

**REINVENTION AND COMMODIFICATION OF TRADITIONAL  
FESTIVALS FOR EVENT TOURISM IN OGUN STATE, NIGERIA**

**BY**

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## ABSTRACT

Although the reinvention and commodification of festivals have implications on the culture and economy of host regions, not much attention has been paid to its promotion in Nigeria. This study was designed to examine the processes and structures of Ojùde-Qba festival in Ijèbu-Ode and Lisàbi festival in Abeokuta, Ogun State with a view to underscoring aspects of their reinvention and commodification for the purpose of event tourism.

The Karl Marx Theory of Commodity Fetishism was adopted, and the study utilized a combination of ethnography and survey as design. Key informant interviews were conducted with four local policy makers and two festival planning committee members for each festival. Purposive sampling method was used to select eight different associations for focus group discussion owing to their contributions to socio-cultural and socio-economic development of the host communities. Systematic sampling method was used to select 400 respondents from the host communities, while availability sampling was used to select 384 respondents among tourists who completed a close-ended questionnaire. Qualitative data were content analysed, while quantitative data were subjected to descriptive analyses.

The Ojùde-Qba and Lisàbi festivals were not originally established for tourism purpose. Revival and incorporation of traditional Ijèbu Rẹgbẹ-Rẹgbẹ parade, division of festival activities into Rẹgbẹ-Rẹgbẹ and Eḷeshin contest with monetary reward attached, introduction of dues to participating groups and involvement of corporate bodies for sponsorship and branding were innovation in the Ojùde-Qba festival. Also, extension from one-day event to seven-day event, inclusion of visit to Olùmọ-Rock, Lisàbi forest, wọrọ-dance performance, masquerade parade, selection of “Egbà-Hero of the year”, involvement of indigenous clubs and corporate sponsorship were notable changes in Lisàbi festival. Community members (Ijèbu-Ode: 60.1%; Abeokuta: 62.9%) opined that changes discovered were deliberate, resulted in increased participants’ population and also generated income for the host communities. The reinvention of the festivals had a significant impact (Ojùde-Qba:  $p=0.310$ ; Lisàbi:  $p=0.162$ ) on the host communities. Also, commodification of the festivals had a significant impact (Ojùde-Qba:  $p=0.534$ ; Lisàbi:  $p=0.566$ ) on the host communities. Proceeds from these festivals were used for projects such as repair of the community-owned hospitals and schools, provision of electricity transformer, sinking of boreholes and award of scholarship. Community leaders opined that their culture has not been destroyed through the changes witnessed in the festivals; rather, being modified for communal progress. Policy makers opined that the festivals can also generate increased revenue for the Ogun State government through the introduction of consumption tax and provision of paid car parks.

The Ojùde-Qba and Lisàbi festivals in Ogun State have undergone appreciable changes as a result of reinvention and commodification. This has resulted into socioeconomic improvement for the host communities. Indigenous groups and corporate branding should be encouraged to promote tourism, increase communal benefits and sustainability of the festivals.

**Keywords:** Festival reinvention, Cultural commodification, Tourism in Ogun State

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## **DEDICATION**

This project is dedicated to Almighty Allah, the Creator and Controller of the Universe. To my parents Late Alhaj R.A Kukoyi and Alhaja S.A Kukoyi and other members of my family.

## CERTIFICATION

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## **CHAPTER ONE**

### **INTRODUCTION**

#### **1.1 Background of the Study**

Nigeria, the largest black nation in the world, is also a culturally heterogeneous country with about four hundred ethnic and tribal groups (Edem, 2013). Given the abundant resources nature has blessed Nigeria with (vegetation: flora and fauna biodiversity, scenic land forms and water bodies, agrarian land area coverage, human population and socio-cultural diversity), Nigeria is a rich nation. This presents a country with a multiplicity of cultures, values and traditions which, though modified, have endured for centuries. These cultural expressions have not withered, even after their contact with colonialism and other forms of modern and post-modern influences (Edem, 2013).

Tourism in Nigeria centers largely on festivals and events, due to the country's ample number of ethnic groups, but also includes rain forests, savannah, waterfalls, and other natural and man-made attractions (Archibong, 2004). The industry suffers from the country's poor electricity, roads, and water quality (afrol.com, 2007). The tourism industry in Nigeria is regulated by the Federal Ministry of Information, Culture and Tourism. In an attempt to boost the profile of the tourism sector in Nigeria, a beauty pageant contest was introduced (Miss Tourism Nigeria Pageant) in 2004. Festivals have recently become a great attraction to visitors in Nigeria every year, especially in Osogbo, Ijebu-Ode, Kebbi, Port Harcourt and Calabar (UNESCO, 2007). It was estimated that the income attributed to travel and tourism in Nigeria would be in excess of 10 billion USD in 2007, and this accounted for almost 6% of the gross domestic product (wttc.org, 2007).

