

Assessing the Contribution of Chosen Events to the Development of the Nigerian Tourism Industry: A Focus on Lagos State

DOI: <http://dx.doi.org/10.62875/tk.v1i130.1464>

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Abstract

This study explored the impact of concerts and festivals on the development of the Nigerian tourism industry through a case study of Lagos State. The primary objectives were to investigate the types and development levels of available concerts and festivals; analyse the strategies adopted to create awareness of these events; evaluate the roles played by the government and its agencies in their development; examine the benefits of concerts and festivals for tourism industry in Nigeria. A quantitative and descriptive research survey was used to collect primary data. A sample of 352 individuals from a population of 450 participated in the study. A self-developed questionnaire served as a data collection instrument. Descriptive statistics such as frequency counts, percentages, and graphs were used to describe the attributes of the respondents. Means were used to answer research questions and multiple linear regression was used to test hypotheses at the 0.05 significance level.

The study identified eight predominant festivals and concerts in Lagos state, exhibiting varying levels of development. Local advertising emerged as the dominant strategy to create awareness. Although state and local governments offered development incentives, federal involvement was absent. Interestingly, the study found a positive but statistically insignificant impact of concerts and festivals on tourism development.

Key words: Nigeria, event, tourism development, cultural events, festivals

Introduction

Tourism is becoming one of the most important sources of income and an important export business [wtcc.org 30.01.24]. Despite the Covid-19 pandemic, the Travel and Tourism sector contributed 3.6 percent to Nigeria's GDP in 2021, which was equivalent to 16 billion US dollars, according to the Statista Research Department [Statista 30.01.2024]. According to this analysis of the world's travel and tourist business and Nigeria in particular, it is no longer debatable that, except for the continuing Covid-19 epidemic, the sector is very lucrative one with enormous prospects for ensuring economic progress. Tourism in Nigeria, on the other hand, is a factor in events that take place in the country, such as festivals. Attractions such as parks, cultural places, and natural areas contribute to the country's tourism as well.

Following post-modernisation efforts under Governor Raji Babatunde Fashola, Lagos State is experiencing a notable increase in tourism, positioning it as a prominent destination within Africa and globally. This trajectory aligns with its growing recognition as a significant centre for African cultural identity. In particular, cultural events and musical performances have emerged as key drivers of tourism within the state. To support this observation, a variety of festivals contribute significantly, including the annual Festac Food Fair (Festaonline), Eyo Festival, Lagos Black Heritage Carnival, Lagos Carnival, Eko International Film Festival, Lagos Seafood Festac Festival, Lagos Photo Festival, and the Lagos Jazz Series. The latter, established in 2010, offers a unique franchise for high-quality live music across various genres with a particular focus on jazz.

Chio and Sirakaya suggest that poorly organised tourism events in Nigeria can negatively impact the very resources needed for sustained development [Chio, Sirakaya 2006]. Similarly, Ngoka [cited in Jimada & Mi, 2020] highlights the perceived high-risk nature of Lagos as a deterrent for domestic and international tourists. Additional challenges include the lack of well-packaged and

marketed tourist destinations, along with an absent strategic framework for the development and marketing [*Hospitality Report Africa* 2019]. However, Lagos State, often referred to as "Little Nigeria", possesses a wealth of potential tourism assets. Based on this premise, the present study aims to assess the impact of concerts and festivals on the development of the Nigerian tourism industry, using Lagos State as a case study.

Nigeria's tourist sector has been steadily expanding recently, but it is still not performing to its full potential. In particular, over the past 25 years, Nigeria's tourist industry has grown steadily, with foreign tourism earnings increasing more than 40 times from \$47 million in 1995 to a peak of \$1.98 billion in 2016. Almost the same time period, domestic tourist arrivals increased from 656,000 to more than 2 million. But from 2018, the tourism industry has experienced a severe downturn. As a result of the COVID-19 pandemic, revenue fell to \$1.47 billion in 2019 and subsequently fell 78% to just \$321 million in 2020. Tourism's share of exports decreased from 5.14 percent in 2017 to just 0.8% in 2020 [*Nigeria Tourism Statistics*, 2024]. With 518,000.00 tourists in total in 2021, Nigeria ranked 68th in the world overall [worlddata.info, 2022].

