YAŞAR UNIVERSITY, TURKEY

GRADUATE SCHOOL OF SOCIAL SCIENCES

MASTER THESIS

ORGANIZING AND PLANNING OF CULTURAL FESTIVAL:
THE CASE OF INTANGIBLE CULTURAL HERITAGE
OF NEW YAM FESTIVAL IN NIGERIA

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April, 2017

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Özet

Nijerya, engin turizm potansiyeline, tarihi kentlere ve halkın geleneklerini, din ve inanç sistemlerini, festivallerini ve törenlerini birleştiren oldukça çeşitlendirilmiş kültürel mirasa sahip bir ülkedir. İnsanların, kimliklerin ve mirasın değerlerinin bu sembolik temsillerinin Nijerya için geniş bir gelir yaratma kabiliyeti itiraz edilemez. Bununla birlikte, turizm sektörü temel sorunların bir sonucu olarak büyümede bazı güçlüklerle karşılaşmaktadır.

Kültürel mirasla ilişkili kültürel festivaller organize etmek, herhangi bir topluluğun veya insanın önemli olaylarıdır. Günümüzde, bölgeyi, şehri ya da devletin iyi bir imge oluşturmak için onu ayırt edebilmek ve turistlerin zihninde benzersiz kılmak büyük önem taşıyor. Son derece rekabetçi bir dünyada, bu izlenim, yerel kültür ve değer kampanyasından faydalanarak veya festivaller ve özel etkinlikler düzenleyerek şekillendirilebilir. Her yıl, dünyanın farklı yerlerinde birkaç festival ve etkinlik düzenlenmekte ve ana şehirler, bu vesilelerin olumlu imajından ve uygulanabilir faydalardan faydalanmaktadır.

Bu tez, maddi olmayan kültürel mirasın politikalarını ve sözleşmelerini ve koruma politikaları ve antlaşmalarının uygulanmasını ayrıntılı olarak inceleyecektir. Bu anlamda, bu çalışma, UNESCO'nun ICH yaklaşımıyla ilgili mekanizmalarının incelenmesini ve eleştirilmesini sunmaktadır. Küçük veya büyük bir topluluk için proaktif bir kültürel festival stratejileri belirler. Çalışma bulurken, kültürel etkinlikler, planlama, koordinasyon ve festival turizmi için uygulanan stratejiler dizisi var. Çalışma, yeni yam festivalini araştırıyor ve bir ICH olayı için mekanizmaları ve stratejileri araştırmada keşfedici bir yaklaşım benimsiyor.
Anahtar kelimeler: Kültür festivali, maddi olmayan kültürel miras, etkinlik turizmi, yeni kutsanmış festival, UNESCO, kültürel miras, kültür turizmi.

Abstract

Nigeria is a country with immense tourism potentials, historical cities and the highly diversified cultural heritage that incorporates the people's traditions, systems of religion and beliefs, festivals and ceremonies. The capability of these symbolic representations of the values of people, identity and heritage to generate ample income for Nigeria cannot be disputed. Nevertheless, the tourism sector is experiencing some challenges in growth as a result of fundamental problems.

Organizing cultural festivals associated with cultural heritage are important events of any community or people. Nowadays, to build a good image of a region, city or state to be able to distinguish it and make it unique in the minds of tourists is of paramount importance. In a highly competitive world, this impression can be shaped by capitalizing on the local culture and the campaign of values or by organizing festivals and special events. Every year, several festivals and events are held in different parts of the world and the host cities enjoy the positive image and viable benefits of these occasions.

This thesis will examine in detail the policies and conventions of intangible cultural heritage and the implementation of preservation policies and treaties. In this sense, this study offers an exploration and a critique of the mechanisms of UNESCO with regard to the ICH approach. It Identifies strategies for a proactive cultural festival for a small or large community. As the study finds, there are arrays of strategies adopted towards cultural events, planning, coordination and festival tourism. The study explores the new yam festival and takes an exploratory approach in investigating the mechanisms and strategies for an ICH event.

Key words: Cultural festival, intangible cultural heritage, event tourism, new yam festival, UNESCO, cultural heritage, cultural tourism.

ACKNOWLEDGEMENTS

I would first of all express the deepest appreciation to the Almighty God for his everlasting love and protection upon my life.

My immense thanks goes to my thesis advisor, Professor Dr. Recep Meriç, his guidance; ideas and knowledge were all pertinent to this study. He is a wonderful teacher.

A thank you to my Head of Department and teacher, Assist. Prof. Dr. Gökce Özdemir, the genuine and outstanding commitment she demonstrates towards teaching cannot be disputed. Her guidance has contributed to my success so far.

A thank you to the best Mother in the world who raised me with so much love and tenderness, her kind words of advice, encouragement and prayers has always lifted my spirit during challenging times. Also, a big thank you to my Dad for his encouragement and prayers. His contributions helped in the success of this thesis.

A thank you to my lovely siblings: Pastor Kingsley, Fortunate, UD and Zikora for their support, encouragement, assistance and prayers. Without my lovely family, I would not be here today.

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Goodness N. SAMUEL
İZMİR, 2017

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Introduction

In the 21st century, planning and organizing of cultural festivals has taken into account the "functional role" of intangible cultural heritage (ICH) in the cultural life of a people and a community. As it stands out, ICH is a major new development in the heritage world and is receiving international and regional debates from renowned tourism and art scholars. Although many people have long conceived heritage that is primarily consists of tangible objects like fixtures, clothing and buildings that was transmitted to them, many of these heritages are preserved in museums, homes, and historic places. It is therefore the belief of many communities and peoples around the world that this constitutes only part and not whole of their heritage, similarly, they also believe that representations such as knowledge, customs and tangible ideas are equally important for cultural identity (Davis, 2010: 4).

This development on a broader scale has seen several countries such as China that have passed legislations into law such as the current "Beijing Development Plan for the Standardization of Cultural Heritage Protection (2014-2020)", outlining the needs and objectives for the standardization of cultural heritage protection, focusing specifically on core standards for defining and identifying cultural heritage, implementing and enforcing existing rules and regulations, as well as improving public service, strengthening emergency response and promoting advanced technology (Bell, 2016).

As a result of global and regional awakenings in cultural policies around the world, there have been important milestones in the planning and organization of cultural festivals. One of the significant milestones was the South Norfolk Festival of the Arts in 2009, which was intended to make South Norfolk culturally and economically richer;   A vibrant, diverse and inclusive place where all people

would want to live, work, and visit, respectively (Bellamy, 2009). In fact, there was a Cultural Plan for Chicago in 2012, which provided a strong impetus to the cultural vision of Chicago and its surroundings. This Plan recognizes that to achieve economic development especially in the twenty first century, culture is an integral part attaining a high quality of life so as to attract and retain residents and businesses, public safety and health, early learning and lifelong stimulation based on strong neighborhoods and happiness (Cultural Plan for Chicago 2012).

The main purpose of cultural heritage conservation has been to remember past history, events, culture, people, values and traditions. In European and American preservation between the nineteenth and twentieth centuries, there was an absolute focus on tangible heritage such as buildings and monuments. Historically, the preservation of heritage was considered a Western interest. These notions have changed and heritage is now defined as a reserve that must be sustained and made available to all through international policy. In the last fifteen years, through the influence of these policies, there has been a shift especially towards the preservation of intangible cultural heritage and the obligation and probability of it to accomplish all the characterizations of economic, cultural, social and natural resources.

Since this shift towards the preservation of intangible heritage, which has been caused by the growing awareness of the negative effects of globalization on groups such as indigenous peoples and women, the use of intangible heritage for states has become known as a powerful source of socioeconomic growth and development. Therefore, the fact that intangible cultural heritage needs and deserves international safeguarding has been recognized by the international community. This awareness triggered a legal process that culminated in the adoption of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage in 2003. The main elements of ICH and its honest philosophical

rationale were stated in the convention, but the 1972 world heritage convention provided the model and structure for its operative part.

Therefore, cultural strategies in the planning and organizing of cultural festivals which takes into consideration the management of ICH were not noticed in the Convention. The key hypothetical topics that relate to this research include literature on event tourism, festival tourism, and different types of event, intangible cultural heritage, important factors in event tourism as well as impacts of events. Thus, the reason these elements are applicable to this research is because they are important to understand the subject and previous research done in this field. As for Destination Management Organizations (DMO), it was found that DMOs often use cultural festivals to promote destinations.

However, this thesis will scrutinize the relationship between culture and festivals, the main factors involved in cultural festivals, the impacts of event tourism and also the partnership between the parties involved in the organization and planning of cultural events. Furthermore, in the case of intangible cultural heritage, it can be inferred that many events use the local culture to attract visitors, but this does not bother local residents neither does it affect the focus towards organizing cultural festivals. Consequently, this research is worthwhile for event planners and DMOs. The research findings will assist to understand the limitations and what should be done to make festival tourism and event planning better, also to increase the benefits for all parties involved in event tourism and planning.

1.1 Literature Review

1.2 Intangible cultural heritage (ICH)

Great change has occurred in cultural heritage study in recent years and part of this change is the various mechanisms, strategies developed by UNESCO regarding intangible cultural heritage. Historical sites, monumental structures, gathering of objects are all tangible heritage but now, heritage goes beyond the materials listed above. It now involves intangible heritage such as our expressions of living like the oral traditions and other cultural tradition that were passed down from our ancestors. These expressions are; festive events and rites, social practices, musical shows oral traditions, performing arts, knowledge of craft production, general knowledge of natural habitat and life's system.

Transmitted from one generation to another that is-to the future generations, it is therefore customary for communities to re-establish their intangible cultural heritage on a regular basis depending on their environment's nature and call. The manner in which they interact with their history and nature is greatly influenced by ICH. The major significance of intangible cultural heritage is that the community becomes well identified with their culture, have a stable culture also, diversification of culture and creativity is highly promoted and regarded. ICH consists of those factors that group of people and community recognize as one of those things they inherited from their ancestors such as knowledge, experiences, cultural spaces, instruments, practices, representations, expressions, objects and artifacts (UNESCO, 2012).

Table1. Definitions for cultural heritage and natural heritage by UNESCO

Monuments	Architectural works, monumental works of sculpture and painting, elements or structures of archaeological nature, inscriptions, dwellings in caves and combinations of features, of outstanding universal value from the point of view of history, art or science
groups of buildings	Groups of buildings that are separated or connected, because of their architecture, their homogeneity or their place in the landscape, have an outstanding universal value from the point of view of history, art or science
sites	The works of man or the combined works of nature and man and the areas, including archaeological sites that are of superior universal value from the historical, aesthetic, ethnological or anthropological point of view
natural features	Consisting of physical and biological formations or groups of such formations, which have an exceptional universal value from the aesthetic or scientific point of view
geological and physiographical formations and precisely delineated areas	That constitutes the habitat of threatened species of animals and plants of outstanding universal value from the point of view of science or conservation.
natural sites	Or natural areas delimited with precision of stupendous universal value from the point of view of science, conservation or natural beauty.

Source: http://whc.unesco.org/en/conventiontext

There are certain things that are considered crucial to preserve for the upcoming generations. Their current or potential economic value, the very certain or special kind of emotions they create within us or because they provide us with these sense of belonging which makes us feel unique; it could be our culture, country, belief, a language. The above mentioned attributes maybe the basic reason for their significance. These things may take the form of tangible heritage such as monuments or intangible heritage such as folksongs folktales. An effective endeavor is required from us to safeguard this heritage irrespective of the structure they adopt because these things are part of an inheritance. However, the only United Nations specialized agency which has a specific directive on culture is UNESCO. It is their duty to help member states expand and implement procedures so that their cultural heritage can be safeguarded effectively. One important step taking by UNESCO to ensure that member states abide by the rule of the convention to safeguard intangible cultural heritage is that they developed new cultural heritage new policy (UNESCO, 2008).

Intangible cultural heritage is a vital component used to uphold varieties of culture in and increased globalized world. In order to promote respect among different beliefs and to enable people relate well to different cultures, it is necessary to learn about the intangible cultural heritage of other groups, communities. Thus, the knowledge resources we inherited from the past generations, transferred via intangible cultural heritage is its major significance, followed by its cultural expression. The group of mainstream and minority in a state needs the value this transfer of knowledge brings to the economic and social life of the people, just as the developing and developed countries alike needs it. In addition to this traditions inherited from the past, Intangible cultural heritage also signifies modern-day rural and urban practices involving various cultural groups (UNESCO, 2012).

