustainable tourism development. The various media (traditional and digital) for the promotion of the festivals are considerably effective. The study revealed that there is a weak positive correlation between the effectiveness of promotion media for festivals and the benefits of sustainable tourism development in Oyo town. This indicates that increase in the intensity of promoting *Sango* and *Oranyan* festivals is capable of ensuring increase in the benefits of sustainable tourism development at the study area. Moreover, correlation does not necessarily imply causation, and there could be other factors that might influence sustainable tourism development in Oyo town, such as infrastructure, security, and community involvement. The sustainability and promotion of these festivals can be attributed to the cultural significance they have for the host community. The annual celebration of the *Sango* festival is regarded as a factor in the spiritual sustainability of Oyo town by the traditional institution. On the other hand, the *Oranyan* festival, which was initiated to celebrate the royal lineage of the Oyo kingdom, is certain to survive because of its cultural attachment to the history of the Oyo people. In addition, the promotion strategy adopted in publicizing the *Sango* and *Oranyan* festivals is another factor that ensures their sustainability for tourism. In order to ensure sustainability, the planning committee of the festivals (PCF) structured the events in a way that separated tourism-related attractions from the religious aspect of the festivals by having two venues function for each purpose in order to attract more audiences to the

festivals. The PCFs' knowledge of the social psychology of the target audience led to the employment of entertainment as an aggressive publicity tool to attract participation in the festivals.

Conclusively, developing cultural festivals in Nigeria for tourism requires a proper understanding of the extent of cultural relevance and commitment of the host community to the festival. This is because the promotion of cultural festivals for tourism and the sustainability of cultural heritage are inseparable. It is assumed that festivals are potential assets that can guarantee communal development. But it is not always the case without adequate management. An effective promotion plan is vital to the development of festivals to ensure tourism sustainability. Internal marketing strategy through promotion of festivals within a host community requires a lot of attention to ensure the success of tourism initiatives. Therefore, in order to ensure the sustainability of festivals for tourism, marketing of a destination through promotion must be perceived as everybody's job.

### **5.3 Limitations of the study and suggestions for future research**

The study focused only on the effectiveness of cultural festival promotion media and the benefits of tourism sustainability in Oyo town, Nigeria. Therefore, the findings may not be generalizable to other contexts. Another limitation is that the study only considers the correlation between the two variables (Media of FP and Benefits of STD) and does not establish a causal relationship. Future studies can address these limitations by exploring the impact of other factors on sustainable tourism development and conducting empirical studies to establish causal relationships. Another limitation is that, the study did not account for the rate of tourist growth or the inflow of visitors to the region as a result of promotion. Other researchers may also investigate the impacts of promotion on visitor influx to festival tourism destinations, heritage sustainability innovations, and its economic implications on the sustainability of the host communities.

### **5.4 Recommendations**

- 1) A functional website should be developed to further enhance the digital promotion of the Sango and Oranyan festivals beyond the shores of Nigeria.

- 2) Governments at all levels should prioritize tourism development by rendering maximum financial support and developing tourism-related projects in culturally rich areas.
- 3) To achieve the best results for tourism development, tourism experts should be involved in the planning process of cultural festivals.
- 4) Initiation of public orientation programs on the importance of supporting the promotion of cultural festivals for tourism in the town.
- 5) The government should also intervene in the area of waste management considering that the festivals' organizing committee and community do not have the capacity to manage the amount of waste generated in the area during the festivals. The government should also aid in the deployment of an impressive number of security operatives to festival venues to check for crime and also ensure traffic compliance.

### **5.5 Contributions to knowledge**

First, the study has established that the socio-economic benefits derived from festival promotion influence the host community to intensify promotion efforts. The findings also revealed that emotional attachment to pre-existing religious bias thoughts influences acceptance of festival promotion efforts. The study also established that traditional religious practices attached to cultural festivals influence their acceptability.

Furthermore, the findings established that traditional education of children about indigenous cultural practices ensures the continuity of festivals for tourism. The study also established that both traditional and new media are effective means for festival promotion. The findings also recognized that the new media is a reliable promotional medium with the potential to strengthen the promotion of cultural festivals due to its affordability and accessibility to a wider audience. Also, the study identified that increase in the intensity of festival promotion efforts through strategic planning can stimulate to an increase in the benefits of sustainable tourism development at the study area.