It is evident that larger nations consistently perform better compared in terms of the total number of visitors. When the number of tourists is compared to the Nigerian population, the picture becomes much more comparable: Nigeria was ranked 145th in the world with 0.0024 tourists per capita. It came in seventh place in Western Africa. In contrast, Nigeria's tourist industry alone brought in about 265.00 million US dollars in 2021. This amounts to roughly 23 percent of all foreign tourism receipts in western Africa and 0.056 percent of the country's GDP. [worlddata.info, 2022]. Recent decreases show how important it is to expand infrastructure, improve marketing and connectivity, and create a distinctive brand identity for Nigerian travel.

Methods of Research

Evaluating the economic impact of annual concerts and festivals is crucial to understanding their significance to both organisers and host communities, on local and national levels. Such knowledge empowers event organisers to communicate the financial and nonfinancial implications of these events to stakeholders. Additionally, understanding the impact can facilitate sponsor acquisition and event improvement. Numerous studies have addressed this topic [Yasarata et al. 2010, Obioma 2013, Ayeni 2013, Viviers, Slabbert 2012]. However, their focus lies primarily on economic benefits for host communities, factors influencing cultural festivals as tourist attractions, and broader drivers of event tourism growth. Consequently, research on the specific influence of concerts and festivals on the development of the Nigerian tourism sector remains limited. This study aims to address this gap in research.

The aim of this study is to assess the impact of concerts and festivals on the development of Nigerian Tourism industry using a case study from Lagos State. The study objectives are to:

- investigate the types of concerts and festivals available in Lagos State,
- ascertain the level of development of the concerts and festivals in Lagos State,
- determine the roles played by the government and its agencies in the development of these concerts and festivals,
- examine the benefits of concerts and festivals on tourism industry in Nigeria.

This study aimed to address the following research questions:

- What types of concerts and festivals available in Lagos State?
- What is the level of development of available concerts and festivals in Lagos State?
- What are the roles that the government and its agencies in the development of these concerts and festivals?

- How have concerts and festivals impacted the development of the tourism industry in Nigeria?

The study employed the use of a descriptive survey research design. This design, according to Glass and Hopkins, involves gathering data that describe events and then organizes, tabulates, depicts and describes the data collection [Glass, Hopkins 1984]. Borg and Gall added that descriptive research describes the characteristics of the population or phenomenon studied [Borg, Gall 1989]. Research was carried out in Lagos state by one of the Authors of the article.

Lagos, Nigeria's most populous city and Africa's second-largest after Kinshasa, boasts a unique and prominent festival scene. These celebrations occupy a central role in the state's social life, reflecting reverence for tradition and sociocultural phenomena. Beyond their intrinsic cultural value, these festivals serve multiple functions: fostering social cohesion, showcasing artistic and acrobatic talents, enabling economic opportunities, and historically providing platforms for both social interaction and conflict resolution.

Notable festivals in Lagos include: Adamu Orisa (Eyo Festival) on Lagos Island; Gelede, Kori, Agere, Kareta, Eluku, which is peculiar to Ikorodu; Kayo-Kayo, Eebi (Oko-ishi), Kilajolu, Eepa in Epe; Zangbeto among the Ogu in Badagry; Boat Regatta in Agbowa-Eredo and the coastal settlements of Lagos State; Odun-Efe in the Ayobo area of Alimosho, and Otto-Awori, Egan Oke, and Akesan etc; Orisha Iroko in Badagry and Akaka in Ibeshe; Oro festival among the traditional Awori communities; Igunnuko among the Tapa in Lagos State and initiates from other parts of the State; while Agere, Kareta, and Egungun Festivals take place across the State. Accompanying these festivals sometimes are elaborate rituals, sacrifices and appeasements, which are often referred to as Irubo, Etutu, and Ipese.

The study-targeted population are people from Lagos state who live in communities involved in cultural festivals and government officials of the Lagos

state Ministry of Tourism, Arts and Culture. The communities are: Ikorodu, Badagry, Ibeshe, Awori and Ayobo communities. These communities were selected because they have organised and registered groupings and are highly involved in hosting cultural festivals.