Regardless of where they emanated, either from a region not far from ours, they could be from another community, a nearby city, from different countries or from a distant state; whichever place they stem from; we may take part in the same demonstration of intangible cultural heritage performed by others. The bottom line is that they are intangible cultural heritage

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which is generally transmitted from our ancestors from one generation to another. They have remained viable in response to their environments and play a role in providing us with a feeling of oneness, permanence, linking the past, present and future together. The issue of whether certain practices are or are not typical of a culture has nothing to do with intangible cultural heritage. It adds to a collective coherence, support for a feeling of belonging, a sense of duty (social responsibility) that makes people become conscious of the fact that they belong to the society in general or community. For it to be truly heritage, intangible cultural heritage must be accepted by communities, groups or individual because no one would convince them that their particular expression or practice is their heritage if they do not recognize it. (UNESCO, 2003).

1.2.1 Safeguarding a living heritage

Intangible cultural heritage is continuously revolutionized as well as developed by the new generation. Same thing is applicable to various cultures. In today's globalized world, various practices, representations of intangible cultural heritage happen to be at high risk of diminishing due to lack of recognition, sustainability, acceptance and cultural uniformity. Intangible cultural heritage needs to be nurtured in order not to remain in the past and fade away permanently as a forgotten practice. Therefore, it is important to preserve this heritage and transmit it to the coming generations to strengthen it and keep it active at the same time, allowing it to transform and adjust. As a matter of fact, measures other than those used for the conservation of monuments, sites and natural spaces are required in order to safeguard intangible cultural heritage. (UNESCO, 2005).

Although the attempt to formalize the preservation of the intangible cultural heritage began resulting from the World Heritage Convention which took place in 1970, it was the Convention for the Safeguarding of Intangible Cultural Heritage (ICH Convention) held by UNESCO, which became active in 2006 and was approved by 127 States in July 2010 has provided huge and significant motifs on which sovereign states today are pursuing culturally linked festivals seeking to promote their heritage of humanity. Although it is believed that there

are cumulative benefits of cultural festivals for a nation and its surrounding communities, the ICH approach has ethnographically assumed a broad concept that safeguards masterpieces of humanity's oral and intangible heritage. To the same extent, ICH was once a medium used to encourage and make the identity of a nation distinctive.

There is therefore a wide range of mechanisms including UNESCO mechanisms possibly used to protect ICH as well as UNESCO's development in policies and conventions that focus on the creation and existence of intangible heritage. Intangible cultural heritage must remain applicable to a culture, practiced on a regular basis and learned within communities and between generations for it to be kept alive. Communities and groups who practice these standards worldwide use different approaches to transmit the skills they learnt, mainly through spoken words (word of mouth) instead of written text. However, communities, groups and, where suitable, persons who carry such heritage should therefore be actively involved in safeguarding activities. The known fact that some factors that constitutes intangible cultural heritage can be lost if they are not preserved is undeniable, but the question is; how can a heritage which is always recreated despite being a 'living culture' be safeguarded and managed successfully without terminating its originality?

Safeguarding here involves knowledge transfer, skills, meaning. However, main focus of this safeguarding is not necessarily in the realization of its tangible expressions, such as festivals, folkdance, folksong, a musical instrument or an art or handicraft but it focuses on the modus operandi used in the transmission, communication of intangible cultural heritage from generation to generation (UNESCO, 2008) . Safeguarding means protecting intangible cultural heritage of today as well as ensuring its functionality, feasibility, reformation and transmission for the use of the future generation. There are various systems used to safeguard intangible cultural heritage, the first may include discovery of heritage and then maintaining its record, study, conservation, campaign, enrichment and its transmission predominantly, this can be achieved by using formal and informal means of education plus rejuvenation of a variety of features (UNESCO, 2012).

1.2.2 ICH as a convention for international recognition

The protection of intangible cultural heritage has become a topic of major concern requiring international support since international community recognized its relevance. It was the convention held by UNESCO in 2003 that provided the first organizational, legal and financial backing for this international treaty to safeguard ICH. According to the United Nations Educational, Scientific and Cultural Organization (UNESCO), a convention can be defined as an international law agreement, concluded by the states whose main aim is to establish non-discriminatory measures, fairness and duty among every county involved, whose objective is to safeguard intangible cultural heritage associated with international agreements on human rights, which also qualifies member states to have mutual respect for each other and promote sustainable development. Therefore, the act of safeguarding intangible cultural heritage is expected to be available in the region of every nation. (UNESCO, 2003).

ICH is generally discovered by relevant group of individuals, regions and NGO's (non-governmental organizations) in a nation. However, a meeting which is usually held by every country who has formally signed the convention takes place in a general assembly. The sole purpose of this meeting is to elect intergovernmental board which has 24 members, to uphold the convention's goal as well as making sure it is well accomplished. The decisions regarding which intangible cultural heritage is qualified to be in the list, the provision of financial assistance from international bodies or on the dissemination of good safeguarding practices is also made by the committee. Parties who are interested will now together submit their nomination from different nations. They submit to a region in a state where ICH component is found.

The act of inscribing this very component of intangible cultural heritage on intangible cultural heritage list in need of urgent safeguarding or in the representative list of intangible cultural heritage of humanity is dependent on the selected state parties by the intergovernmental committee (UNESCO, 2006). Since it is intended to adopt appropriate ways to evaluate how to successfully safeguard those intangible cultural heritage expressions that are not capable of being

recreated and transmitted as a result of incessant threats. Thus, the list of urgent safeguarding is considered the most important list. Therefore, this ICH element is inscribed on the representative list to create awareness of its meaning and how visible it is, encouraging peaceful dialogue, this helps to promote culture and creativity around the world.

To better reflect the objectives and principles of the Convention, the committee selects programs- plan of action, a register is published and updated on these programs. These programs, projects or activities can be disseminated as good practices and serve as examples of safeguarding ICH. State parties government to the convention designates intangible cultural heritage element so that the board can consider them for inscription while members of the community who are interested would make the proposal to the government. (UNESCO, 2012).

Figure1: Number of World Heritage properties by region
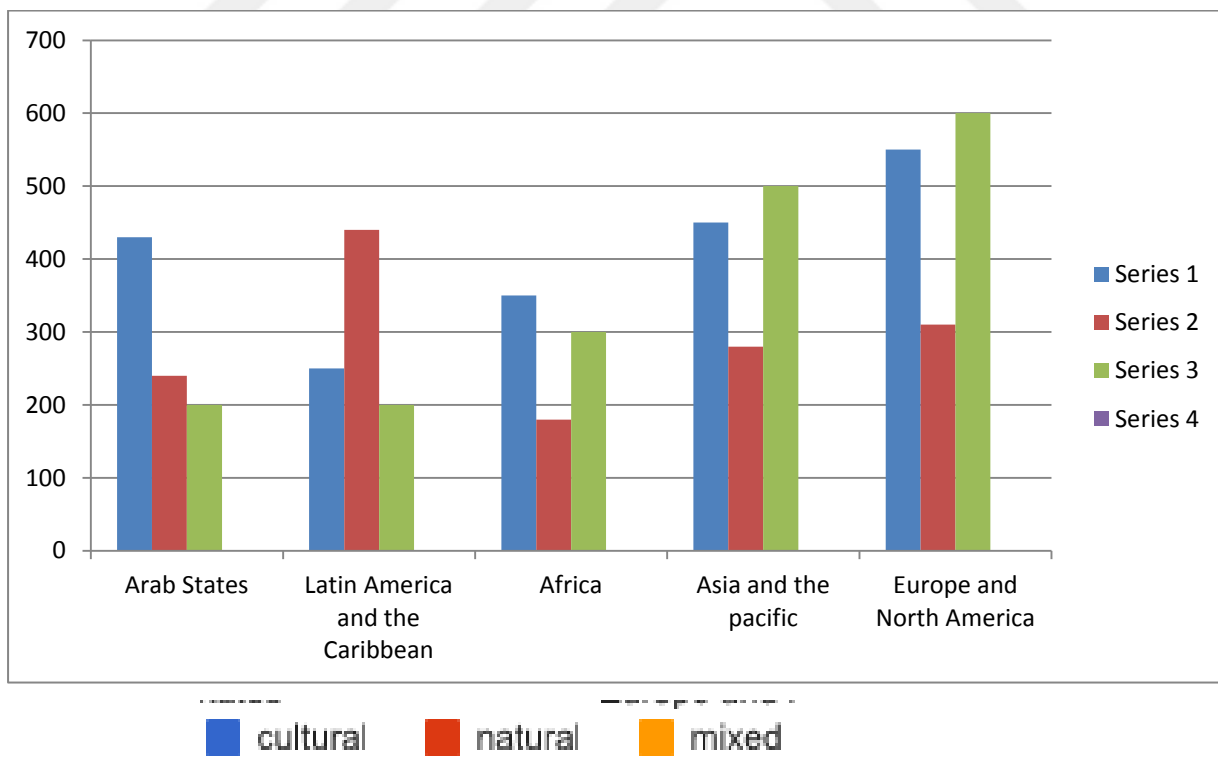
Source : http://whc.unesco.org/pg.cfm?cid=31&l=en&action=stat&&&mode=table

From the above graph, it is clearly shown that Europe and North America possess the highest number of world heritage properties which includes cultural, natural and mixed heritage. Followed by Asia and the pacific, Latin America and the Caribbean, Arab States and Africa.

1.2.3 Keeping records or inventories of ICH

Intangible cultural heritage are identified and recorded just as tangible heritage- objects, historical sites and buildings are collected. A country will have to first of all discover the particular intangible heritage manifestations which they believe should be recorded as ICH and then record them accordingly. The purpose of this is that the record is now used to safeguard those very intangible heritage elements in the inventory. The decision of choosing practices that considered part of their cultural heritage is taken by the community themselves, so, they must participate in the identification and definition of their intangible cultural heritage. In making the records or inventories, various expressions and how it affects the people, whether they are widespread or occasional, number of participants, all these must be contained inside the inventories of intangible cultural heritage elements. Also, the intangible cultural heritage under most threat or under greatest pressure should be given critical thought as well (UNESCO, 2013).

Moreover, to show how weak or strong each of them is, the inventories contains whether the expressions are common, their impact on the community as well as number of people interested in them. Inventories need to be updated periodically, since intangible cultural heritage changes all the time. The effort of its state parties- that is countries that have approved the convention to safeguard intangible cultural heritage is supported by the convention. State parties may seek help from international bodies through intergovernmental board members to enforce the task so as to easily safeguard the ICH that has its inscription on the representative list. This assistance will enable them prepare inventories; implement their program and other projects (UNESCO, 2013).

Figure 2: Number of World Heritage properties inscribed each Year
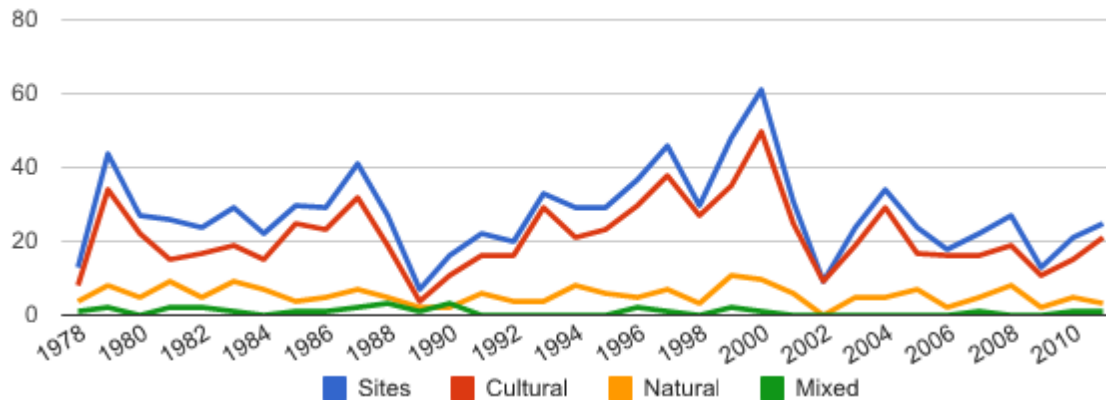
Figure 2 demonstrates the number of world heritage properties inscribed such as sites, cultural, natural and mixed heritage with year 2000 having the highest.

1.2.4 Oral heritage from Nigeria

The Igbo proverbs and idioms could be called voice of the Igbo people because it originated from the Igbo people. In Igbo conversations, proverbs take preeminence. It is an integral part of the language. Proverbs represents a symbol of cultural heritage transmitted from our ancestors. Over the years, it has been successfully preserved to ensure it remains relevant and authentic for future generations. Proverbs are like the oil with which the Igbos eat words. The use of Igbo proverbs is paramount because adds integrity to the speech of an Igbo person, just as oil adds flavor and makes the soup attractive. The absence of the spicy proverbs to Igbo speech makes the words seem childlike and immature , so the Igbos often do not speak in plain language. Thus, these proverbs are not just a simple language; you will have to interpret them into philosophical meaning in order to arrive at the actual meaning. Every citizen understands the proverbs, if a person fails to understand, it would be said that the dowry paid to marry his or her mother is a waste.