Nigeria is one African country that has no real reason to account for its perpetual high poverty rates. Factors responsible for poverty in Nigeria include mass unemployment and lack of productivity, corruption or incompetence of leadership. The National Bureau of Statistics reported that, 60.9% of Nigerians in 2010 were living in "absolute

poverty". This figure had risen from 54.7% in 2004. The bureau predicted this rising trend was

likely to increase (bbc.com, 2012). The position of poverty alleviation in the United Nations Millennium Development Goals confirms its high prevalence (Andrew, 2013). As much as the world places emphasis on poverty eradication little was achieved on poverty alleviation during the MDGs era in Africa (Goodwell, 2015). This manifested in the recently launched Sustainable Development Goals (SDGs) which replaced the MDGs since September, 2015 featuring “End Poverty in all its form everywhere” as its first goal (with “Goal 2: put an end to hunger, realize food security and step-up nutrition, and develop sustainable agriculture; Goal 3: provide healthy lives and improve on the well-being of all; and Goal 8: advance sustained, inclusive and sustainable economic development, full and productive employment and decent work for all”), all of these are pointing towards the presence of abject poverty, but that, this must be drastically reduced. As a potentially significant source of economic growth in developing countries, tourism may also play a major role in poverty reduction and alleviation under the right circumstances (Andrew, 2013).

Unlike many other sectors in Nigeria (such as oil and gas) whereby the proceeds on investment returns majorly to the government, the proceeds on tourism investment is largely distributed amongst community people and entrepreneurs in the tourism related businesses such as hoteliers, transporters, art and craft manufacturers, souvenir shops, tour operators, travel agents among others. The impact is visible on the social life of the local people and the economy by providing an avenue to generate revenue directly for the local community and provide basic infrastructure and social amenities that encourages tourism development. (Kukoyi, 2015).

The Ojude-Oba and Lisabi festivals are community festivals invented as social events by indigenes of the respective host communities and have over time been promoted and developed to now have potentials that can be harnessed for event tourism development in Ogun State, Nigeria. Over the years, the Ojude-Oba and Lisabi festivals in Ijebu-Ode and Abeokuta respectively have been celebrated as community-based festivals with thousands of attendees from within and outside the host communities. The presence of the huge number of attendees at the festivals annually, provides the conviction for the possibilities of exploiting the festivals for socio-economic advancement of Ogun State. This study intends to examine the two festivals and investigate how best they can be packaged as a tourism commodity (event tourism product) that is saleable to potential tourists across the globe.

Reinvention, according to Merriam Webster Dictionary (merriam-webster.com, 2016), has two simple definitions. Firstly, it means “to make major changes or improvement to (something)”. Secondly, it means “to present (something) in a different or new way” or “to remake or make over, as in a different form” or “to bring back; revive. Transformation of ideas, goods, or other entities that are originally not regarded as products into a commodity is referred to as commodification (Polanyi, 2004). In many areas, tourism has accelerated the commodification of traditional and unique cultures. Failure to include indigenous communities in the commodification process of local cultural assets for tourism may raise queries, especially with respect to the authenticity of cultural tourism products and ownership of the tourism resources (Earley, et al. 2006).

It has been reported by Yusuf (2014) that, the Ojude-Oba festival began over one hundred (100) years ago and that, the way and manner in which the Ojude-Oba is being celebrated today is an upgrade of the initial way of celebration at inception which was as a result of innovation over time. Also, Peter (2015) reported that the Lisabi festival as celebrated today is a reflection of modernization on the initial practice of the festival. Hence, this study investigated how the Ojude-Oba and Lisabi festivals transformed from inception of the festivals to what we have today, and also how the festivals can be promoted from being just a local community festival to an event that is globally relevant and sold to potential tourists across the globe bearing in mind the core objectives of tourism development which can be classified as; economic, environmental, socio-cultural and political.

Festivals, being one of the major cultural elements of a community is a unique cultural practice whereby community people display virtually all other cultural elements which include arts, musical performances, dresses, religious rituals, foods and drinks etc. Festival is equally an event that provides community people with the opportunity of gathering together and making merry with each other and visitors from other communities to celebrate their cultural values and rejoice with one another (Kukoyi et al, 2015). The uniqueness and satisfactory experiences derived in certain festivals have over time attracted increasing number of visitors in the attendance of certain festivals; thereby making such festivals a centre of attraction that pulls people from several other communities to travel to the community where such a festival is being held. This has resulted in such a festival becoming a driver of tourism in such

community; this form of tourism activity can be referred to as cultural (and) or event tourism. Examples include the Rio-de-Jenerio Carnival in Brazil, Notting-Hill Carnival in London, Argungun Festival in Kebbi State, Osun Oshogbo Festival in Osun State, the Ojude-Oba Festival and Lisabi Festival in Ogun State among others (Kukoyi et al, 2015).