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APPENDIX I



**Şàngó Festival Tickets 2020**  
**50th Year Anniversary**  
**\$25.00**

**Buy Now**

**Plate 4.23** An online Sango festival ticket 2020 Commercials

*Source: www.oyotunji.org*

APPENDIX II

# 2018 SANGO FESTIVAL VENDOR SPACE

Vendor Rates Per Day

Merchandise Vendor \$50.00 USD ▼

Buy Now



**Plate 4.24** An online 2018 Sango festival ticket Commercials

*Source: [www.oyotunji.org](http://www.oyotunji.org)*

### APPENDIX III



**Plate: 4.25** *Egungun Danafojura* being set ablaze during *Oranyan* festival.

*Source: Field Survey (2018).*



## APPENDIX IV



**Plate 4.26** Egungun *Danafojura* emerging from an inferno during *Oranyan* festival  
*Source: Field Survey (2018).*

## APPENDIX V



**Plate: 4.27.** Magical performance by *Elegun Sango Oyo Alaafin* during Sango festival in *Koso*

*Source: Field Survey (2018).*

## APPENDIX VI



**Plate: 4.28.** Sango performance by Sango communities in Oyo during Sango festival

*Source: [www.facebook.com/worldsangofestival](http://www.facebook.com/worldsangofestival)*

APPENDIX VII

# TRADITIONAL FESTIVALS

## ALAAFIN OYO

AWON ODUN ABALAYE NI ILU OYO

### CALENDAR 2019



**Alayeluwa**  
**OBA (Dr.) Olayiwola Adeyemi III**  
**The Alaafin of Oyo**

<b>OBALUAYE FESTIVAL: Oke Aafin</b>	6 <sup>th</sup> Jan.
	Isale Oyo 16 <sup>th</sup> Jan.
<b>BERE SANGO FESTIVAL</b>	3 <sup>rd</sup> February
<b>ORISA OBA FESTIVAL</b>	22 <sup>th</sup> -23 <sup>rd</sup> FEBRUARY
<b>EGBE ORUN FESTIVAL</b>	1 <sup>st</sup> - 2 <sup>nd</sup> March
<b>IMOLE &amp; OKE AGIDAN FESTIVAL</b>	6 <sup>th</sup> April
<b>OBATALA IGBARAWE FESTIVAL</b>	5 <sup>th</sup> May
<b>Odudua Festival</b>	18 <sup>th</sup> May
<b>ITIKUN IRAWE OKE SORO FESTIVAL</b>	21 <sup>st</sup> May
<b>EGUNGUN FESTIVAL</b>	18 <sup>th</sup> June - 13 <sup>th</sup> July
<b>ORO AHAMO DAY</b>	7 <sup>th</sup> August

	<b>WORLD SANGO FESTIVAL</b>	15 <sup>th</sup> - 24 <sup>th</sup> AUGUST
•	<b>OGUN AJOBO DAY</b>	15 <sup>th</sup> AUGUST
•	<b>OYA DAY</b>	17 <sup>th</sup> /18 <sup>th</sup> AUGUST
•	<b>ESU AKESAN DAY</b>	19 <sup>th</sup> AUGUST
•	<b>IYEMOJA DAY</b>	21 <sup>st</sup> AUGUST
•	<b>OSUN DAY</b> <small>odo Osun Samu</small>	22 <sup>nd</sup> /23 <sup>rd</sup> AUGUST
•	<b>GRAND FINALE - IJA-KIYAN</b>	24 <sup>th</sup> AUGUST

<b>(OORUN) BASORUN FESTIVAL</b>	8 <sup>th</sup> SEPTEMBER
<b>ORISA - OKO FESTIVAL Oyo</b>	21 <sup>st</sup> SEPTEMBER
<b>JELEPA BASORUN FESTIVAL</b>	28 <sup>th</sup> DECEMBER



ASA ORISA

Association for Orisa Religion Alaafin Oyo - Oyo State

Plate. 4.29. Oyo Traditional Festival Calendar (2019)  
 (Source: 2019 Survey/ Alaafin Oyo's Palace Archive)

**APPENDIX VIII**

**QUESTIONNAIRE**

**UNIVERSITY OF IBADAN, NIGERIA.  
CENTER FOR SUSTAINABLE DEVELOPMENT  
TOURISM AND DEVELOPMENT PROGRAMME**

Dear Respondents,

I am a PhD student of the above named institution. I am carrying out a study on Tourism Promotion and Sustainability of Cultural Festivals in Oyo town, Oyo State, Nigeria. The questionnaire is designed to obtain unbiased responses from you. Please honestly respond to the questions to enable me successfully carry out the study. All information gathered will be used for educational purposes only and will be treated as confidential.