Proverbs crystallize the accumulated wisdom of a people delivered by the ancients from one generation to another (Arinze (1970). They manifest the deep thoughts, and indeed the soul of the people, and constitute the true symbol of what a people hold true. According to (Anozie, 1999), they constitute the form of interpretation of the principles of life and mode of conduct sustained by a people. They are reliable witnesses of the ethical, social, economic, political, and religious ideals of a people. Idioms and proverbs remain the most important oral intangible heritage of the Igbo people of Nigeria. Inherited from our forefathers, idioms play a very significant role in preserving our culture, tradition, values, language, belief and it will continue to play this role for the benefit of future generation.

Below are literal meaning of some of the popular Igbo idioms and proverbs with their philosophical meaning;

1. It takes a listening man to understand that the huddle of flies behind his back is there because he has soiled his behind: It pays to heed to advice to avoid disgrace.

2. If the right hand scrubs the left, the left hand will in turn scrub the right: One good turn deserves another.

3. The cat is decaying but thinks it is flourishing: When someone is walking towards destruction and feels good about it.

4. The lizard fell from a mighty tree and says, if no one praises me, I will praise myself: You should always have self confidence and encourage yourself.

5. Another person's corpse often seems like a log of wood: People usually do not take another person's problems seriously.

6. The sheep said to the dog that it stopped barking long time ago since it's not helping matters: Anger does not solve any problem.

7. A child who deprives his mother sleep will be deprived of sleep: You must reap what you sow

8. A man is being treated of hernia, his stomach is getting bloated at the same time: Some people just gets more than a fair share of misfortune.

9. Whoever fetches ant infested firewood will have the lizard as a guest: Everyone will bear the responsibility of their actions.

10. The anus that farted is spared but the head receives the knock: An innocent person may pay for the sins of another.

11. A subject that cannot be freely discussed will not have a quick solution: A deferred discourse prolongs the problem.

12. Use your tongue to count your teeth: Caution yourself

13. The calamity that kills a dog would prevent it from perceiving the smell of feces: Those that are doomed for destruction would not heed any warning

14. When people urinate on the same spot, it foams: Communal effort has a multiplier effect.

15. Whoever takes what belongs to a child and raises his hand up will eventually bring his hand down out of tiredness: You can only deprive people of their right for so long not forever.

16. The runner and the walker will end at the same point: It does not matter the means, we all end up the same

17. Acknowledge the deaf, if the heaven s don't hear, the earth will hear: Let us do the right thing, there are those who will understand

18. What an elder sees while sitting cannot be seen by a child even if he climbs the highest mountain: Understanding of wisdom comes with age

19. If a snake does not live up to its attributes, children will play with it: People loose respect when they fail to live up to what is expected of them

20. No one gets wealthy by throwing away what they have acquired: The wasteful will never get wealthy

21. Where a child gets his mouth oily, that's where he hangs out: People are drawn to their source of satisfaction

22. He that is armed with good conscience will arrive home: Those that strive to have a good conscience will ultimately prevail

23. A stitch in time saves nine: When you are fast, you are more likely to avoid problem

24. By the smell of fart you know the taste of the feces: By the things people say you are able to determine their motive

25. An old woman is never too old to perform her favorite dance step: Experience is the best teacher

26. If an egg cracks a kernel, the stone is put to shame: You should not wait for an immature to carry out your duties.

27. It is the domestic rat that showed the wild rat where to find the hamper: It takes an insider to reveal hidden secrets

28. Laughter does not translate to a good relationship: Salutation is not love

29. The lizard will like to stand erect but his tail will not allow him: Condition restrains people from working on their plans

30. Soiled hands bring forth oily mouth: Hard work brings about merriment

31. The ocean never drowns a person with whose leg it does not come in contact with: Trouble is not infectious, it is contracted

32. If you tell a poor person what it takes to be rich, he chooses his status: Not everyone is willing to pay the price for becoming rich

33. He who chases the chicken will fall but the chicken always gets away: The aggressor does always not win

34. Curiosity kills the cat: Trying to know everything may put you into trouble

35. After flying, the termite will fall to be eaten by the toad: What will be will be

36. When the breadfruit gets to its season, it falls: There is a ripe time for everything

37. Breadfruit falls for those who do not know how to process it: Opportunity comes to some people who do not know how to use it

38. Idioms/proverbs are like the oil with which Igbo people eat words: Igbo language is rich in idioms.

39. Where a crying child constantly points at, if his mother is not there, his father will: There is always a cogent reason for every action.

40. Look for the black goat while it is still day time: Make hay while the sun shines

Figure 3: Nigerian proverb   **Figure 4: Nigerian proverb**

Source: (Adadzie,2011)   *Source: (Edochie, 2015)*

Figure 5: Igbo proverb

Source: (As developed by the author)

1.2.5 Other living heritage

Ceramics or pottery is one of the prehistoric arts of Nigeria that is still practiced in various parts of the country today. It is the most cultural material in Nigeria that has captured the attention and interest of British archaeologists such as Professor Charles Thurstan Shaw, whose excavation work on these precious clay objects has been exceptional. An indigenous culture of the 9th century that performed highly sophisticated works on bronze metal was revealed in his excavations at Igbo Ukwu, Nigeria. This happened many centuries ago when certain historical places became famous as a result of them being discovered at the time, these sites were equally free from any external influence.

In 1972, he was awarded C.B.E for his contributions, and in 1989, he was given a chieftaincy title in Nigeria. Pottery is the act of making containers of clay. It is the art of forming clay objects and transforming them into a wet plastic condition, and after drying them by either exposure to sunlight, air, fire or baking in ovens. Finally, they become plates, kitchen containers,

red storage pots, drinking glasses, pots, decorative pots and frying pans, etc. Ceramics have been described as one of the cheapest arts practiced in Nigeria and mostly dominated by women.

Figure 6: Pottery

Source: (Nigerian culture & tourism, 2016)

1.3 Cultural festival as regards ICH approach

Nowadays, tourists look for an unforgettable, thrilling and captivating experience. According to Craik (1995), tourism sector markets products such as events, nature, culture and history, all these are presented to visitors for their utmost contentment. Thus, one of the ways to get these feelings is to visit the traditional local festivals. Cultural tourists who will probably have a feeling of satisfaction after their cultural tour are those who visit cultural attractions and attend events, thus, these kind of tourists are mostly willing to visit again because they are fulfilled

(Mendes et al., 2011). For a development to thrive, each destination must have events that belong to the group of created attraction (ŠuŠić& Dordević, 2011). As an ongoing activity, events "happen - take place" once in a year, through event as an attraction in itself, they promote the tourism of a destination, and encourage guests to participate directly (ŠuŠić& Dordević, 2011). Events are different from created attraction because its timing is limited, events are simple in nature, this makes them to have a special attractiveness and the ability to draw attention easily (Ljuboević and Andrejević (2002, quoted in ŠuŠić & Dordević, 2011).

The global upsurges in cultural protections have transformed the way and manner, in which the cultural festival is planned and organized with much emphasis on revolving traditions and cultures, and there is no doubt that organizing this gigantic cultural event of art or culture is a daunting task. However, the study of Choe (2014) provides some advice for planning a cultural festival, which includes creating a document that can keep track of all the information throughout the planning process, having a vision of how the festival will become, including making a list of different areas you have to plan and set a budget.

These clues seem "concrete" but do not have "stronger motives" for international cultural events. On the other hand, in what appears to be a "conceptual milestone", Davis (2010) advocates an ICH cultural festival that gives attention to local groups within a community interconnected with the traditions on display. In other words, the study has argued that cultural festivals should encourage the celebration of traditions and recognition of the bearers of tradition. While this boom in cultural practices is advancing in leaps and bounds, some studies explained the safeguarding of cultural possessions and the heritage of a people and community and countries like Japan made the first move to safeguard their ancient cultural objects in the early 1868 and then subsequently, China with a great movement promulgating a law to protect its intangible cultural heritage (Cang, 2007, Bell, 2016).

In trying to conceptualize what constitutes intangible heritage, the UNESCO study (2012) argued that intangible heritage is more likely to be preserved which are not usually related to particular knowledge and operational skills and, of course, a particular feature of this type of

heritage is that it is, indeed, a living heritage (UNESCO, 2012). In this context, Davies provided full details on the ICH account on planning and organization strategies. For Davis, developing an understanding with local traditions is something more fluid, including negotiating with each other cultures on how different people can unite and connect with each other at a different level, and a grassroots audience that includes all members of Society are strategies that he advertises for a cultural festival (Davis, 2010).

In proposing a definition of ICH, UNESCO, in its 2003 international convention for the safeguarding of intangible cultural heritage, defined ICH as: "... the customs or traditions, manifestations-festivals and events, knowledge of craftsmanship, dexterity, mechanisms, living and oral expressions and every culture connected to them – which various group of individual in a community identify and acknowledge as their intangible cultural heritage. It is handed down from the days of our ancestors to the future generation that is- from generation to generation, communities and group incessantly recreates this intangible cultural heritage to respond to the nature and needs of their environment, how they interact with nature and historical events, this makes them feel unique, giving them a sense of responsibility and stability. In this way, their culture and ingenuity attracts respect, diversify, and upgrades-that is (cultural diversity and human creativity "(UNESCO, 2003).

From this definition, we can infer that ICH manifests itself through the following areas, such as expressions of oral or living heritage, customs as well as language which is an element of intangible cultural heritage; festivals, art shows, communal practices, events, other ceremonies including knowledge of craft, nature and life in general. While discussions already exists on practical measures to adequately develop, manage and market tourism products in the field of intangible cultural heritage based on cultural heritage, including links between tourism and culture, cultural interaction and dialogue. A true partnership between communities and tourism has been advocated by the UNWTO study. In fact, to ensure the progress of heritage sectors, it is very pivotal for all the parties to agree to appreciate each other's values and goals genuinely

(UNWTO, 2012: 2). Therefore, this literature review will attempt to explore the practices of ICH including its strategies for success, taking into cognizance the mechanism of UNESCO in place.
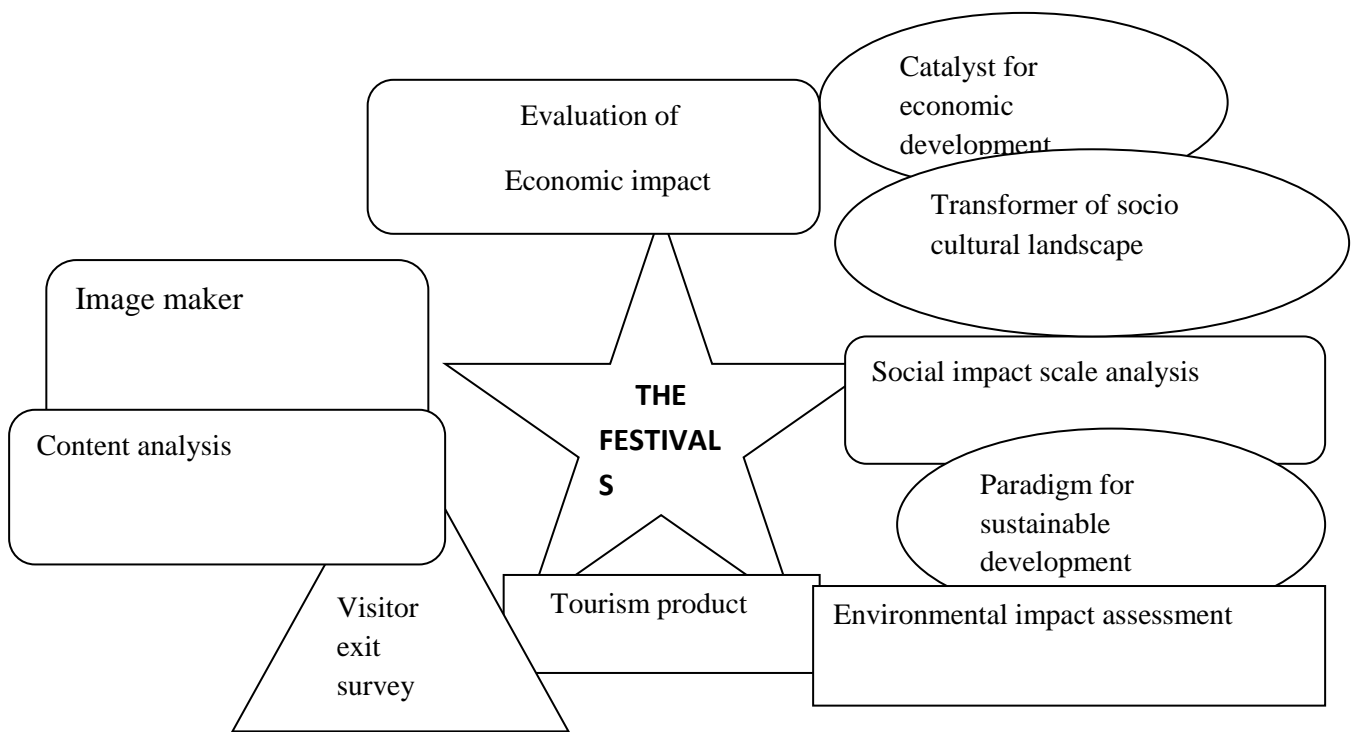
Cultural festival

Cultural festival can be defined as the act of organizing events that are particularly set out for cultural purposes, being in that sphere, having authentic nature and contributes significantly to the community, sometimes takes lesser time based on the level planned to organize the event but if the planning happens in the fullness of time, it is more likely to be stable (Frey, 1994, Getz 2008). Festivals have regular similarities as powerful products and a cultural occurrence which happen as a resultant effect from a compact program that is organized having a particular target in mind (McKercher, Mei & Tse 2008).