According to Dorothy (2012), increasingly, more communities are shifting attention to tourist projects as means of sustaining and enriching their lives. The research examines two community-based festivals (the Ojude-Oba Festival and the Lisabi Festival) in Ogun State, South West, Nigeria. These two festivals are potential cultural tourism resources that could be harnessed for development in Ogun State. Cultural tourism is an aspect of tourism that focuses on a region's culture, especially the lifestyle of the residents/indigenes of such geographical location. Cultural tourism may also include urban areas especially historic or large cities and their cultural facilities such as museums and theatres. (Dorothy, 2012).

The Nigerian tourism sector has lots of economic contributions and other opportunities towards the nation's development (Aremu, 2008). Cultural tourism can promote tourism to be at the forefront of national development if rightly exploited. It is considered as an art of exposing and patronizing the peoples' art and cultures. It could be regular celebration of festival events for its historical, political or religious significance. It helps to attach economic values to the traditional arts and living cultures of the people (Aremu, 2008). With increased regulation and the growth of government and corporate involvement in events, the world has become much more complex. Event managers are required to identify and service a wide range of stakeholders and to balance their needs and objectives. In Nigeria today, academic provisions towards meeting the needs of events and related industries and the organizations that comprise them are limited.

Festival is significant in the life of a community. Where people have understood and used festival to lift spirits, transfer knowledge and enhance neighbourliness, they have created community resilience (Derrette, 2008). The desire for festivals and events is not specifically designed to address the needs for any one particular group. The hosting of events is often developed because of the tourism and economic opportunities, in addition to the social and cultural benefits from it. Festivals play a major role in cities

and local communities. It attracts host communities attention, because it helps to develop pride and identity for the local residents. The peoples and communities that host the festival provide visitors with vibrant and valuable cultural experience. Local communities play vital roles in developing tourism through festivals. The events are in turn viewed as a veritable tool for attracting visitors and building image within different communities.

Culture interacts with development in many different ways; the importance of culture cannot be instantly translated into theories of cultural causation. What is needed is not the privilege of culture as something that works on its own, but the integration of culture in a wider picture, in which culture is seen in a dynamic and interactive way, is one important influence among many others. According to Amartya(2004), preservation of departing life styles, or alternatively adoption of newest fashion from abroad is not compulsory but it is imperative for people to partake in these social decision.

However, it should be noted that culture is not a static concept, but it is something which is always changing and adapting due to external influences (Chang, 1997). Influential as culture is, it is not solely pivotal in determining our lives and identities. More so, past researches have not paid adequate attention to non-material cultural inventions such as the Ojude-Oba and Lisabi festivals and the perception of the indigenes and residents of the host community as regards harnessing these cultural festivals to promote tourism in their locality. It is on this basis that this study focuses on the invention and commodification of Ojude-Oba and Lisabi festivals as events tourism.

## **1.2 Statement of the Research Problem**

At destinations where festival (event) tourism takes place, residents of the host community benefit a lot from the social and economic dividends of tourism activities and this goes a long way in addressing the problem of unemployment and aids in poverty reduction at the destination region. Also, festivals have been acknowledged as one of the major forms of events that showcase the cultural identity of societal groups of which group members are proud of and on many occasions these group members look forward to the time their cultural festivals would be holding (Serken and Mehmet,

2013). Cultural festivals are expected to aid preservation of culture and tradition and remind the indigenes of their culture, heritage and tradition; and in some cases they are just events held in commemoration of an historic event with the aim of passing knowledge of such from one generation to another for reasons best known to societal groups. Beautiful as it may be, there is hardly any cultural festival in the world today that has remained exactly the same way it was at inception.

Some scholars (Lisette, 2013; Olufemi, et al. 2013; Timur, 2004) argued that the changes observed with time in many of the cultural festivals are resultant effects of tourism due to commodification of culture in order to meet tourist demand. Other scholars (Arjo, 2004; Derrette, 2008; Rao, 2001) further claimed that this has affected the authenticity of the culture which is the major attraction that cultural tourists are likely interested in and this has raised many questions on the issue of authenticity of culture amidst scholars. Consequently, Rao (2009) and Pasenen, et al.(2009) posited that this has led to the destruction of cultural heritage while some other scholars (Amartya, 2004; Vijayendra and Michael, 2004; Mary, 2004) are of the opposite view that culture is not meant to be static rather dynamic. The continuous growth in tourism especially cultural tourism would therefore mean that cultural festivals would continuously witness some changes as time pass by to meet tourists demand. This affirms the malleable nature of culture as reported by Chang (1997).

It has also been reported by Chang (1997) that culture is an ever changing phenomenon, and these changes are brought about as a result of innovations and inventions within and outside the cultural context of a given society. Festival as a form of culture is not an exception from this fact. This change could come consciously or unconsciously from festival stakeholders but would definitely manifest whenever it occurs, thereby leading to reinvention of the festival either consciously or unconsciously and this further proves the malleable nature of culture. More so, many works have been reported on the positive and negative impacts of tourism. Likewise, the sustainability of tangible tourist attractions (such as the Bilikisu Sugbon Eredo, Olumo Rock, Ikogosi Warm Spring to mention a few) has been reported, but less has been reported on the sustainability of intangible tourist attractions (such as festivals, carnivals to mention a few).