Thanks

**Section A: Demographic Information**

Please fill in the appropriate answers and tick (✓) the right option where necessary

1. Age: (a) Below 20 years ( ) (b) 21 – 39 years ( ) (c) 40 – 59 years (d) 60 – 79 years (e) 50 years & above
2. Gender: Male ( ) Female ( )
3. Marital status: (a) Single ( ) (b) Married ( ) (c) Divorced ( ) (d) Separated ( )
4. Educational status: (a) No formal education ( ) (b) Primary ( )  
(c) Secondary ( ) (d) Tertiary ( ) Others (please specify)  
.....
5. Occupation: (a) Self Employed ( ) (b) Artisan ( )  
(c) Organized private sector ( ) (d) Farming ( ) Trading ( )
6. Religion: (a) Christianity ( ) (b) Islam ( ) (c) Traditional ( ) (d) Others (please specify) .....
7. Do You Engage in Activities that Earn You Money During the Festival? YES ( )  
NO ( )

8. If Yes, What is the Average Amount of Money You Realize during the Festival 500-50,000 ( ) 51,000-100,000 ( ) 101,000-150,000 ( ) 151,000 and above ( )

**SECTION B**

**Please tick appropriate answers as applicable**

*SA- Strongly Agree, A- Agree, D- Disagree, SD- Strongly Disagree*

S/N	PROMOTION OF CULTURAL FESTIVALS	SD	D	A	SA
9	Promotion through Print media (Newspapers, Magazines, brochures, Flyers etc.) attracts me to participate Sango and Oranyan festivals				
10	Promotion through Outdoor media (Banners, Vehicle branding, Billboard advertisement, Lamp post etc.) attracts me to participate in Sango and Oranyan festivals				
11	Promotion through Digital media (Internet, social networking and social media sites e.g., Facebook, Snapchat, Instagram, Twitter etc.) attracts me to participate in Sango and Oranyan festivals				
12	Promotion through radio and television commercials attracts me to participate in Sango and Oranyan festivals				
13	Promotion through street demonstration and Campaigns (public parade, stunt, dance etc.) attracts me to participate in Sango and Oranyan festivals				
14	Public relations through press conference attracts me to participate in Sango and Oranyan festival				
15	Information from family/ friends attracts me to participate in Sango and Oranyan festivals				
16	Cultural art/performance and entertainment attracts me to participate in Sango and Oranyan festivals				

<b>S/N</b>	<b>benefits of tourism development in Oyo Town</b>	<b>SD</b>	<b>D</b>	<b>A</b>	<b>SA</b>
17	There is increase in employment opportunities during these cultural festivals				
18	The environment is always cleaned in preparation for the festivals				
19	There is always support from all the stakeholders during these cultural festivals				
20	There is continuity in traditional practices during these festivals				
21	There is always facelift in infrastructures in preparation for the festivals				
22	These festivals strengthen the recognition of Oyo town as a tourism destination				
23	These cultural festivals reflect involvement of the entire community in the organization and preparation of the festivals				
24	There is always increase in sales during the festivals				

<b>S/N</b>	<b>Socio-cultural impact of Sango and Oranyan festivals</b>	<b>SA</b>	<b>A</b>	<b>D</b>	<b>SD</b>
25	Promotion of Sango festival attracts more audience than Oranyan festival				
26	Promotion of Sango and Oranyan festivals aid in displaying the rich heritage of Oyo town				
27	Promotion of Sango and Oranyan festivals is a medium for uniting the people of Oyo town.				
28	Promotion of entertainment and cultural art/performance during Sango and Oranyan festivals attracts considerable numbers of local and international tourist annually to Oyo town				
29	Promotion of Sango and Oranyan festivals have influenced the local community to be accommodative of visitors				
30	Promotion of Sango and Oranyan festivals have attracted increase in crime and deviant behavior				
31	Power supply is usually more stable during Sango and Oranyan festivals				
32	Cultural festivals help in fostering exchange of culture and ideas				
33	Tourists sexually harass the locals during Cultural festivals				
34	Locals adopt tourists fashion style and behaviours resulting in the destruction of local tradition during cultural festival				