Objectives of the festival may contain an improved cultural image of the festival venue, recent and innovative works, public entertainment and creating exchange forums among professionals (Rolfe, 1992). festivals are therefore not just an act of gathering different manifestation of culture that are being displayed, they are intricate phenomena and a culture-based product in itself, having the right to be fully and freely expressed, cultural festival is a process of culture and it takes nothing else but culture to consume it, reproduced, fashioned, economically speaking, which is why cultural festival is also a good or service which also forms a major cultural heritage, analytically, festival is a phenomenon in the field of culture which is multifaceted in nature with its instrumental formation and characteristics reflecting a vigorous process (Frey, 1994).

In the same way, cultural festival offers a triple systematic tendency since they organize a live performance at the same time which is to some measure distinctive and which is done once because it usually takes place in places of historical attention. Sometimes they generate products that can be replicated like books, videos or CDs and are associated with the cultural industry. (Devesa Fernández, 2006) avers that the value attached to cultural festival can be seen from

several perspectives, since it is a cultural-based product, created for the artists directly involved. Meanwhile, for attendees- activity, leisure, amusement, artistic delight, intellectual worth and value of existence associated to their indicative reprisals can be provided by festivals (Throsby, 2003). As regards policymakers, in addition to certain intangible medium-term effects in the area where it is celebrated, the act of organizing cultural festival is structured by creating a product publicly, as such, having an effect on the economy (economic impact) (Herero, Sanz, Deresa Berate, & Sarris, 2006).

Figure 7: Festival definitions by role and methods of gathering festival data

Source: (UNESCO, 2009)

However, as institutional bodies organize cultural festivals and therefore use limited resources to produce a specific and complex production. It seems reasonable to examine the performance efficiency of this institution and to evaluate its behavior (Fernández Blanco, Herrera

Prieto and Prieto García, 2012). From this point on, since they are capable of fulfilling the triple objective which is to influence visitors to spent more, abandoning a city that was very functional and famous in the past (city image), now promoting an innovative and unified culture among the people, festivals are closer to the fulfillment of the function that culture provides in a contemporary society. Consequently, the amount of cultural performances held in cities and villages is currently growing, thus virtually every major city testifies that one festival or more is being held regularly (mostly yearly) and dedicated to art, bringing many cultural festivals to the cities.

A process perceived by (Prentice $ Anderson, 2003, Quinn, 2006), tourists are the major focus when creating or organizing cultural attraction, while planning cultures like drama, entertainment . However, the locals become the focus since the festival affords them needed chance to explore city life on a vacation (Richards, 2007). A cultural festival draws political attention, since festivals play very vital roles in making the citizens feel recognized (improved sense of belonging) as well as supporting the action of politicians. In addition, a phenomenon such as this can undermine or distort authenticity with values related to leisure and show aspects that potentially displace the cultural nature of the festival (Hannigram, 1998 and Delgado Ruiz, 2000).

We can argue reasons for supply and demand in order to determine the main reason why cultural festivals have recently increased. Although, culturally, the cause could be linked to high cost of education and other relevant standards of living, with respect to demand, which has stimulated cultural consumption since the variables are positively correlated (Seaman, 2006). However, as noted above, individuals combine leisure time and vacations with cultural spending as a result of a shift in tourism performance that enhances a more understandable behavior. Another thing that attracts tourists to cultural festivals and fulfills their respective wish of having a rich cultural and holiday experience is that most of them are usually organized during holidays or summer perio (Yeoman, Roberts, Ali-Knight, Drummond and McMahon-Beatle, 2004).

Two main arguments seem obvious from the supply perspective. Firstly, for the stage, cultural festivals are often less expensive than other regular seasonal activities, cultural festival seem to be more beneficial to the economy when demand is higher than supply, this can be a characteristic of the performing arts. Secondly, and more importantly, cultural contributions to the policies adopted by the cities, regions, communities towards economic development are linked to the growth of these festivals (Lim, 1993). Cultural festivals are perceived from this angle as a factor that contributes to transformation as regards locally made textile, improves image of a city, and also attracts revenue and expenditure in the field of cultural tourism (Richards & Wilson, 2004). In this regard, it is fascinating to note that the number of institutions in charge of restoring and maintaining the historical heritage that has oriented their work of renovation towards activities connected to the promotion of cultural events and tourism projects.

This new area of participation has increased as a result of the gradual reduction of the amount of restoration work that remains to be done after twenty years of a booming economy in which resources devoted to cultural heritage were relatively abundant. Many developed countries have been in this situation for a long time. Political decentralization has led to the responsibility of culture and tourism being placed mainly by local and regional authorities. This is currently the circumstance particularly in Spain. In most of these cases, the restoration of heritage and the promotion of cultural activities also provide a means to legitimize their activities to society.

As an example of the evolution of these events in Spain between 2004 and 2010. In fact, until the beginning of the economic crisis, the number of festivals in Spain had grown by 7.3% in 5 years at an annual cumulative rate of 1.4%. It was mainly due to the number of festivals the area of performing arts and music, while the number of film festivals remained stable. Such expansion is related to the reasons maintained earlier, added to what in particular in this case, Spain, is the political dimension; That is to say, the decentralization of skills in culture to regional authorities, which has led to a great increase in the supply of these events (Herero & Deresa, 2007).

1.4 Event and festival tourism

In today's tourism sector, cultural tourism growth is dependent on the role in which cultural events such as festivals play towards its development. Events are said to greatly motivate tourism business, and as such they are used by those in charge of destinations to market and develop these tourist sites (Getz, 2008). In the middle of 1970s, research in special events became a topic in the study of tourism management (Hede (2007),   but the study of events developed into a spectacular academic field and well known during the 1980s (Getz 2008). These unique festivals "offer the tourist additional reasons to visit a place above the usual cultural product offered. Often because the events are unique and are carried out within a limited time frame and because the festivals offer a concentrated and often unique offer in a limited period of time, this constitute an additional reason for cultural tourists to visit a place. They can cause a place to rise in the list of places that tourists have in their mind of attractive destinations. Festivals and events are both effective instruments in attracting first-time visitors as well as a repeat visitors because of the differential advantage they can offer "(City tourism and Culture, 2005 p. 44).

According to recent surveys, most cultural tourists are motivated to participate in tourism events and festivals. An internet questionnaire was carried out by   (City Tourism and Culture, 2005 p. 44.) on cultural events such as festivals,   88% of the respondents specifically accepted that events are the major reasons why cultural tourists visit a place. Certainly, events and festivals as a motivating factor in entertainment and tourism is in fact a miscellaneous study to perform, but I can suggest that the various carnivals, festivals and events span mostly contemporary cultures. For instance, film and music festivals, religion, folk, gastronomy, historical events, festivals and thematic events and other types of festivals and fine arts events.

Perception of the local population or residents of an area is advanced through the various festivals and events and these occasions also impact positively on the growth and strengthening of a particular region, community or area.   Csapó. J. (2011) argues that festivals and events usually take place during the least popular time of the year when prices are very low (low

season). Thus, seasonality has a major effect in organizing cultural festivals. The nature and type of event determines when whether it will occur during high or low season. On the other hand, it is crucial to point out some negative factors such as a large number of people visiting a destination at the same time or in a very short space of time, the ability of the venue to contain the event and also, size of a mega event. These are the negative impact of festivals and event on the local population and the environment Csapó. J. (2011). Festival tourism has several functions and dysfunctions:

Table 2: Festival tourism functions and dysfunctions

	Festival tourism functions	Festival tourism dysfunctions
Natural heritage	Promotion of ideas of natural environment, protection and sustainable development	Threats to the natural environment (water, atmosphere, Climate), caused by heavier environmental pollution. Possible degradation of green areas in the case of outdoor festivals
Cultural heritage	Attracting new visitors to heritage material facilities such as museums or galleries. The possibility of cultivating and developing local and regional cultural heritage. Allowing tourists to have contact with cultural heritage. Promoting a high culture, e.g. during the art festival	Losing the authenticity of local and regional heritage by adapting it to the needs of tourists. Danger related to the presentation of a false cultural heritage, adapted to meet the expectations of tourists.
Infrastructure	Facilities for the organization of major festivals, development of tourism infrastructures related to culture and entertainment. Accommodation and catering development, Infrastructure for the purpose of meeting the needs of the festival tourists	The more rapid wear and tear of certain elements of the infrastructure, e.g. transportation, caused by heavy tourist traffic. Possible damage to the infrastructure as a result of vandalism
Man as a	Creating a place where tourists can spend	Possible conflicts between the tourists of

subject of tourist space	their free time in an interesting way and pursue their interests. An area of exchange of ideas and opinions, as well as education. A place where interpersonal relationships are initiated and developed. To promote the idea of multiculturalism through festivals, which is particularly important in multi-ethnic societies. Create space for sexual minorities to express themselves. Creating jobs for the local population in the festival services sector	the festival and the inhabitants of the zones where the celebrations are celebrated. The possibility of excluding some unacceptable inhabitants from the space occupied by the festival. Alcohol and drug abuse during some festivals. Crimes committed during events and disturbances.

Source: (Cudny, 2013).

Research in event tourism grew to be very noticeable topic in the 1980s and in the 1990s scholars began to investigate more on the area relevant to management of event (Getz, 2008). Today, cultural attractions such as festivals and events are very important because they are highly recognized in the development of tourism. They are also used advance a region's economic development (Richards, 2003). The interest of tourists is focused on essential aspects of culture and the quest to experience exhilarating culture (Agarwal & Brunt, 2006), and one of the ways to obtain these exclusive feelings is to visit traditional festivals.

Event tourism can be defined as an event that contains similar or different shows involving outstanding achievements of individuals, usually performed publicly, these accomplishment are often specific and 'eye catching' with a tradition of immovable nature, involves elements that are profitable to a destination as tourism product since its main objective is to affect tourism in a positive way. Having large significance on the contents regarding quantity, scale and quality. Involves expressions of group of people, usually organized in places where people are interested in them, the theme is typically prominent and clear and date of the event recognizable (Bjeljac 2006, cited in Bjeljac et al., 2013).

Getz (1997) initiated one of the most generally used definitions of event tourism. The author concludes that event tourism is a process of planning systematically, advancing various tourist attractions, creating images of a destination, to enhance economic and infrastructural growth through this medium. Serve as a tool used to animate attractions that are constructed. All these are used to market and develop special events like festivals. This kind of tourism involves elements of events planned using amalgamated approach. Mostly seen as a tool to foster development and marketing (Getz 2008). Those individuals who travel for business, pleasure and any other purpose, far from their respective homes, those visitors who stay at a destination till the next day (overnight visitors) at a are referred to as tourists or event visitors (Masberg 1998).

Event tourism must also be seen from supply and demand perspective just like any other form of travel of special interest (Getz, 2008). For instance, to increase the capacity of infrastructural development and tourism, tourists' attraction, mechanism for growth, the site would be commercialized in order to promote destination's image and specific attractions and areas are brought to life. Events are promoted and developed by destination managers so that different objectives can be achieved on the side of supply (Getz, 2008). The purpose of the tourist while embarking on an event tour, who the tourist really is and whether he or she would actually attend the event while on the trip should be a determinant factor when considering demand (Getz, 2008). The ability or value of an event to promote a destination positively, market a place and also co-brand with destinations should be evaluated with respect to this method of demand (Gets 2008).