The Ojude-Oba festival in Ijebu-Ode and Lisabi festival in Abeokuta, both in Ogun State, Nigeria are examples of cultural festivals that emerged as a result of cultural invention and have witnessed some innovative processes from their initial state during the time of establishment to their current states as at today. This study views cultural festivals as events that can be commodified for economic prosperity. Although, commonly found in anthropology literature text, is the claim that, any alteration (changes) in the processes of culture leads to destruction of culture and renders it authentic. Whereas, it has also been reported severally in tourism literature text that part of the objectives of tourism is to preserve and promotes cultural heritage. The researcher views the discord between many anthropology and tourism texts as a knowledge gap that needs to be closed. In view of the foregoing, the researcher intends to investigate the nature of the Ojude-Oba and Lisabi Festivals from inception to present and how they conform to the objectives of developing event tourism in their respective host community. In addition, with respect to authenticity of culture, it is pertinent to ascertain the perception of the host community about the Ojude-Oba and Lisabi festivals and promoting the festivals for event tourism purposes. The view of all concerned stakeholders were sought on commodification of the festivals and their interests put into consideration. The study was guided by the following questions.

### **1.3 Research Questions**

- i. How did Ojude-Oba and Lisabi festivals emerge and how were they celebrated in the past and at present time?
- ii. What are the effects of reinventions in the Ojude-Oba and Lisabi festivals on their host communities?
- iii. What are the effects of commodification of the Ojude-Oba and Lisabi festivals on their host communities?
- iv. What are the perceptions of local communities and visiting tourists on innovations and commodification of the Ojude-Oba and Lisabi Festivals' activities?
- v. What are the means of income generation from the Ojude-Oba and Lisabi festival events ?

### **1.4 Research Aim and Objectives**



The aim of the study is to investigate the process of invention, innovations and effect of commodification of Ojude-Oba and Lisabi festivals as event tourism on the local communities in Ogun State, Southwest, Nigeria. This was achieved through the following specific objectives which were to:

- i. Examine the nature of Ojude-Oba and Lisabi festivals and their level of conformity with the objectives of tourism development.
- ii. Identify the changes that have occurred in the activities of the Ojude-Oba and Lisabi festivals from inception to the present
- iii. Investigate the significance of the changes that have occurred in the activities of the two festivals to the objectives of event tourism in the host communities.
- iv. Investigate the perception of the host communities on whether the commodification and innovation processes have truly benefited the communities.
- v. Examine the means of income generation from the festival events and how it can be modified to create more opportunities for the economic prosperity of Ogun State.

## **1.5 Research Hypotheses**

The following research hypotheses helped to guide the research findings in this study.

### **Hypothesis I**

**H<sub>0</sub>:** Reinventions in the Ojude-Oba Festival have no significant impact on the host community

### **Hypothesis II**

**H<sub>0</sub>:** Reinventions in the Lisabi Festival have no significant impact on the host community

### **Hypothesis III**

**H<sub>0</sub>:** Commodification of the Ojude-Oba Festival have no significant impact on the host community

## **Hypothesis IV**

**H<sub>0</sub>:** Commodification of the Lisabi Festival have no significant impact on the host community

### **1.6 Significance of the Study**

Commodification of cultural festivals brings about innovations in the festival and this query the authenticity of the cultural heritage. Also, there is need to establish if there is any connection between this and tourism development and if it influences the objectives of tourism development. The study provides a nuance understanding of the nexus between cultural invention and commodification of cultural festivals forevent tourism development and the authenticity of cultural heritage.