<b>S/N</b>	<b>Economic impact of Sango and Oranyan festival</b>	<b>SA</b>	<b>A</b>	<b>D</b>	<b>SD</b>
35	There is always increase in sales during the festivals due to promotion.				
36	Promotion of these cultural festivals creates trade opportunities.				
37	Patronage of small-scale businesses improves during the festivals due to promotion of these festivals				
38	There is more demand for accommodation because of the promotion of these festivals				
39	Tourists are attracted to buying cultural souvenirs during the festivals				
40	Promotion have influenced more demand for transportation during the festivals				
41	The promotion of Sango and Oranyan festivals has aided in increasing patronage of restaurants and bars during these festivals				

<b>S/N</b>	<b>Environmental effect of Sango and Oranyan Cultural Festival</b>	<b>SD</b>	<b>D</b>	<b>A</b>	<b>SA</b>
42	There is always littering of the environment during the festivals				
43	Promotion helps in encouraging cleanness of the environment in preparation for these festivals				
44	Promotion of these festivals aid in stimulating facelift in infrastructures in preparation for their celebration				
45	There is increase of noise pollution during the cultural festivals				
46	There is increase in waste generation due to the promotion of these festivals				
47	There is always congestion in public facilities during the cultural festivals				

48. Suggest any other way(s) by which the festivals could be promoted for tourism development

.....  
.....

**THANK YOU FOR YOUR CONTRIBUTION**

## APPENDIX IX

### Key Informant Interview Questions/Unstructured Interview Guide

Can I meet you sir?

1. Can you please explain how the festival began?
2. What kind of activities were/are used to characterize the festival at its inception?
3. What was the aim of the festival at its inception?
4. Which of these two contexts better describe the festival: religious festival and cultural festival?
5. Does the festival have any impact on the community?
6. Do non-indigenes celebrate the festival with you?
7. Based on your knowledge of the festival and how it was celebrated in the past, what are the changes/ innovation in the festival?
8. What was the purpose of the innovation introduced to the festival?
9. What significant changes have you noticed over time? (Can you please mention them)
10. Has the change(s) led to loss of cultural value?
11. Can you please explain the nature of the festival in recent time?
12. What kind of activity is used to characterize the festival today?
13. What is the aim of the festival today?
14. Do you agree that the quest to promote the festival for tourism development led to the innovations in the festival? (Please give reasons for your answer)
15. Do you agree that the innovations in the festival have affected the authenticity of the festival? (Please give reasons for your answer)
16. Do you agree that the promotion of the festival for tourism has not hindered the festival from serving its purpose, in the local community? (Please give reasons for your answer)
17. How do you get funding for promoting and organizing the festival annually?
18. Do you get sponsorship from Oyo State government?
19. What are the roles played by government in promoting the festival?

20. Have you ever had challenges funding the festival for any given year in the past?  
(Please mention)
21. Are community members compelled to contribute for funding of the festival?
22. The way the festival is currently celebrated, is it a true reflection of the authentic Oyo Culture?
23. Would you have loved that the festival is currently celebrated the way in which it was celebrated in the past?
24. Are you happy with the way and manner in which the festival is currently celebrated?
25. Are you happy seeing tourists/foreigners celebrating the festival with you in the community?
26. Do you think the presence of the tourists during the festival is posing a threat to the local culture?
27. What facility and plans should be put in place to successfully make the festival a profitable venture?
28. Is there gate fee attached to the entrance at the venue of the festival? If not why?
29. What plan do you have to make the festival self-sustaining in future?
30. What are the facilities available in Oyo town to ease the celebration of the festival?
31. What are the plans for the host community in terms of benefiting from the promotion of the festival for tourism?
32. What is the level of relationship between tourists and the host community?
33. What are the promotional strategies in place for creating awareness and publicity of the festival?
34. How as the promotion of the festival enhanced sustainable tourism development in Oyo town?
35. What are the ways of ensuring tourism sustainability of the promotion of the festival?
36. What are the roles of the traditional institutions in promoting the sustainability of the festival?
37. How has the promotion of the festival affected the social wellbeing of the community?

38. How has the promotion of the festival influenced the economy of the host community?
39. How has the promotion of the festival influenced the physical environment of the community?
40. List the names of places/ countries or continents the tourists who visit the Cultural Festival are originated

## **APPENDIX X**

### **In-depth interview questions/unstructured interview guide**

1. What do you understand has the promotion of festival for tourism?
2. What are the ways you think a festival can be well promoted?
3. How often do you attend the festival?
4. How did you get to know about the festival?
5. How do you get updates on the activities concerning the festival?
6. What are the activities that attracted you to attend the festival?
7. Does attending the festival influence you in anyway?
8. Does the festival have any economic effect on you in any way?
9. How do you think promotion of this festival complement tourism sustainability?