Table 3: Reasons governments authorize the collection of festival records

Artistic/cultural development	To promote artistic excellence
	To foster greater artistic expression
	To encourage more cultural diversity
	To determine socio cultural benefits to the local community
	To evaluate the level of international exposure for local artists
Economics/industrial development	Strengthening the position and image of the country, region or city
	To evaluate performance of festival in generating economic benefits
	To evaluate performance of the festival in expanding tourism
	To establish benefits versus costs
	To evaluate audience participation
	To evaluate stimulation of local economy
	To prove return on public investment
	To evaluate return on private sector investment
	To utilize funding given for cultural research initiatives

Source: (UNESCO, 2009).

1.4.1 Classification of events

Events can be defined as a "special rite, presentations, performances or celebrations that are continuously planned and created to mark special events and / or to achieve special social, cultural, or corporate goals." (Bowdin et al. 2006). It can be defined as an idea perceived in form of a package which is modified to meet the objective of an event (Jayaswal 2008). In today's world, event is among the dominant sectors that tourism has as a product, the level of a destination or country's accomplishment, innovation, demonstrations, and partnership between

the public and private sectors determines its potentiality (ŠuŠić and Dordević, 2011). As identified by Getz (2008), the start and finish of planned events are usually predetermined; this very occurrence is however temporal. The same author suggests that the interaction between individuals, system of management, and environment including aspects of design and programs makes every event unique.

The main elements that promotes event are: Its ranking, substance, custom , value of the company, its attractive and unique nature, setting, timing, and tourist arrival. Therefore, the main product element should be extracted for an event to be a successful tourism product (Bjeljac et al. 2013). The degree of tourist visit to an event and also increase of an event's value as a tourism product is dependent on whether the event is well planned and organized in attractive places, based on specific values, and timely too (Bjeljac et al., 2013). There are various forms of planned events with respect to their goal and agenda (Getz, 2008) in figure 4 below. Namely; Cultural celebrations- festivals, religious ceremonies and heritage commemorations. Art and entertainment- performances, awards. Political occasions- conferences, VIP visits. Business and trade- fairs, meetings, trade shows. Educational and scientific events –seminars or workshops. Sports competitions ,professional and recreational events, games , and private events such as weddings, social events.

Figure 8: The typology of planned events

CULTURAL
CELEBRATIONS
-festivals
-carnivals
-commemorations
-religious events

POLITICAL AND
STATE
-summits
-royal occasions
-political events
-VIP visits

ARTS AND
ENTERTAINMENT
-concerts
-award ceremonies

BUSINES AND
TRADE
-meetings,
 conventions
-consumer and
 trade shows
-fairs, markets

EDUCATIONAL
AND
SCIENTIFIC
-conferences
-seminars
-clinics

SPORT
COMPETITION
-amateur/professional
-specator/particpant

RECREATIONAL
-sport or games
 for fun

PRIVATE
EVENTS
-weddings
-parties
-socials

Source: (Getz, 2008).

Events can as well be classified on the basis of their enormity. There are mainly four categories of events; mega events, hallmark events, major events and community events. Mega events are mostly covered by the media. Its impact on the development of tourism is enormous as well as its contribution to the economy of the world and destinations (Allen et al. 2011). Hallmark event can be said to be 'identical' with the host cities and as such are well recognized in the destination where it is organized (Allen et al.2011). Major events draw the attention of considerable tourists; are extensively covered by the media, the locals benefit economically. They have a certain significance in terms of culture, are musical, spirited, viable and with religious content (ŠuŠić and Dordević, 2011). The same authors affirmed that community events are primarily targeted at locals, usually established on values of entertainment, the society or locality.

These events help the people to feel that they belong to the environment and recognize it as theirs; hence, it brings important benefits to the local community (ŠuŠić and Dordević, 2011).

In addition, the number of places used during an event either it is held in one place or in many different places throughout a region, can also be used to classify events (Janeczko et al.2002). The same author emphasized that it is difficult to evaluate multi-site events due to unclear margins, very large areas of study, errors due to mistaken identity of tourists that is – one visitor may be counted over and over again without realizing it. Moreover, events can be classified on the basis of its duration, setting and themes (Jago and McArdle, 1999), cited in Janeczeko et al (2002). It is vital to bring these aspects of classification into the process of measuring the effect of an event's value on the area where it is held. For example, a region may experience more infrastructural challenges during school holidays when businesses are full of activity, meanwhile, this is different if the event occurs during the time of the year when activities slows down, which makes it easier to handle (Janeczeko et al., 2002).

1.4.2 Major factors in event tourism

Professionals associated with event sector which has suppliers of its own and other professionals have been created in respect to the rapid growth of events (Allen et al. 2011). The nature of this sector and trends surrounding it has been affected by the effects of globalized world on markets and communication; this has also accompanied the formation of the sector (Allen et al., 2011). Major elements of the event sector were mentioned by the same authors; Organization of events shaves the main task of hosting or staging events. Internal event teams or project teams often organize corporate events inside the companies accountable for hosting events (Allen et al., 2011). Group of professionals or individuals actually form an event management company, they enter into agreement with their clients before organizing event for them.

These companies that specialize in organizing events are capable of planning many events simultaneously; this helps to build a lasting relationship between an event company, its client and

those who supply them with products (Allen et al., 2011). The same author states that event industry suppliers can work in areas related to direct events such as staging, sound production, lighting, entertainment, catering and audiovisual production, or they can work in areas related to the above mentioned such as transportation, communications, legal services, security services and accounting. All these area of specialization is very paramount to the success of an event sector and through these expertise, high-quality and qualified events are produced (Allen et al., 2011). Management of venue of an event is a significant factor in event management, either for an event customer service or marketing of site. Thus, the people who are into hire purchase of facilities for more than one event generate extra income through the business.

Normally, the places where components of event management are found include but not limited to the following; hotels, galleries, museums, universities, libraries and theaters, convention and exhibition centers, sports stadiums, heritage sites, theme parks, shopping centers etc (Allen et al. 2011). The group that ensures suitable cooperation (liaison), provision of networks and communication, codes of conduct (ethical practice), persuasion and who organize programs for training and accreditation in the sector are called industrial associations. While monitoring, regulating the management and smooth running of events is the sole duty of government bodies. Most local council for instance is required to apply for development to enable them plan events in public places, regulations guiding traffic rules, noise and other necessary things are included in this development application. With this, event planners are fully responsible for any misconduct within the sector since they have been granted the application, they are expected to obey every law and orientate their employees accordingly. The use of focus groups in organizing an event is also relevant e.g. close contact or relationship between the organizers and public authorities (Allen et al., 2011).

1.4.3 Impacts of festival tourism

According to (Viviers, 2010), an important role is often played by festivals and events in the life of a community. Residents should be enthusiastic about events in order for them to be successful (Slabbert & Viviers, 2011). Residents should equally have strong moral arguments to be heard and addressed because a tourism-related activity in their own backyard directly affects them. Thus, residents' attitude is very important (Weaver and Lawton, 2013). However, the event's success is directly affected by the support and participation of local residents in the event.

Behavior of residents in a community during an events and how they relate to guests is paramount because it creates either positive or negative impression on the visitors (Yu et al., 2012). Impacts of an event and its size are directly correlated – increase in the number of people who attend event, improved media coverage, increased benefits and costs. All these will be possible if the size of event increases (Janeczko et al (2002). The benefits of tourism should be maximized and negative costs minimized to achieve positive impacts on the locals economically, socially, environmentally and preservation of their cultural heritage (Andersson & Lundberg, 2013). Table 4 below shows the main impacts of special tourism festivals identified by (Sherwood, 2007).

Table 4: Major impacts from exclusive tourism festivals

Economic (positive)	Development of tourism industry. Investment Opportunities, Business Development Capital Investment in Facilities Construction, Destination Development, Skills Development, Economic Benefits, Employment Opportunities, legacy of infrastructure and facilities, sponsorship benefits, visitor expenditure.
Economic (negative)	Costs of staging event, Damage to the reputation of destination, Inflation, Underutilization of infrastructure.
Social (positive)	Celebrating community values and pride Improving the quality of life of the host community.
Social (negative)	Crime and vandalism, Interruption of residents' lifestyle, Overcrowding, congestion and noise
Environmental	Effect on natural resources

Source: (Sherwood, 2007)

1.4.3.1 Socio-cultural impacts

There are either positive or negative socio-cultural impacts on tourism. Anything that affects the lives of the people in the community. It could be their culture, way of thinking, behaving – moral standard, conduct, beliefs, perceptions or a shift in their value systems. (Viviers & Slabbert, 2012). International Association for Impact Assessment IAIA (2003) suggests that socio cultural impacts refer to those changes that occur in any of the following:

• People's way of living: Their way of life, their attitude towards work and interaction with each other

• Their culture – their values, language, shared beliefs and customs,

• Their community – how stable it is and how united they are, behavior, services, facilities

• Their political system – the practice of democracy- how the people are involved in making decisions on issues that concerns them.

• Their environment – the people's security, condition of air and water they use, their level of neatness-dust, risk and noise pollution.

• Health and well-being – their well-being physically, socially, mentally and spiritually. It goes beyond not having any ailment does not only signify the absence of disease or illness, it is also a state of complete physical, mental, social and spiritual well-being.

• Their fears and aspirations - what they aspire for the future and their children's future too. Their thoughts concerning the safety of their community.

(Gursoy et al., 2004) avers that understanding what the villagers are sensitive to and their view on certain issue is very important because it actually helps them to make the best use of the positive ideas thereby making it bigger. This is because cultural identity, unity, pride and the area is known better through organizing events. As in the study by (Fredline and Deery, 2005), showcasing different aspects of their culture and traditions is always a thing of pride for the local community because they get to grow in the knowledge of the culture which they belong. According to (Gursoy et al., 2004), the link between the residents of the community and tourists who came to visit the destination is strengthened. Villagers acquire additional expertise, relate with everyone like the participants, volunteers, spectators including the visitors during the occasion (Elias, 2006).

Through events   perception, overall image of the destination improves and tourists are provided with extra activities during the events which complement the attributes of attraction (Jayaswal, 2009). At the event, the opportunity to participate in any activity during an event is given to residents. They take part as any of these; spectator, volunteer or even as an artist, so this gives villagers an opportunity to escape from routine life (Jayaswal, 2009). Events could also

contribute to the improvement of community services as well as cultural facilities (Andereck et al. 2005). According to Delamere (2001), we have two important socio cultural benefits of events, which include community social benefits and individual social benefits:

Community benefits

• Improved community image

• The community continues to enjoy positive cultural impact

• Makes the community unique and special

• Improves sense of community well-being

• The community gains positive recognition

• Celebrating the community

• Better quality of life for the community

Individual Benefits

• Chance to meet the artists or festival workers

• The festival is a platform to showcase new ideas

• Have the opportunity to learn new things

• Variety of cultural experiences

• Personal feeling of pride and recognition through participation in the festival

• Personal health and well-being

• Opportunity to develop new cultural skills and talents.

On the other hand, events may also have some negative impacts on the socio cultural well being of the local community. Resident's normal lives can be disrupted by tourists and this decreases their privacy (Fredline & Deerey, 2005). Traffic noise, unnecessary waste, and the host community may experience pressure on their infrastructural facility e.g. transportation may also be associated with larger events (Gursoy et al., 2004). Another negative impact is that their

culture may be abused and the standard disregarded. For example self-indulgence such, prostitution, crime and drug use may increase (Viviere and Slabbert, 2012).

Illegal activities mostly occur in tourist areas where the atmosphere is calm. For instance, people living in beach areas and in places they sell alcoholic drinks (especially under age ones) consume these stuffs and it's really a big problem (Kreag (2001). Fights resulting from difference in culture and social affiliations may ensue among the villagers and tourists. This is another negative socio-cultural impact of tourism (Page, 2009), the conflicts may arise if organizers try to meddle in their affairs culturally, due to the presence of the tourist or to make the tourist comfortable (Kreag, 2001).

1.4.3.2 Economic impacts

Festivals and events have diverse impacts on host communities. The reason event planners tend to attract visitors from outside a region is because they want them to spend more time in a destination, and therefore spend more which means more revenue (Chalip & Layns, 2002). However, new employment opportunities are created through these revenues and they make use of the taxes realized from the income to develop infrastructural projects (Gursoy et al., 2004). According to (Kreag 2001), Residents and tourists benefit hugely from the improvements in public services induced by tourism. These services are: landscaping, garbage control, water, sewerage, pavement, lightning, parking, and public restrooms.