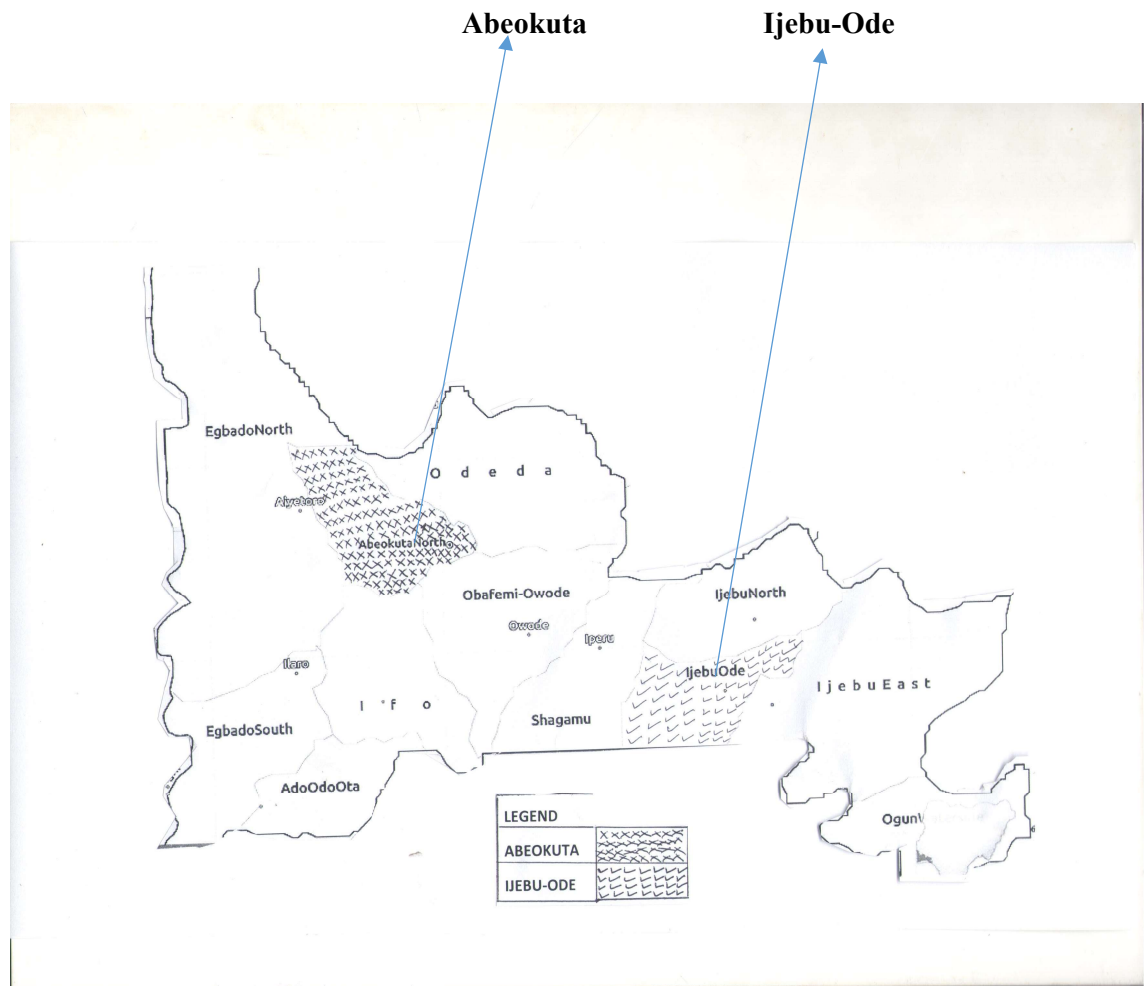
This studyinvestigated the nature and role of the two festivals (Ojude-Oba Festival and Lisabi Festival), the positive and negative impacts of the two festivals on their respective host communities and the sources of funding for the two festivals. More so, the study examined the perception of the local communities about event tourism and how stakeholders contribute to the festivals.It also investigated the contribution of the events at the festivals as attractions in their own right and to other tourist attractions around their respective host communities during and after the festivals and found out if they could determine the sustainability of these festivals in order to guarantee event tourism development in their respective host communities. This study examined the possible interrelationship between the two festivals and how they can be interdependently used to bring about sustainable tourism development in Ogun State. The study immensely contribute to the wealth of available literature on tourism and thereby serving as a reference material for future research and also a valuable document to the people and government of Ogun State and other corporate stakeholders who might be interested in investing in the development of tourism in Ogun State and other parts of the world.

### **1.7 Scope of the Study**

The scope of the study is limited to how reinvention and commodification of cultural festival influence the authenticity of cultural heritage and the objectives of tourism development using Ojude-Oba and Lisabi festivals in Ogun State, Southwest Nigeria as case studies. The study reviews the activities of the two festivals from inception to

date. The population is limited to the people of Ijebu-Ode and Abeokuta cities of Ogun State, in addition to visitors during the festivals.

### 1.8 The Study Area



**Figure 1.1. Map of Ogun State Showing the Study Area**

Source: Adapted from maphill.com (2021).

The Ojude-Oba and Lisabi Festivals hold in Ijebu-Ode and Abeokuta respectively, and both cities are located in Ogun State (see figure 1.1), southwestern Nigeria. Ogun State is made up of twenty local government areas and it borders Lagos State to the south, Oyo and Osun states to the north, Ondo to the east and the Republic of Benin to the west. The city of Abeokuta is the capital and largest in the state. Ogun State was founded on 3<sup>rd</sup> February, 1976 from former Western State. According to the 2006 census in Nigeria, the total population resident in the state was 3,751,140 (NPC, 2009).

Other major towns in the Ogun State include: Sagamu, Ijebu Igbo, Ijebu Imushin, Ogere Remo, Iperu, Ilisan Remo, Ikenne, Ilaro, Ayetoro, Agbado, Akute, Ota and Agbara. The state is known for having a high concentration of industries and being a major manufacturing hub in Nigeria. Major factories in Ogun include: Dangote Cement factory in Ibese, Nestle Foods Factory in Agbara and Sagamu, Lafarge Cement factory in Sagamu and Ewekoro, Rites Foods Factory in Ososa-Ijebu amongst others. Ogun State also has many culture and heritage tourism potentials amongst which are the various festivals celebrated across the state.