The study used simple random sampling techniques to select samples from members of each of the cultural associations in the five communities and that of the Lagos State Ministry of Tourism, Arts and Culture which. To know the actual number of sample to select in each community upon ascertaining the total number of the festival committee members, a sample size determination table was used [Krejcie, Morgan 1970]. The population and sample selected are as follows:

Table 1. Population and sample size of the study

Category	Population	Sample
Eluku Festival Committee in Ikorodu	150	108
Ogu Festival Committee in Badagry	50	44
Akaka Festival Committee in Ibeshe	80	66
Oro Traditional Festival Committee in Awori	100	80
Odun-Efe Festival Committee in Ayobo	50	44
Lagos State Ministry of Tourism, Arts and Culture Officials	20	10
TOTAL	450	352

Source: Fieldwork, 2023

Primary data obtained through the used of a self-constructed questionnaire. Structured and unstructured questionnaires were used to collect the necessary data from the respondents. The instrument was divided into six sections (section A to F). Section A was used to capture the demographic data of the respondents, which include their gender, age, and educational level. Section B was used to capture the types of concerts & festivals available in Lagos State. It was

a close-ended type. The section had eleven items with binary options of yes or no. Section C was used to collect data on the development of concerts & festivals. It was closed-ended type with eleven items measured on a five point Likert scale (5 = Very well developed, 4 = well developed, 3 = Undecided, 2 = poorly developed, and 1 = Very poorly developed). Section D was used to collect data on awareness strategies for concerts & festivals. It contains nine close-ended options from which the respondents are to pick one. Section E was used to captured data on roles played by government & its agencies. The section has six different roles of which the respondents are to select the roles played by each stakeholders. Section F was used to obtained data on the impacts of concerts and festivals on the development of the tourism industry. It contains ten question items that were rated on a five point Lickert scale (5 = Strongly agree (SA), 4 = Agree (A), 3 = undecided (U), 2 = Disagree (D) and 1 = strongly disagree (SD)).

The data from the main respondents were subjected to descriptive tools like frequency count, percentage, and charts to describe the respondents characteristics. Descriptive statistics of frequency count, percentage and mean were used to answer the research questions, while inferential statistics of multiple linear regression was used to test the relationships between independent variables and dependent variable in order to draw a conclusion at 0.05 significant level. All analyses were performed using the Social Science Statistical Package (SPSS 25).

The research planning phase took six months, which ended in 2023. Data collection for the qualitative component of the study was conducted in May 2023.

Theoretical background of the studies

Drawing on Getz's theory, effective event management, and strategic planning are crucial for destinations to maximise the potential of their event offerings. This approach necessitates the development of an "event tourism portfolio" [Getz 1997]. Such a portfolio, as envisioned by Getz, comprises a diverse

range of events with individual characteristics in terms of value proposition, cost structure, market reach, and financial return. Getz [2008] further elaborated on this theory using a pyramidal model. The pyramid is as follows:



Fig. 1. The portfolio approach to event tourism strategy-making and evaluation

Source: *Adopted from Getz [2008]*

Getz's event portfolio pyramid classifies events based on their visitor demand and value. Local events, which occupy the base, exhibit lower demand and value, typically held annually or biannually. Regional events form the middle tier, possessing moderate demand and value, similar to local events in terms of frequency and organisation. Periodic events, including landmark and mega events, are located at the top of the pyramid, characterised by higher demand and

value. This stratification reflects the principle that while most events offer tourism and community value, only a select few generate significant visitor demand. Consequently, while mega- and signature events attract substantial audiences and impact destination image, local and regional events closer to the base may have less influence [Getz 1997].

By delivering various kinds of events throughout the year aimed at luring visitors, an event portfolio plan can diversify the destination's cultural festival product, enhance its image, and rectify seasonality [Ziakas 2011]. Getz further emphasises the critical role of attracting new visitors to events within the portfolio, highlighting its significance from a tourism perspective. This model empowers destinations and tourism organisations to optimize tourism value by strategically expanding or refining their event portfolios [Getz, 1997].

Cultural Festivals in Lagos State

The contemporary English language definition of a festival was summarised by Falassi as a “sacred or profane time of celebration, marked by special observances” [Falassi 1987, p. 2]. Traditional celebrations typically have religious or mystical roots, whereas contemporary festivals produced in the last few decades tend to be profane and secular.

A more fundamental definition of a festival describes it as a public, themed celebration designed for public participation. Without such participation, the event becomes a private celebration or party. Omoregie highlights a key criterion: a designated festival must be organised by and for the public, with its theme readily identifiable within its name, like a jazz or cuisine festival. Parades and processions are common features of festivals, often incorporating other important event types like art and entertainment [Omoregie 2012]. Additionally, sporting and leisure events often find their place within festivals [Getz, 1997]. Festivals promote and contribute to human culture and social life, as well as

providing opportunities for host towns to make revenue through economic activities [Muszyńska, Korczak 2023].