Tourism promotes transportation infrastructural development- airport upgrade, enhanced road transportation and improved roads (Kreag 2001). As a result of media exposure, events can also develop business at a destination, and improve how other sectors who are not into tourism relate with each other in terms of business (Kim & Petrick, 2005). Standard of living is highly improved likewise the villager's living condition and the locals make more profits from their business (Andereck et al. 2005). Moreover, the events that are mostly advertized are the larger

events. The publicity often occur on electronic media-television, radio and print media-newspaper and magazine (Jayaswal, 2009).

The same author also states that prospective tourists tend to have increased knowledge, consciousness and instantaneous interest to visit the destination resulting from this publicity. Not all media coverage are successful, sometimes they are not so positive, in some cases where an event turns out to be unproductive, in this case, the attraction for tourists to the given destination becomes limited or diminished as a result of the bad image created by the failed event. Living cost and prices of goods and services are likely to rise as a result of demand increase (Chalip et al., 2005). There are usually little salary (low-wage) attached to majority of jobs in the tourism sector, these jobs are mostly done during a certain season which means that until that season comes, there will be no job to take (off-seasons) (Kreag, 2001).

1.5.1 Cultural tourism

It is crucial to firstly clarify the meaning of the term culture so as to get the exact definition of cultural tourism. I will not investigate this multifaceted concept of various detailed parts and methods or breakdown in this chapter, but an insight will be provided and i believe that establishment of background provides the basics for research on cultural tourism. Culture may be defined as "that complex whole that includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by man as a member of society" (Tylor, 1871). The term culture is "the characteristic features of a civilization, including its beliefs, its artistic and material products, and its social institutions" (Webster's New Encyclopaedic Dictionary, p 244).

On the contrary, anthropology firstly avers that cultures are "unique limited entities with specific boundaries and characteristics." The invariability of culture made it possible for anthropology to easily capture it through various study. By detailing their practices, beliefs, traditions, affiliations, distinctiveness, it will be much easier to envision exactly how cultures were detached from one another. In (Hofstede, 1997) understanding, culture refers to the

gathering of knowledge, skills ,morals , ethics, behavior, significance, hierarchy, opinion of time, duty, life's learning, gathering of objects which either an individual or group obtained from the past generations. See fig. five below for illustrations.

Figure 9: Cultural expressions at various levels of department
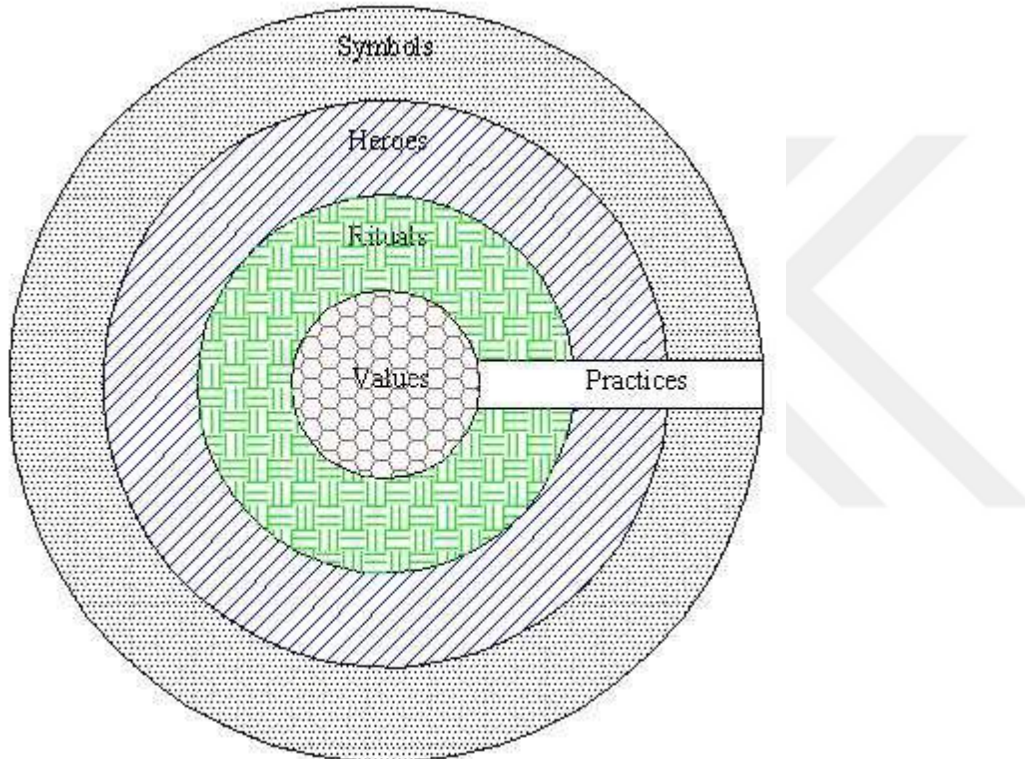
Source: (Hofstede, 1997)

As identified by Hofstede (1997), the center of a culture is cultivated by values (Fig. 5) which is very important for the attraction of any tourist destination. Rituals, heroes as well as symbols specified above will now represent the different levels of culture that would again function as a vital key for the purpose of tourism travels. Nevertheless, it is also essential to consider the Roshan Cultural Heritage Institute definition, which suggests that "culture refers to one or more of the following forms of life:

• Language: A means of communication which is as old as history of human existence.

• Arts and Sciences: Creative ways by which humans discover and express realities.

• Thinking: Human perception, channel of decision and actions.

• Spirituality: subconscious, inner-man, ways of revealing hidden or deep secrets to the open, human insights which controls the physical thereby ensuring its wellbeing and giving it supernatural ability.

• Social activity: activities involving public display of expressions in a community for instance-festivals, marriage rites, coronations and other commemorations.

• Interaction: used in languages, to relate with people of diverse cultures, belief, value system and all forms of human relationships (Http: //www.roshaninstitute. Org / 474552)

From the indications listed, it can be deduced that culture is part of everyday life which a large number of people are involved. For instance, heritage, lifestyle, spoken and written language, philosophy, behavior, tradition and even technology ensure that individuals are linked to group of people in a particular culture. Therefore, with regard to cultural tourism is, this group will consist of the side of the demand that involves those tourists who are culturally motivated during their trip and the side of the supply that has to do with the destination that organizes the attractions which has the ability to attract the desire and attention of tourist whose main purpose of travel is basically the culture. However, we can also conclude that various descriptions of cultural tourism can be the effect resulting from the fact that the term 'culture' changes in terms of its connotations and interpretations.

Scholars have argued severally concerning the definition of cultural tourism as well as its hypothesis, resulting from the complexity this very concept (Michalkó, 2004; Richards 2005, Shackle ford, 2001). Today, a large number of cultural tourism definitions are in use, which gives rise to different definitions that are used in studying research topics related to the field of cultural tourism (City Tourism and Culture - European experience, 2005). From this definition, we can deduce that this discussion on cultural tourism is very complicated and this can lead to a wrong assumption of the phrase and also from the empirical standpoint. To further describe

cultural tourism, I will outline the definition of two authors who stated that "This seemingly simple question is really very difficult to answer because there are almost as many definitions of cultural tourism as cultural tourists" (McKercher & Du Cros 2002).

In the understanding of the International Scientific Committee on Cultural Tourism, "Cultural tourism can be defined as the activity that allows people to experience the different ways of life of other people, thereby obtaining first hand understanding of their customs, traditions, Physical environment, intellectual ideas and those places of architectural, historical, archaeological or cultural importance that have remained since earlier times. Cultural tourism differs from recreational or leisure tourism in the sense that it seeks to understand or appreciate the nature of the place that is being visited "(ICOMOS Charter for Cultural Tourism, April 1997). There are other definitions that focus on various impact cultural tourism has on tourists, such as their experiences when they visit cultural destinations.

In cultural tourism, the main focus is the culture; it is the type of tourism that focuses on the culture of a destination, heritage, tradition, works of art arts, holiday activities, factories and holiday activities of the locals (Office of National Tourism 'Fact Sheet No 10 Cultural Tourism', 1997). Based on the previous ICOMOS treaty, cultural tourism can be described as the movement that engages people in the exploration, experience of other people's ways of life (multicultural relations), reflecting all social rites, beliefs, traditions, values, logical reasoning of their cultural heritage. The United Nations World Tourism Organization (UNWTO) defined cultural tourism as the movement of people solely for cultural enthusiasm, purpose or out of impulse, music shows, art exhibitions, dance performances, festivals and many other cultural display, visits to historical places and monuments . (Aubert and Csapó 2002) identified the three classifications of cultural tourism based on attraction:

• Constructed values and materials (sites, monuments, objects, artifacts or relics)

• Daily life routine (vacations, convention, learning, tradition, gastronomy)

• Events and festivals (Aubert & Csapó 2002)

Table 5: the typology of cultural tourists

Types of cultural tourist	Short classification
The purposeful cultural tourist	Cultural tourism is the main motivation to visit a destination and the tourist has a very deep and elaborate cultural experience
The sightseeing cultural tourist	Cultural tourism is the main reason to visit a destination, but the experience is less deep and elaborate
The serendipitous cultural tourist	A tourist who does not travel for cultural reasons but who after participating, ends up having a deep experience of cultural tourism
The casual cultural tourist	Cultural tourism is a weak motive for travel and the resulting experience is superficial
The incidental cultural tourist	This tourist does not travel for cultural reasons, but nevertheless participates in some activities and has superficial experiences

Source: (McKercher and Du Cros, 2003)

The tourists who belong to the first classification are the highly motivated cultural tourists and as such have developed determination and interest for cultural tourism. They are mostly involved in this type of tourism. Same with the second and third cultural tourists as listed in the table above. The last two groups are not fully involved because they are the spontaneous kind of tourist.

Table 6: The most important types of cultural tourism

Types of cultural tourism	Tourism products, activities
Heritage tourism	• Natural and cultural heritage (very much connected to nature-based or ecotourism); • Material - built heritage, - architectural sites, - world heritage sites, - national and historical memorials • Non material - literature, - arts, - folklore • Cultural heritage sites - museums, collections, - libraries, - theatres, - event locations, - memories connected to historical persons
Cultural thematic routes	• wide range of themes and types: - spiritual, - industrial, - artistic, - gastronomic, - architectural, - linguistic, - vernacular, - minority
Cultural city tourism, cultural tours	• classic city tourism, sightseeing • Cultural Capitals of Europe • Cities as creative spaces for cultural tourism

Traditions, ethnic tourism	• Local cultures' traditions • Ethnic diversity
Event and festival tourism	• Cultural festivals and events - Music festivals and events (classic and light or pop music) - Fine arts festivals and events
Religious tourism, pilgrimage routes	• Visiting religious sites and locations with religious motivation • Visiting religious sites and locations without religious motivation (desired by the architectural and cultural importance of the sight) • Pilgrimage routes
Creative culture, creative tourism	• traditional cultural and artistic activities - performing arts, - visual arts, - cultural heritage and literature • as well as cultural industries - printed works, - multimedia, - the press, - cinema, - audiovisual and photographic productions, - craft, - design and cultural tourism

Source: (Csapó J. (2011).

The main tourism products directly related for cultural tourism are rural tourism products-traditions, values, practice, local cuisine (gastronomy). Wine tourism –grape, collection, cultivation of wine fruits (viticulture). The conference -tourism and ecotourism Csapó J. (2011).

2.1 Nigerian Festival as a case

Figure 10: Location of Nigeria

Source: (Country profile, 2017)

Nigeria is Africa's largest economy with more than 250 ethnic groups, also known as the 'giant of Africa' with the population of approximately 192 million as of February, 2017 based on the latest United Nations estimates. It is the most populous country in the continent of Africa and seventh most populous country in the world. The United Nations Organization expects the population of Nigeria to rise to 505million by year 2100. Nigeria is a land of many culture and festivals. Geographically, Nigeria is located in Western Africa. It borders Benin in the West, Chad and Cameroon in the East and Niger in the North. Its coast in the south lies on the Gulf of Guinea in the Atlantic Ocean. Nigeria has a total land area of 923,768km.Square (356,669 square miles) and total coastline of 853km. In Nigeria, there are arrays of remarkable tourist attractions -

such as a wide range of wildlife and exciting places for vacations, to explore for sightseeing. The abundance of nature, rare, amazing plants and animals which are only shown exclusively on electronic and print Medias respectively, would definitely surprise visitors to Nigeria.