### **1.8.1 The city of Ijebu-Ode**

Ojude-Oba festival takes place in Ijebu-Ode annually. Ijebu-Ode is the head-quarter of Ijebu-Ode Local Government Area and it is located 110 km by road north-east of Lagos. It is in a warm tropical climate and has an estimated population of 222,653 by (2006) census. In Ijebu-Ode there are thirty-nine (39) Public Primary Schools, fourteen (14) Public Junior Secondary school, thirteen (13) public Senior Secondary Schools, one hundred and ten (110) approved Private Nursery and Primary Schools and twenty-two (22) approved Private Secondary Schools. Ijebu-Ode is the second largest city in Ogun State after Abeokuta (see figure 1.1).

Figure 1.2 shows the map of the Ijebu-Ode Local Government Area showing the Awujale's Palace, venue of the Ojude-Oba festival. However, activities during the festival go beyond the palace premises and it is being felt in streets and quarters adjoining the palace. Figure 1.2 also shows the origin (Family House) of each of the respective horse riders (*Baloguns*) and the route they do pass during the Ojude-Oba Festival.



**Figure 1.2. Map of Ijebu-Ode Township.**

Source: Ijebu-Ode Local Government Secretariat (2017).

Since pre-colonial times Ijebu-Ode has been the capital of the Ijebu Kingdom. Currently, the city is composed of a mixed people (who majorly speak the general Yoruba language, as opposed to the local dialect) due to civilisation, migration, and intertribal marriage,

The city of Ijebu-Ode and the territory of the Ijebu people is located in South-Central part of Yorubaland; it is bounded in the north by Ibadan, in the east by Ondo and Okitipupa and the west by Egbaland. Sea coastlines of Epe, Ejirin and Ikorodu bound the Ijebu territory in the south (Yusuf, 2014).

The Awujale Palace is located in the heart of the Ijebu-Ode town (see Figure 1.2), the activities of the festival is at its peak within the palace arena and it spreads to surrounding streets and quarters within the Ijebu-Ode town as shown in plate 1.1.



**Plate 1.1: Spectators on a Major Road in Ijebu-Ode During Ojude-Oba Festival**

Source: Field Survey, 2017



### **1.8.2 Description of the Ojude-Oba Festival**

The annual Ojude-Oba Festival is an age-long annual festival that is synonymous with Ijebu-Ode and it has been celebrated by the people of Ijebu-Ode for about two centuries. The festival is unique and spectacular to the Ijebu of South-West Nigeria. Unarguably, it is the most celebrated festival in South-West Nigeria. Even though it had its origin in Islam, it is now being celebrated by all and sundry, that is, Muslim, Christians, Traditionalist, and Non-believers (Yusuf, 2014). The festival features equestrian display, parade of culture and tradition by Regbe-Regbes (Age Grades), merry making and fun fare all centered around paying homage to the king (the Awujale of Ijebu Land) and the king also prays for his subjects.

History has it that in the 19<sup>th</sup> century when Islam made in road to Ijebuland, the reigning monarch then prevailed on his subjects to give those professing the Islamic religion the latitude to operate according to the dictates of their conscience. There was no war and there was no rancor. After observing the annual Muslim “Eid’l’Adha” festival (which features exchange of gifts and slaughtering of sacrificial ram), and resting the following day, the Muslim leaders and the new converts decided to pay homage to the then ruling monarch (Awujale, Oba AdesumboTunwase) at his palace and to thank him for his magnanimity and accommodation, and the religious liberty he gave them. This became a yearly practice by the Muslims then and as time went by, this metamorphosed into what is now known as the Ojude-Oba festival (Yusuf, 2014).

The present Ijebu monarch (Awujale, Oba SikiruKayode (S.K) Adetona, who has been on the throne since January, 1960 and officially crowned on April 2<sup>nd</sup> 1960) was reported to have granted coronet status to Ijebu communities, revived the age-grade system, constructed ultra-modern palace and palace extension and encouraged modification of culture and traditions by removing aspects that are outdated (Anon., 2013). Oba S.K Adetona has succeeded in globalizing, repackaging and rebranding the festival. Some few years ago, it was discovered that the forecourt and lawns of the main palace were getting inadequate for the hosting of the tumultuous annual guests, tourists, age grades, Baloguns/horse riders and their followers, crowd, etc. After securing the yard of the defunct Public Works Department lying directly opposite the Aafin Awujale, Oba S.K Adetona mobilized his subjects and their friends to construct in record time, a multi-billion naira monumental edifice now referred to as