Traditional, religious, or cultural achievements or traditions are celebrated during these festivals. They provide a unique experience for both domestic and foreign visitors. They are generally organised by local communities and supported by the government, wealthy members of the community, or corporations. Depending on the size and accessibility, it could be a major draw for both local and foreign visitors.

These cultural festivals may be musical, competitive, or religious in nature, and may have some form of cultural importance. Most importantly, they are mainly meant for local residents and are usually based on local, social, and entertaining values. These cultural events are also vital to the local community because they promote a sense of belonging and environmental awareness [Muszyńska, Korczak 2023].

The choice of festivals was subjectively made by the authors. The descriptions of the events are brief, highlighting the most characteristic points of each festival. In Lagos State, there are many cultural events, which include major festivals as follows.

Lagos Games Festival: This is an annual games festival with the first edition held in Tafawa Balewa Square, Lagos State from 19 April to the 20th of April 2019. The event is a celebration of Nigeria's developing gaming culture, which is noted for its jovial and entrepreneurial attitude [<http://guardian.ng> 20.01.2024].

Eyo Festival: The Eyo Festival, a distinct and celebrated tradition of Yoruba culture, holds a unique significance for Lagos residents. This cultural and traditional masquerade exhibition, originating from the "Iga" (palace) of the Oba (king) or his high-ranking officials, serves as a dual commemoration: honouring the past life of an Oba and marking the ascension of a new leader. Historically, the festival occurred on specific occasions. However, due to its enduring legacy, it

can now be held to commemorate notable individuals or special events, such as state visits.

Clad in white robes, veiled faces, and colourful "Akete" hats representing their specific Eyo group, the masquerades (Eyos) perform a solemn yet powerful spectacle. There are five major groups, each comprising around 100 members, resulting in a total of approximately 700 participants. The Eyos utilise "Opambata" (palm branch sticks) to bless the public and potentially punish those who transgress the festival's rules. This ceremony, which has seen a surge in popularity over time, has garnered global recognition, attracting visitors from all over the world, and has become a significant tourist destination.

[Chidozie et al. 2014].

Lagos Carnival: The Lagos Carnival, held annually during the Black Heritage Festival, boasts a century-long tradition of celebrating the city's diverse heritage and cultural identity. Tracing its roots back to street carnivals organised by emancipated slaves and their descendants from various West African nations, including Brazil, Cuba, Sierra Leone and Liberia, the festival continues to uphold the vibrant cultural legacy brought to Lagos. One of such legacy manifests itself in the electrifying spectacle of the Lagos Carnival. Hosted primarily on Lagos Island, the celebration features a captivating display of costumed troupes alongside diverse artistic expressions through music and dance. In particular, the festival originated as a fringe event curated by the British Council, a UK-based cultural organisation, in 2013, aiming to provide a platform for emerging artists [Kukoyi et al. 2015].

Eyibi/Eluku Festival: The Eluku Festival, held annually within the Ikorodu region of Lagos State, constitutes a patriarchal tradition exclusive to male descendants of the town's founding fathers. Notably, it falls under the broader umbrella of the Yoruba Oro celebration, which historically restricted female and nonnative participation. Although traditionally requiring a 24-hour seclusion

period for these groups, contemporary economic considerations have led to a reduction to approximately 12 hours and confinement within designated areas, primarily near the palace and shrine. The festival, also known as the "Eyibi Event," culminates in a ceremonial procession that highlights its unique cultural significance [Onwaniban 2020].

Eko Black Heritage: An annual celebration of Lagosian culture, the Lagos Black Heritage Carnival takes place in April and features lively dance performances, vibrant costumes, and upbeat music. Wearing ornate clothing, participants move in time to loudly playing African beats [Kukoyi et al., 2015].

The two most popular Christian holy holidays, which honour the birth and resurrection of Jesus Christ, fall around Christmas and Easter, respectively. Churches provide celebrations that unite families in celebration, unique religious services, and community service programmes. The main Muslim religious holidays like Id-el-Fitr and Id-el-Adha are observed in Lagos and involve extravagant feasts, family and community visits, special morning prayers at mosques, and gifts of new clothing or cash.