Visitors to these places in Nigeria would equally observe that the land is endowed with many natural resources and some of the wonders of the natural world. Today, one of the world's largest growing industries is considered to be tourism with no sign of slowing down in growth trend, despite various global challenges such as terrorism, economic recession and other natural disasters. The United Nation's World Tourism Organization (UNWTO), described tourism as: "the activities of persons traveling to and staying in places outside their usual environment for not more than one consecutive year for leisure, business, and other purposes" Thus, Tourism has become a major source of economic diversification for many countries including Nigeria.

Festival are organized to mark important events in Africa and Nigeria in particular, these events include chieftaincy titles, crowning of kings, to celebrate crop harvest, rituals, customs, community history, remembrance of heroes and to mark a certain cultural heritage (Nnamani, 2014). Festivals are occasions during which members of a society demonstrate the wits and originality in their cultural heritage such as dancing, singing and artistic designs (Nnamani, 2014). However, in this study, I am discussing extensively a renowned Nigerian festival known as the new yam festival which involves all forms of sports, cultural ceremonies, wrestling competition, folk dance and song concerts.

2.2 Folk life Festival

Expressed as an intangible cultural heritage exhibition, a folk life festival is simply a means of promoting the feast of customs and also recognizes owners of the custom. A festival of people's life strives to provide the opportunity for people from different backgrounds to come together and explore the many aspects of particular traditions (Davis, 2010). A festival of popular life strives to achieve the purpose of cultural understanding and cultural diffusion, this

mechanism was advanced by UNESCO's strategies on intangible cultural heritage (Davis, 2010). The new yam festival can be classified as a festival of popular life or folk life festival.

Figure 11: Dancers during the new yam festival

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Source: (Afro tourism, 2015).

2.2.1 New Yam Festival

In Nigeria, communities organize and celebrate different types of festivals, events that are based on group communion and manifest communal behavior patterns (Nnamani, 2014). For example, the image above is an illustration of the traditional dancers during the new yam festival. In the eastern part of Nigeria, commonly called the Igbo people who are in the states of Enugu, Imo, Anambra, Abia, Ebonyi and some parts of Delta and Rivers, and together with those residing abroad, the celebration of New Yam is a very appreciated and honored cultural festival. The celebration is always pleasant because it is when we enjoy our harvest. It is a well-known festival.

A yam, scientifically known as Dioscorea spp is a tuber that is grown annually on clay, loamy or moist soil. After a long growing period, each crop is harvested before yam. In the eastern part of Nigeria, it is cultivated between mid-January and the end of March, and is usually harvested between mid-August and late December, depending on the farmer's preference. In the Igbo land, New Yam Festival is tribally called "Emume iri ji ọhụrụ", "Ịwa ji", "Ife ji ọkụ" depending on the pronunciation of the community, and this nomenclature differs in its spelling and the sound of comparative speech when compared and contrasted from one Kingdom to another.

Figure 12: Tubers of yam

Source: (Enugu state tourism board, 2016)

The new Yam festival is an annual cultural event that occurs between August and September, usually at the end of every rainy season. New Yam Festival is as old as the tradition in Igbo land. Most of the elders i know confirmed that they grew fulfilling the tradition and that it was handed down from generation to generation. According to them, before the advent of Christianity, the New Yam festival was the most important and colorful festival in each community. It marked the end of the traditional year and the beginning of a new one. The festival was (and still is) used to appreciate Gods for the gift of life, protection, abundant harvest and for bringing the celebrants into a new traditional year.

Over the years, with the advent of Christianity, Christian festivals such as Christmas, New Year and Easter have gained mastery but have not displaced or diminished the cultural significance of the New Yam Festival. In ancient times, the festival was associated with worshiping idols, killing birds in a certain shrine saying it would aid the yam to grow faster, but Christianity has put an end to such rituals. Nowadays, thanksgiving takes place in churches to acknowledge God as the source of the harvest. (Nzubechi, 2013) states that the sole purpose of the festival is to thank God Almighty, other deities and ancestors for preserving the community through other agriculture (yam crop). The season of harvest and also for blessing of their works.

In Igbo land or among the Igbo and their friends in the Diaspora, the new Yam festival is always glamorous celebration. The occasion of the new-yam eating festival is a cultural banquet with a deep significance (Ogunwusi, 2014). Individuals, communities or subsistence groups of the agricultural population reserve a day for this august occasion in which a series of festivities mark the food of the new yam. For the Igbos, the festival therefore represents a day of enjoyment after the cultivation/growing season.

Figure 13: The King and his chiefs during the new yam festival

Source: (Afro tourism, 2015)

The new yam festival is performed using roasted yam as you can see in the image above. The yam is thrown into fire until it's properly done, that is why the once brown color yam turns to black outside while the inside remains white or yellow depending on the type of yam planted. The black ashes is then removed with a knife, the yam is sliced into bits and then consumed with a plate of sauce, red or palm oil, palm wine and assorted drinks. Kola nuts and garden eggs are first of all shared among the guests at the beginning of the occasion. In some cases, a new yam festival cake is prepared for the celebration. I'm going to discuss in detail the several activities that occur during this reputable festival including the very significance of "Kola nut" to the event and the Igbo people in general.

2.2.1.1 Atilogwu dance

Atilogwu, etilogwu or etinyeluogwu, which literally means "have spells or magic been added?" It is an internationally known cultural dance from the eastern part of Nigeria. The dance focuses on dynamic, flexible body movement and often involves acrobatics, different dance styles, unique costume and rhythms. It is prevalent among the Igbo people of Nigeria. The dance group consists of players and dancers who vary in number. The players could be five or ten while the dancers maybe up to thirty in the group. They might not all perform at once, this is because each has a definite role to play during the dance.

Figure 14: Atilogwu dancers

Source: (Graham, 2015).

It is a dance that requires concentration skills, grace and dexterity. In other words, it is a type of supernatural dance, the more the dancers perform movements that seem extraordinary and superhuman; the more interesting the dance becomes and much appreciated by the people. This makes the name "Atilogwu" a justifiable and popular dance

2.2.1.2 Instrumentation

The dance of Atilogwu is not complete without the musical instruments used for it. These instruments are exceptional and play specific roles each. The player understands all the movements and variations of the dance. He or she dances to the music while playing the instrument. Nigeria and particularly the Igbo people have a melodic musical style incorporating various percussion instruments. Below are the different folk instruments used for the dance of Atilogwu.

Figure 15: Igba

Source: (Somegirl1, 2013).

IGBA ~ Cylinder-Drum / Talking Drum: This musical instrument is made of wood; it is a hollow piece of wood. The two ends are covered with animal skin and they are held tightly with fasteners. During songs, it is normally carried on the shoulder by the artist with the help of the fastener. The artist uses his fingers, special stick or he combines a set of fingers to produce the sound by tapping on the animal skin. The Igba-drum is played alongside other relevant musical instruments during folksong, folkdance, festivals and events, the Igba tune suggests something good or bad that is- it's either a celebration or funeral. There are two types of Igba- one requires a stick to play while the other requires hand.

Figure 16: Oja

Source: (somegirl1, 2013).

OJA ~ (Flute): The Oja is carved with a piece of wood with an opening at the top where the player blows with his lips. It has a hollow space inside with a little opening at bottom and two smaller opening close to the top. To regulate the rhythm, the artist produces the sound by placing his fingers (ring fingers and the thumb) on the smaller opening at the same time. The rhythm goes out through the end opening which is always left alone during play. Sometimes, the Oja is played alone to entertain a famous or respected person in the community. It is equally played alongside other instruments.

Figure 17: Ogene

Source: (Somegirl1, 2013).

OGENE (Gong): The Ogene is one of the most pertinent metal instruments used in Igbo cultural songs. Originally, it was created in bronze. It is carved with metals nowadays with an elliptical surface; the artist strikes it with its own kind of stick and holds it by the handle. It produces an echo-like sound when struck. It is played together with other instruments during events. Its major importance is that it serves as a medium of disseminating information in the rural areas. It is used to gather the villagers together for meeting on issues that affect the community.

Figure 18: Ekwe

Source: (Somegirl1, 2013).

EKWE ~ Slit Drum: The EKWE is carved with a tree trunk, its hollow horizontal slit connects the two ends along its length of two rectangular cavities. What it is used for determines the size that will be produced. It is important because it serves the very purpose of music during ceremonies. Its sound indicates different happenings, emergencies in the community like threats to life, invasion, attack, stealing, gathering, fire outbreak, the citizens gather at the king's palace or town square on hearing the Ekwe sound.

Figure 19: Ichaka

ICHAKA ~ Rattle: The Ichaka is a calabash with beads girded with treads covered around the calabash. It produces uniquely crunchy sound when the player shakes it, complimenting the other instruments.

Figure 20: Kola nut

The kola nut is a fruit of the kola tree. It is predominant in Igbo culture and tradition. Every day begins with the breaking of the kola nut by the oldest person in the family (a man) who will thank God and say prayers. Breaking and sharing the kola nut is always the first occurrence in all traditional Igbo ceremonies and events. It features very prominently in naming ceremonies (baptism), traditional weddings and funerals. It is not by accident that the kola nut is usually present in these three most important stages of human existence.

The Igbos offer kola nuts to guests, visitors, in-laws and so on, as a gesture of warm welcome, good wishes and honest intentions. It is often termed an abomination and disrespect if the host does not offer the kola nut to his visitor. The offering and breaking of kola nuts comes first before any other hospitality, such as food and beverages. The guest is expected to return home with the kola nut / s that the host has specifically given him to take away. He (as tradition requires for this role to be performed by a man) is expected to share the kola nut with his family as an extension of the goodwill and good wishes of his hosts.

Figure 21: Different events of the new yam festival
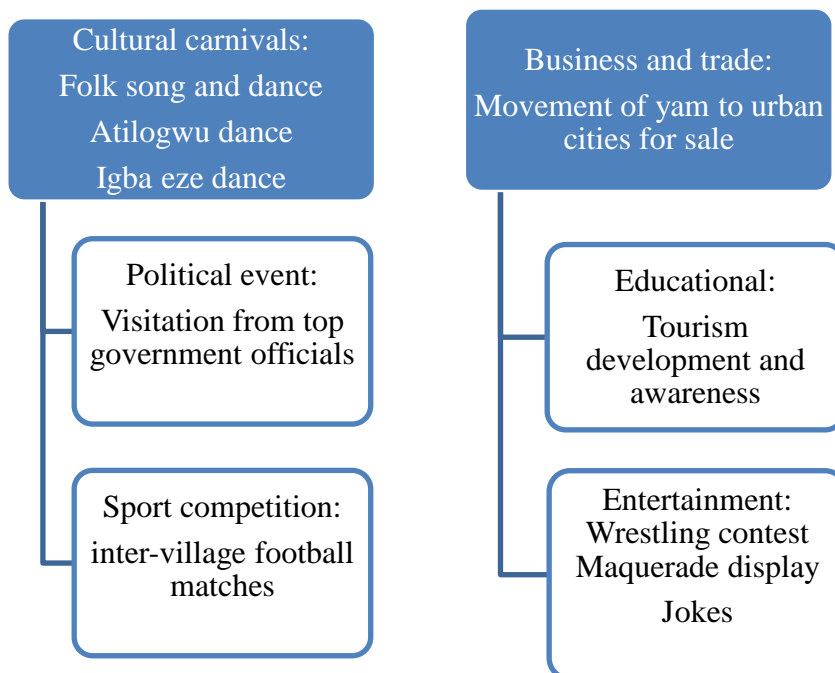
Source: (As developed by the author).

2.2.2 Significance of the new yam festival

Research shows that the benefit of New Yam Festival is based on its expression of the cherished values of the community. As the king of all the crops in the whole of Igbo community, Yam's position means that the crop and its festival hold a distinguishing feature in popular culture. The festival offers a desirable holiday and an opportunity to develop unity between family members, in- laws, friends and shopping and exchange of gifts. During this time, opportunities are available to reconcile differences and encourage coexistence, friendship and peaceful co-existence in the community. Friends and acquaintances in neighboring communities are often invited to the festivities during the New Yam Festival to encourage friendship ties and to live together in peace.

Every community has different ways of celebrating the event headed by the king and his chiefs. The festival creates space for cultural discussions, jokes, wrestling competition, football, masquerade exhibits, folk dance and songs. In addition, the highlight of every New Yam Festival celebration in the community offers the opportunity to exhibit new yam harvests by farmers and this promotes the spirit of healthy competition, hard work, excellence and positive pride. Traditional rulers invite senators, governors, those in top government positions and use the opportunity to give them chieftaincy title.