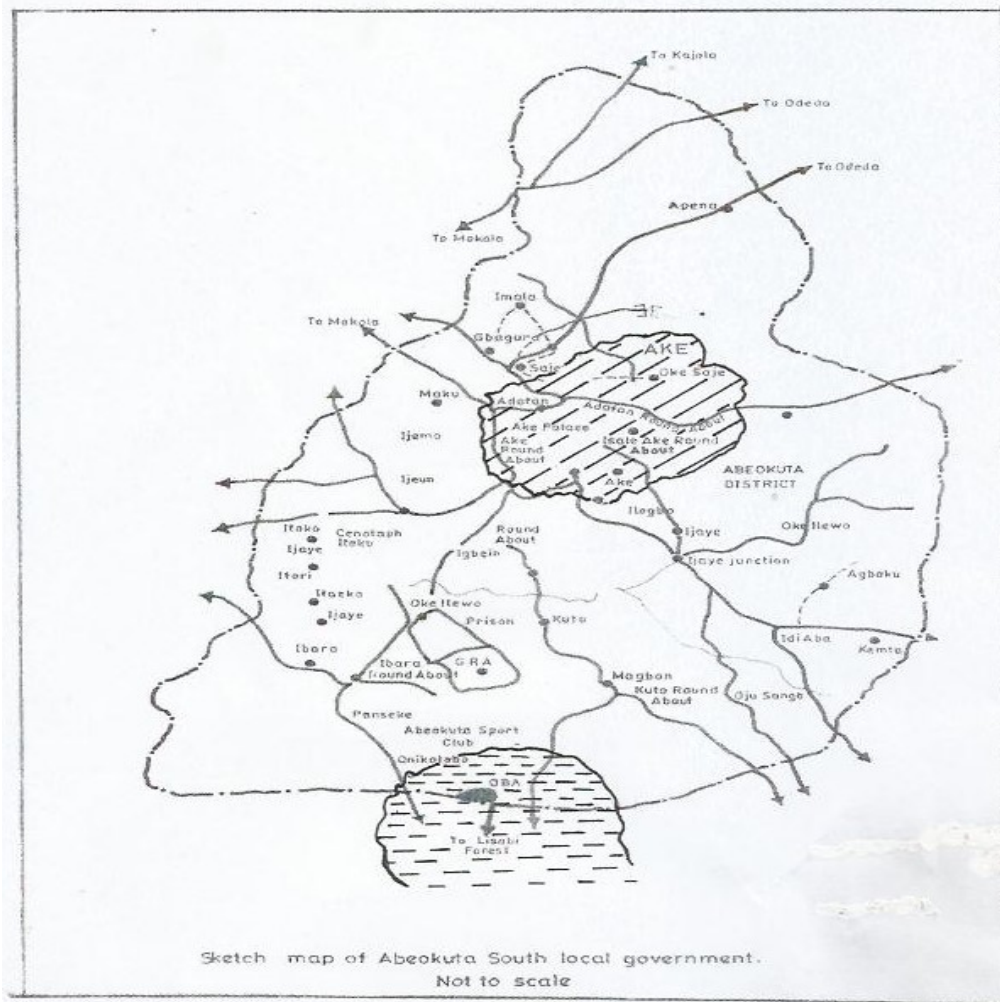
“Oba Adetona Golden Jubilee Centre”. The centre boasts of several unique facilities comparable to any other one elsewhere. Among the features in the Awujale palace annex is the recently established Ijebu National Museum (Yusuf, 2014).

In addition to equestrian display, parade of culture and tradition, fun fare and merry making, the Ojude-Oba festival also creates an avenue for the local people to reflect on their achievements, embark on self-help projects, reunite with family members and acquaintances, and appeal to the Almighty God for the progress of the Ijebu nation. Commerce and trading activities are usually at their peak during the festival (Yusuf, 2014).









Today, the festival has been transformed into a world class cultural festival and a yearly flow of tourists into the city of Ijebu-Ode, the capital city of Ijebu Land and the host of the Ojude-Oba festival is running into millions. This no doubt would be tremendously impacting the community economically, socially, environmentally and politically. It should as well be noted that a festival that has the capacity of attracting a population running into millions will definitely not only positively impact the host community; it will also have its negative impacts on the community.

### **1.8.3 The city of Abeokuta**

Lisabi festival takes place in Abeokuta, the capital of Ogun State. Abeokuta (see figure 1.1 above), the largest city in Ogun State is situated on the east bank of the Ogun River, located in rocky outcrops in a secondary rain forest. As of 2006, Abeokuta and the surrounding area had a population of 593,140 (NPC, 2009). Figure 1.3 is the map of Abeokuta South Local Government Area showing the Alake’s Palace, venue of the grand finale of the Lisabi festival, the location where Lisabi hails from and the Lisabi Forest, which is the location where Lisabi was reported to have died.



**LEGEND**

-  Local boundary.
-  Main road.
-  Footpath.
-  Towns/Villages.
-  River/Stream.
-  OBA leading to Lisabi forest.
-  Ake palace area.
-  Lisabi forest area.

**Figure 1.3. Map of Abeokuta South Local Government Area.**

Source: Abeokuta South Local Government Secretariat (2017).