Horse Riding: Although they are less frequent in Lagos than in northern Nigeria, horseback riding competitions and events take place at some of the city's affluent social clubs and equestrian facilities. Watchers are enthralled with demonstrations of expert horsemanship [Steriopoulos, Ooi 2023]. Rich Lagosians regularly attend horseback riding and polo tournaments hosted by the Lagos Polo Club and Lagos Riding Club. Competitors participate in polo matches between teams, endurance racing, dressage, and show jumping. In the past, the region has linked horsemanship to aristocracy and high social standing. These clubs now carry on the customs of horseback riding, encouraging equestrian sports as a communal activity and providing a platform for members to showcase their treasured talents and breeds [Steriopoulos, Ooi 2023].

Eyo Festival: Every year, the magnificent Eyo Festival features eye-catching public performances by masquerade dancers dressed in flowing white robes and distinctive masks that symbolise ancient spirits from Lagos. By means of cultural custom, it pays tribute to deceased ancestors and strengthens the connections between the living and the deceased [Agbabiaka, Omisore, Olugbamila 2023]. At the celebration, hundreds of male dancers dressed in elaborately hatted white clothes parade in colorful processions. The participants hold raffia-made fans and decorations on their staffs. The vivid white hue denotes purity, and several ancestors are represented by masks and headdresses. Along parade routes, dancers show off their artistic acrobatic abilities with elegant, planned manoeuvres. They move to the sounds of songs that include themes of courage and honesty. The festival instils moral principles in future generations while promoting cultural cohesion among Lagosians [Agbabiaka, Omisore, Olugbamila 2023].

Research Results

The study had a significant male bias, with 72% of the respondents being male and 28% female. This could reflect societal norms regarding leadership and power in Nigeria. Most of the respondents (65%) were between 0 and 40 years old, followed by the age group (22%). This could be due to cultural requirements for membership in cultural associations. Most of respondents were well-educated, with university degrees (32%) and secondary education (39%) being the most common qualifications. This suggests the reliability as they likely understood the questions.

The study investigated the availability of various festivals and concerts within communities in Lagos state. The findings revealed the most prevalent events. The following concerts and festivals are available in response communities: Carnival street dance 335 (95.2%); Christian religious festival 248 (70.5%); Horse riding 352 (100%); Masquerade dancing 284 (80.7%); Muslim religious festival

247 (70.2%); Musical concerts 303 (86.1%); Traditional religious festival 284(70.5%) and wrestling 241 (68.5%). Meanwhile, the majority of the respondents that the following festivals and concerts are not available in their communities. Regatta festival 197 (56.0%); traditional mass wedding 335 (95.2%) and Yam festival 284 (80.7%).

This finding confirmed the statement of [Susic & Dordevic 2011] that cultural festivals might be musical, competitive, or religious in nature, and can have some form of cultural importance. The finding also supports the study of Jimada and Mi [2020] which found that there are a variety of cultural festivals held in Kwara State, including regatta, masquerade dance, Islam and Christian religious festivals, wrestling, horse riding, Carnival Street dancing and Yam festivals, among others.

Table 2. Descriptive statistic showing the level of development of concerts and festivals in Lagos State

Statement	VWD	WD	U	PD	VPD	Mean
Carnival street dance (Lagos Black Heritage Carnival, Lagos Carnival, Lagos Photo Festival)	116 (33.0%)	124 (35.2%)	61 (17.3%)	46 (13.1%)	5 (1.4%)	3.85
Christian religious festival (Christmas & Easter)	87 (24.7%)	95 (27.0%)	49 (13.9%)	68 (19.3%)	53 (15.1%)	3.27
Horse riding	83 (23.6%)	135 (38.4%)	91 (25.9%)	17 (4.8%)	26 (7.4%)	3.66
Masquerade dancing	134 (38.1%)	140 (39.8%)	56 (15.9%)	17 (4.8%)	5 (1.4%)	4.08
Muslim religious festival (Id-fitir, Idi Adhar)	123 (34.9%)	125 (35.5%)	94 (26.7%)	10 (2.8%)	-	4.03
Musical Concerts (Lagos Jazz Series, Lagos Seafood Festac Festival)	111 (31.5%)	160 (45.5%)	70 (19.9%)	11 (3.1%)	-	4.05
Regatta Festival (Water sport events, cultural dance, fishing, boating, swimming)	-	6 (1.7%)	87 (24.7%)	101 (28.7%)	158 (44.9%)	1.83
Traditional mass wedding	-	12 (3.4%)	80 (22.7%)	100 (28.4%)	160 (45.5%)	1.84
Traditional religious festival (god of iron [Ogun], god of fire [Shango], Eyo Festival)	117 (33.2%)	163 (46.3%)	64 (18.2%)	8 (2.3%)	-	4.11
Wrestling	116 (33.0%)	144 (40.9%)	64 (18.2%)	26 (7.4%)	2 (0.6%)	3.98
Yam Festival, Festac Food Fair, Lagos Seafood Festac Festival	2 (0.6%)	6 (1.7%)	60 (17.0%)	114 (32.4%)	170 (48.3%)	1.74
Total Average						3.31