2.2.3 Benefits of the new yam festival

The following are the benefits of the New Yam Festival (Onyeabor, 2016)

2.2.3.1 Socio- cultural benefits

- Promotion of cultural education among the younger generation

- Strengthening family ties

- Preservation of cultural heritage

• Promoting peaceful coexistence

• Promotion of interpersonal relationship

• Promotion of yam as king of crops

• Facilitation of cultural exchange

• Promoting community image and identity

• Advertising for the community

• Attracting government attention to the community

2.2.3.2 Economic benefits

• Provision of option to generate additional income
• Provision of employment opportunities
• Boosting the expansion of agricultural production
• Promoting the development of artisanal industries
• Discouraging rural-urban migration
• Attraction of infrastructures
• Creating economic opportunities for women
• Creating economic opportunities for young people

2.2.3.3 Environmental benefits

• Creating opportunities for the direct marketing of agricultural products

• Creating more market for agricultural products through hotels

• Promotion of environmental beautification (aesthetics)

• Promotion of environmental cleaning

• Promotion of environmental awareness / education

3.1 Methodology

(Graff, 2012) states that the model in which researchers work is usually in line with their philosophy of life and what they belief about natural reality, and their systematic or academic environment of which they belong. This means that the perspective researchers often work from allows them to carefully investigate issues that are similar to what they believe (opinion), and are more important to their academic community (Teddlie& Tashakkori, 2009). Questions and anxiety occurred among researchers due to the different rational between quantitative and qualitative ideas but a model was suggested by Howe (1988, as cited in Graff, 2012) which substitutes the discourse surrounding the incompatibility between the two methods

This model is known as pragmatism, it allows researchers to "study what is of interest and value to them, to study it in the different ways that they consider appropriate and to use the result in a way that can bring positive consequences within (their) System of values" (Tashakkori &Teddlie, 1998). The problem is more important and many methods are attempted by researchers to understand the problem in pragmatism (Creswell, 2003). However, pragmatism and mixed method of research are interrelated, because they both agree that qualitative and quantitative methods are actually compatible (Howe, 1988, as cited in Graff, 2012). Researchers use both to find answers to their research questions, they do not have to choose between the two methods (Graff, 2012). In response to the research questions, this thesis adopts a qualitative research, based on historical recognition, and uses the results of scientific foundations that are based on library study.

In qualitative research, many realities are constructed when a researcher uses focus groups to seek their opinion on the topic of interest, thus the researcher works mainly from the constructivist paradigm (Graff, 2012). The goal of the study is to present a framework for the explanation of a theoretical model of ICH and what it offers for communities and people. An exploratory approach research is adopted to find answers to the research questions presented in this study. Exploratory research tends to tackle new problems on which little or no previous

research has been done (Brown, 2006, p.43) and results are presented in a range of causes and alternative options are always available to solve specific problems (Sandhursen, 2000) Thus, research is a systematic process of gathering, analyzing and interpreting data.

3.2 Qualitative Approach to the Study of ICH Strategies

Research approach refers to the ways in which researchers chose to treat data analysis. Generally, it is classified as quantitative or qualitative methods (Yin, 1993, as cited in Kulluvaara &Tornberg, 2003). However, some researchers prefer to use both methods to strengthen the validity of the results. This research design is called the mixed method approach. Rudestam and Newton (2007:35) pointed out the connection between qualitative methods and constructivist theory of knowledge being that they 'tend to focus on understanding experiences from the standpoint of those who live them'. For this thesis, qualitative approach is used because it offers a greater sensitivity to studies relating to case studies, observations and it also explores issues that have not been studied before, rich contents and unique issues.

Qualitative methods are frequently recommended because they offer greater sensitivity to meaning than quantitative methods, people who desire to undertake small scale studies that have instantaneous human interest find this method appealing (Seale, 2004).   This study is unarguably a qualitative approach that allows the researcher to place herself at the centre of the research process, conducting empirical studies into planning and organizing cultural festivals as it relates to ICH. The essence is to gather data on cultural strategies and how cultural festivals were planned and executed. In an attempt to find out cultural strategies used globally for local and international event, data are collected from articles, journals, and previous literature. Therefore, this MA dissertation critically addresses the following research questions which include:

3.2.1 Research Questions

- What were the cultural and promotional strategies used in the advancement of ICH in the tourism and culture sector from any part of the world?

- How did the cultural and promotional strategies help in improving tourist attractions for local communities and peoples?

- What are the recognizable strategies for planning and organizing cultural festivals and what were the UNESCO mechanisms to ICH approach?

The relevance of these research questions cannot be overstressed. It creates the basis on which culture and arts experts understand the exigencies of cultural festivals around the world. It finds out cultural and promotional strategies used in improving tourist awareness to immovable cultural heritage.

3.3 Data Collection instruments

In order to collect first hand information and to avoid prejudice, this study contains primary and secondary sources of data. The primary data was gathered using observation and key informant interview which are tools in qualitative research. The secondary data was collected from published materials, journals and existing literature. All relevant data are clearly examined provided it relates to this study. An in-depth critique is given to the discussion of strategies for planning cultural festivals and how strategies impacted on ICH. This study is limited to the Igbo new yam festival as a form of intangible cultural heritage. One outstandingly obvious thing about my work as a tourism student is that, my opinions are really strong on issues i believe in, and this has impacted my work so far. Qualitative research or research in general is expected to be objective and devoid of personal influences. Towards this research means, every effort has been

made to consciously set aside the personal opinions of the researcher and draw objective conclusions based on data gathered.

Demographics of the interviewees

As stated earlier, interview is a tool in qualitative research. Therefore,   though the new yam festival is an occasion i have observed many times, I still found it necessary to interview other notable individuals who are equally accustomed with every activity related to the festival. I had to seek their opinion so as to acquire more knowledge as regards the impacts created by this part of our intangible cultural heritage which has been transmitted from the past generation, also because it is pivotal for the development of this subject and to the augmentation of the festival in the field of cultural tourism. See appendix at the end of this book for details regarding interview questions. Below are the demographics of participants during the interview process:

Table 7: Participants information

	Participant 1	*Participant 2*	*Participant 3*	*Participant 4*	*Participant 5*
Age	*67*	*63*	*34*	*32*	*27*
Gender	*Male*	*Female*	*Male*	*Male*	*Female*
Location	*Nigeria*	*Nigeria*	*Kazakhstan*	*USA*	*Australia*
Occupation	*Federal govt. retiree/business*	*Fashion Designer/ business*	*Senior instructor*	*Business*	*Student*

4.1 Discussion of findings:

The key findings summarized from the detailed presentation of the results of the study include:

4.2 New Yam Festival in Nigeria is popular and well celebrated

While it is generally evident that yam festival is an annual festival that is well celebrated and which is an aspect of cultural celebrations (figure 5), it is established that it provides a huge stimulus in hotel and tourism development *(*Arikpo, et al 2014*)*; and by extent, it was a one of the main promotion strategies in the ICH mechanism. The study finds that 100 percent of respondents confirm awareness of the yam festival with 90.9% agreeing to the fact that the yam festival plays a vital role in hotel/tourism development. Thus, it can be established that the festival is an opportunity to develop tourism infrastructure and build new infrastructure as long as it serves as tourism expansion locally and globally for the host community.

4.3 Roles of the New Yam Festival in the development of tourism and hospitality in Nigeria.

This study finds the various roles of a cultural event such as the new yam festival in the development of tourism and hospitality of the local community in Nigeria. It creates a place where tourists may spend their free time in an interesting way and pursue their interests; it serves as a means of cultivating and exchanging ideas and views, as well as education, as succinctly pointy in (Cudny, 2013) study (table 2). While tourists are constantly looking for new ways of experiencing new culture through festivals (Richards, 2003; Agarwal& Brunt, 2006; Viviers, 2010; Aubert&Csapó 2002), well planned festivals like the new yam festival can create the possibilities for developing tourist attractions and bringing them to global standard.

4.4 New yam festival like Leboku New Yam Festival is a tourist event that showcases culture, religion, language, and nature

This is one of the findings of the study, that festivals like the New yam festival celebrated in Nigeria is an opportunity for members of the community to showcase their culture, language including nature and religion which is an integral part of their community. Thus, ICH cultural festivals provide the needed attention to local cultural group in a community to interact with their culture and have their traditions displayed (Davis 2010).

4.5 ICH is a strong catalyst for national integration of the people who live in different regions of the country with diverse cultures and languages

This study finds that ICH as a mechanism provides some level of strategies for the advancement of hospitality and tourism of local communities, and as such, the main strategy of promoting ICH is through cultural festivals as well as folk life festivals (Davis, 2010; Frey, 1994, Getz 2008). For example the role of Leboku new Yam Festival (LNYF)promoted inter – cultural co – operation, created job opportunities, unity, and hotel/tourism development, global recognition and respect, urban development, contributes to global economy (Arikpo, et al 2014)

Conclusion and Limitations

Festivals are pivotal because they are integral aspect of a given destination. Fulfilling the desires of visitors by introducing unique culture and events thereby making tourists who are eager to learn new ways of life happy. For instance, the new yam festival is one of such festivals which promote culture, unity, peace and of course the preservation of our intangible cultural heritage. Cultural tourism as a product is a very challenging aspect of the tourism industry, its demand and supply is miscellaneous and flexible. Cultural tourism products are subject to future changes, just as the leisure needs of cultural tourists increase, at the same time, the demand for cultural travels will promptly grow as well.

Not only does the leisure need of cultural tourists increase, the needs of the local communities change as well. Those small scale places that people rarely visit are often the kind of experiences that cultural tourists enjoy most. These places offer a taste of local or genuine culture. According to (Richards, 2009), tourists most a times say that they want to experience local culture, to live like locals and to discover the real identity of the places they visit. Aside the positive effects of cultural tourism products on tourism development, there are also negative effects. The locals of the community tend to lose many of their original culture as a result of various tourist visits and their influence.

While this dissertation has succeeded in x-raying the ICH mechanisms and touristic festivals based on the literature identified in Chapter one, this study is however constrained by paucity of materials that critically explored the advantages and disadvantages of ICH approaches in both developed and developing countries that could provide a comparison analysis. In addition to this limitation, lack of adequate resources that could have supported an interview approach to the research, was an obstacle to the study during the research process.

Directions for Further Research

This research has focused on the ICH strategies used in the promotion of culture and tourism, investigating how these ICH tactics were applied. It would be interesting to study the impacts of these ICH strategies and other strategies of cultural promotional aids utilized during festive periods. Indeed, this type of empirical research is needed by cultural agencies to assist them to easily adapt in different strategies and the processes for applying them during a festive period. In addition, other research could focus on social, legal and economic environments including norms because this could also provide some indications for strategic planning, which is one of the indicators offered in the study by Arikpo, et al. (2014).

Consequently, while it is obvious that this study focused on the ICH mechanism with an emphasis on cultural strategy and diplomatic advocacy, it would be interesting that empirical research is needed to provide cultural agencies on how these strategies were used in advanced and emerging touristic destinations for the purpose of establishing a comparative view and increasing the academic curiosity and knowledge. Finally, It would be interesting to study the marketing mix especially product and how the names of products or brands influence tourists or cultural fans during the holiday and festive periods. This would provide a boost to tourism agencies on how they can manage their products and brands.

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Appendix

Key informant interview (semi-structured interview with mostly open ended questions)

- ✓ How would you describe the new yam festival?
- ✓ When is it often celebrated?
- ✓ What impact does it have on Nigeria's tourism industry?
- ✓ Do you think the festival attracts global recognition and respect?
- ✓ If yes, in what ways? If no, why?
- ✓ How has the festival promoted the cultural heritage of the community?
- ✓ What steps are being taken to preserve this very heritage?
- ✓ What are the benefits of the festival to the community?
- ✓ During the new yam festival, how does the community improve tourist's confidence/wellbeing?
- ✓ In your opinion, how do you think the festival can be improved?
- ✓ Have you seen any differences in tourism demand due to increase in the festival's popularity?
- ✓ Do you share the view that there are enormous benefits associated with the new yam festival?
- ✓ What have you benefited from it?
- ✓ What role did you play the last time you witnessed?
- ✓ What are your observations during this period of celebration in the town?
- ✓ Mention where tourists come from to witness the festival?
- ✓ How much do you agree to the following benefits of the festival?

1. Inter-cultural co-operation: Agree, Disagree, Not sure
2. Job opportunity: Agree, Disagree, Not sure
3. Unity: Agree, Disagree, Not sure
4. Hotel development: Agree, Disagree, Not sure

5. Tourism Development: Agree, Disagree, Not sure

6. Global recognition/respect of our heritage: Agree, Disagree, Not sure

7. Urban development: Agree, Disagree, Not sure

8. Contributes to global economy: Agree, Disagree, Not sure

9. Consolidates global relationship/connections: Agree, Disagree, Not sure

    ✓ What are your additional views/comments?