Source: Fieldwork, 2023

Key: 5 = Very well developed (VWD), 4 = well developed (WD), 3 = Undecided (U), 2 = poorly developed (PD), and 1 = very poorly developed (VPD).

Decision: 0.00 - 2.49 = Not-developed; 2.50 - 5.00 = Developed

Table 2 presents descriptive statistics showcasing the level of development of the available concerts and festivals in Lagos State. In particular, all the respondents agreed that the following festivals and concerts are well developed: traditional religious festival (god of iron [Ogun], god of fire [Shango] ($X = 4.11$); masquerade dancing ($X = 4.08$); Musical Concerts ($X = 4.05$); Muslim religious festival (Id-fitir, Idi Adhar) ($X = 4.03$); wrestling ($X = 3.98$); Carnival street dance ($X = 3.85$); horse riding ($X = 3.66$) and Christian religious festival (Christmas & Easter) ($X = 3.27$). However, the majority of the respondents responded that: Traditional mass wedding ($X = 1.84$); Regatta festival ($X = 1.83$) and Yam festival ($X = 1.74$).

Based on the value of the grand mean (3.31 out of the 5.00 maximum value obtainable), which falls within the decision value for developed. Therefore, it concludes that traditional religious festivals, masquerade dancing, musical concerts, Muslim religious festivals, wrestling, carnival street dances, horse riding and Christian religious festivals are well-developed concerts and festivals in Lagos State. On the contrary, traditional mass weddings, regatta festivals, and yam festivals are not well developed.

This finding contradicted the findings of Jimada and Mi [2020] and Aweneri [2014], who concluded that cultural tourism in Nigeria has not given a lot of emphasis and therefore has not yet developed as expected. However, the differences in the findings could be due to the fact that Kwara State is a religiously inclined state compared to Lagos State, which does not prefer a specific religion or culture.

The respondents were surveyed to identify the strategies used to create awareness of concerts and festivals in Lagos State. It was revealed that all respondents (100%) agreed that local advertising is the most common strategy. The branding of cultural festival destinations came second, with 53.4%, followed closely by product diversification at 50.9%. These results indicate that local

advertisements are the dominant strategy to raise awareness of cultural festivals. This finding supports the study by Jimada and Mi [2020], which reported that local advertisements are the predominant means of raising awareness for cultural festivals.

The role of government entities in the development of concerts and festivals was explored through research. In particular, a majority of the respondents (59.9%, 211 individuals) agreed that the state government actively supports these activities by providing incentives. Similarly, 47.4% (167 respondents) felt the local government also offers this support.

Regarding the Nigeria Tourism Development Corporation (NTDC), 55.7% of the respondents (196 individuals) agreed that the agency helps communities by engaging in activities that promote the development of concerts and festivals. Therefore, it was concluded that both state and local governments primarily contribute through offering incentives, while the NTDC focusses on supporting development activities through active engagement.

Table 3. Descriptive statistic showing the impact of concerts and festivals on the development of the tourism industry

Statement	SA	A	U	D	SD	Mean
Concerts and festivals have led to the development of infrastructure in Lagos State	132 (37.5%)	164 (41.5%)	55 (15.6%)	-	1 (0.3%)	4.21
Concerts and festivals have led to the development of small businesses in Lagos state	98 (27.8%)	146 (41.5%)	90 (25.6%)	12 (3.4%)	6 (1.7%)	3.99
Concerts and festivals have led to the development of community integration, foster community pride; teach new things; strengthen relationships, and value training in Lagos State	138 (39.2%)	106 (30.1%)	102 (29.0%)	-	6 (1.7%)	4.05
Concerts and festivals have generated employment in Lagos State	91 (25.9%)	129 (36.6%)	111 (31.5%)	12 (3.4%)	9 (2.6%)	2.94
Concerts and festivals have led to the development of new skills that are learnt through the hosting of festivals in Lagos State	106 (30.1%)	106 (30.1%)	122 (34.7%)	12 (3.4%)	6 (1.7%)	3.84
Concerts and festivals have led to security and environmental risks in Lagos State	87 (24.7%)	149 (42.3%)	81 (23.0%)	6 (1.7%)	29 (8.2%)	3.74
Concerts and festivals have had a negative impact which include: vehicular noise; unreasonable litter; stretching of infrastructure; pollution; prostitution and others in Lagos state	6 (1.7%)	23 (6.5%)	67 (19.0%)	156 (44.3%)	100 (28.4%)	2.26
Concerts and festivals have led to antisocial activities that lead to unwanted pregnancies, drug misuse, and addiction in Lagos state	2 (0.6%)	23 (6.5%)	81 (23.0%)	113 (32.1%)	133 (37.8%)	2.00
Concerts and festivals have attracted tourists to stay longer and spend more in Lagos state	116 (32.9%)	160 (45.5%)	65 (18.5%)	6 (1.7%)	5 (1.4%)	4.07
Concerts and festivals have led to the immigration of armed criminal groups to Lagos State	-	20 (5.7%)	71 (20.2%)	123 (34.9%)	138 (39.2%)	1.92
Grand Mean						3.30

Source: Fieldwork, 2023

Key: 5 = Strongly agree (SA), 4 = Agree (A), 3 = undecided (U), 2 = Disagree (D) and 1 = strongly disagree (SD).

Decision: 0.00 - 2.49 = No-Impact; 2.50 - 5.00 = Impacted

An analysis of various factors revealed evidence demonstrating the impact of events on the development of Nigeria's tourism industry (Table 3). The respondents overwhelmingly agreed that festivals and concerts generate numerous positive impacts, with the highest mean score (4.21) signifying their contribution to infrastructure development. Other positive impacts include: increased tourist attraction, prompting longer stays and increased spending in Lagos State: ($X = 4.07$); promotion of community integration, fostering pride, imparting new knowledge, strengthening relationships, and offering valuable training: ($X = 4.05$); development of small businesses: ($X = 3.99$); cultivation of new skills: ($X = 3.84$); job creation: ($X = 2.94$).

However, the analysis also revealed that the majority of respondents expressed concerns about potential negative impacts. The highest mean score (3.74) underscored concerns about the security and environmental risks associated with these events.

Meanwhile, most of the respondents disagreed that festivals and concerts have the following impact: negative impact which includes vehicular noise; unreasonable litter; stretching of infrastructure; pollution; prostitution and others ($X = 2.26$); antisocial activities that lead to unwanted pregnancies, drug misuse and the addiction ($X = 2.00$) and immigration of armed criminal groups to Lagos State ($X = 1.92$).

Furthermore, a grand mean of 3.30 was obtained, which shows that concerts and festivals have a positive impact on the development of the tourism industry in Nigeria. Specifically, it positively impacted infrastructure, attraction of tourist to stay longer and spend more time, community integration, foster community

pride; teach new things; strengthen relationship and value training, small business development, development of new skills development and employment generation.

This finding supports the study of Basri, Evadianti and Hernawan [2020], which found that the festival had an impact on the number of tourist visits, hospitality growth, and occupancy rates. It also corroborates the study of Ogunyemi and Adetula [2020], which found that most of the respondents made above 15,000 Naira per day during the festival and, as such claimed that the festival had a positive impact on their small and medium-scale businesses. The findings are also in agreement with the study of Doe et al. [2021] which found that festival tourism generally brought economic benefits to host communities but had negative social effects on the development of the selected towns.

In this investigation, one-way ANOVA was used to find if there is a significant impact on the development of Nigerian Tourism industry. The ANOVA method enables researchers to investigate and compare the means of multiple groups simultaneously, providing insights beyond pairwise comparisons and uncovering underlying trends. In a one-way analysis of variance (ANOVA), a single independent variable with multiple levels or categories is examined. This statistical test aims to determine whether the means of these groups differ significantly from each other [spssanalysis.com 12.01.2024].

The ANOVA results indicate an insignificant overall model fit to explain the development of tourism ($F(3, 349) = .769, p > .05$). While researching coefficients, the results suggest a significant impact of concerts and festivals on the industry ($t(352), p < .05$), further analysis reveals non-significant effects for specific aspects:

- Concert and festival types: Negative but insignificant impact ($t(352) = -1.245, p > .05$).
- Concert and festival development: Positive but insignificant impact

($t(352) = .165, p > .05$).

- Concert and festival awareness strategies: Negative but insignificant impact ($t(352) = -.881, p > .05$).

Therefore, it is not possible to conclusively claim that concerts and festivals significantly impact the development of Nigerian tourism. However, the analysis suggests potential areas for further investigation, such as specific types of concerts and festivals or alternative awareness strategies.

Conclusion

This study explored the various festivals and concerts offered in Lagos State, identifying carnival street dance, Christian religious festivals, horse riding, masquerade dancing, Muslim religious festivals, musical concerts, traditional religious festivals, and wrestling as prevalent options. However, only traditional religious festivals, masquerade dancing, musical concerts, Muslim religious festivals, wrestling, carnival street dance, horse riding, and Christian religious festivals have a well-developed infrastructure and organisation. On the contrary, traditional mass weddings, regatta festivals, and yam festivals lack substantial development.

The study also highlights local advertising as the dominant strategy to raise awareness of these cultural events. Furthermore, it reveals that state and local governments primarily support these activities through incentives. Notably, the federal government, through the NTDC, lacks direct financial involvement.

Furthermore, the study identifies positive impacts of festivals and concerts on the tourism industry, particularly in areas of infrastructure development, extended tourist stays, community integration, skill development, employment generation, and cultural appreciation.

Interestingly, the study finds a positive but statistically insignificant impact of the overall festival development on the tourism industry. Additionally, neither

specific festival types nor awareness strategies show a significant impact, leading to the acceptance of the null hypothesis: concerts and festivals do not significantly impact the development of the Nigerian tourism industry.

It is concluded that Lagos State is characterised with rich cultural festivals and concerts. However, lack of adequate support from the local, state, and federal government has rendered the festivals to be a local practice and inhibit the communities who usually held the festivals to seek adequate international participation. The lack of sustainable awareness strategies has led the attendees of the cultural festivals and concerts to remain local people from the same communities and sometimes neighbouring town and cities or state such as invited guests like government officials or traditional rulers from other state. Furthermore, there is no significant impact of concerts and festivals on the development of the Nigerian tourism industry.

The following suggestions for further studies are made:

A replica study could be conducted to examine the impact of concerts and cultural festivals on the infrastructural development of the host communities. Research should be done to examine the impact of concerts and cultural festivals on the social and economic development.

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Ocena wpływu wybranych wydarzeń na rozwój branży turystycznej w Nigerii: Studium przypadku stanu Lagos

Streszczenie

Artykuł analizuje wpływ koncertów i festiwali na rozwój nigeryjskiego przemysłu turystycznego na przykładzie stanu Lagos. Główne cele opracowania obejmują: zbadanie rodzajów i poziomów rozwoju dostępnych koncertów i festiwali, analizę strategii stosowanych do zwiększania rozpoznawalności tych wydarzeń, ocenę ról pełnionych przez rząd i jego agencje rozwoju wybranych wydarzeń oraz zbadanie korzyści płynących z koncertów i festiwali dla nigeryjskiego przemysłu turystycznego. Do zebrania danych pierwotnych wykorzystano ilościowe i opisowe badanie ankietowe. W badaniu wzięły udział 352 osoby z populacji liczącej 450 osób. Narzędziem badawczym była samodzielnie opracowana ankieta. Statystyki opisowe, takie jak liczba odpowiedzi, i ich udział procentowy, posłużyły do opisu cech respondentów. Średnie zostały wykorzystane do odpowiedzi na pytania badawcze, a wielokrotna regresja liniowa do testowania hipotez na poziomie istotności 0,05. Badanie zidentyfikowało osiem najważniejszych festiwali i koncertów w stanie Lagos, charakteryzujących się różnym poziomem rozwoju. Lokalna reklama okazała się dominującą strategią zwiększania świadomości tych wydarzeń. Choć władze stanowe i lokalne oferowały wsparcie rozwoju wydarzeń, nie zidentyfikowano zaangażowania ze strony rządu federalnego. Co ciekawe, badanie wykazało pozytywny, choć statystycznie nieistotny wpływ koncertów i festiwali na rozwój turystyki.

Słowa kluczowe: Nigeria, event, rozwój turystyki, wydarzenia kulturowe, festiwale