Abeokuta city is located in a rain forest vegetation characterized by grey granitic outcrops. Rice and cotton farming were introduced into the community by Western Missionaries in the 1850s. The city is also known for its tie and die fabric production. Olumo Rock is a popular rock shelter which attracts tourists from various destinations to the city.

#### **1.8.4 Description of the Lisabi Festival**

The Lisabi Festival is celebrated by the Egba people in Abeokuta, South West, Nigeria. It usually holds annually between February and March in remembrance of Lisabi Agbongbo-Akala whom the Egbas conceived as their symbol of strength and unity. History has it that Lisabi hails from the Itoku area of Abeokuta but lived at Igbein area of the city. The Igbein people of Abeokuta, till date are given the exclusive right to the war title of Balogun of Egbaland owing to the competency of Lisabi who lived there for many years.

According to Peter (2015), Egba leaders had resigned to fate due to the unbearable slavery status they were relegated to by the Oloyo (Old Oyo Empire Army), Lisabi was anxious of how Egbaland would be freed from the shackles of slavery. In the quest to unite his people for an attack against Oloyo's formidable force Lisabi established a cooperative society which consisted of strong men who were farmers as members. Lisabi's goal for forming the society was to combat Oloyo's force and free the Egba people but members of his cooperative society were scared when they got to know Lisabi's aim. They eventually accepted to fight in the war as he was able to convince them. At the end, Lisabi's army defeated the Oloyo's Army thereby obtaining freedom for the Egbas. Lisabi reigned amidst the Egbas for several years and later died in a forest around Oba Village (which is located in the Obafemi Owode Local Government Area). The forest was later named after him as *Igbo-Lisabi* (which literally means Lisabi-Forest).

In celebrating this important part of the Egba history, the annual visit to the Lisabi forest becomes a major event. However, celebrating the event, Egba's sons and daughters visit the Lisabi Sacred Forest in Oba Village, Obafemi/Owode Local Government, Ogun State (see plate 1.2). History of Egba has it that the Lisabi forest houses the remains of the Legendary man, Lisabi. During the festival, the traditional

ruler of Egba Kingdom (Alake of Egba Land) is the host and his subjects belonging to different age grades pay homage to him as the custodian of Egba culture and tradition. Today, the festival has moved beyond just an Egba festival, it has become a global festival that tourists, visitors, sons and daughters from far and near look forward to.



**Plate 1.2: Egba Indigenes during a visit to Lisabi Forest as part of Lisabi Festival, 2017 Celebration**

Source: Field Survey, 2017

## **CHAPTER TWO**

### **LITERATURE REVIEW AND THEORETICAL FRAMEWORKS**

#### **2.1 General Statement**

Literature review allows a researcher to view the gap(s) in previous works and to close up the identified gap(s) through present research. It also makes researcher to be able to acknowledge efforts of pioneers, to create avenues for the study, and objectively criticize other researchers with the aim of improving on such work for a better result (Gojeh, 1995). The findings of many researchers have greatly revealed that tourism has many social and economic impacts on the host community.

#### **2.2 Festivals and Events Tourism: An Overview of Literature**

Festivals are major aspect of event studies and scholars in many disciplines have shown interest in it owing to the universality of festivity and the attractiveness of festival experiences (Donald, 2010). Event management has emerged as a fast-growing field of studies in universities around the world. Festival studies is also emerging as a distinct sub-field from event studies because festivals occupy a special place in most cultures. Festival studies have been researched and theorized by scholars in the disciplines of anthropology and sociology (Donald, 2010).

Scholars in the field of sociology, anthropology, and history have often commented on the possibility of economists to pay inadequate attention to culture in investigating the operation of societies in general and the process of development in particular. This neglect is worth remedying, and economists can pay adequate attention to the influence of culture on economic and social matters. It is important to examine the various ways in which culture should be considered in examining the challenges of development (Amartya, 2004). In one form or another, culture revolves round our lives, our desires, our frustrations, our ambitions, and the freedoms that we seek. The freedom and opportunity for cultural activities are among the basic freedom the enhancement of which can be seen to be constitutive of development (Amartya, 2004).

Festivals are important topic in tourism studies (Gartner and Holecek, 1983). They are placed on large scale celebrations to explain, how they can stimulate the economic development of tourist destination (Walo et al., 1996), and how they may influence and stimulate socio-cultural structure and prosperity (Rao, 2001). Also, earlier researchers had explored factors that motivate visitors and dimensions underlying those factors (Backman et al., 1995), as well as their significance in increasing destination awareness by conveying its specific identity to maintain competitive advantage (Donlon et al., 2010), and managerial models in sustaining event lifecycle (Frey, 2000).

However, most researchers are against making money from community owned cultural activities and making it fully tourism oriented because they raise the issue of cultural transformation, trivialization and inauthenticity. Meanwhile, with the absent of tourism this would still happen overtime because tourism is not the only factor responsible for cultural transformation and trivialization. No researcher (known) have investigated how cultural festivals can be made to generate revenue for government and be self-sustaining as a tourist attraction. Investigating community owned cultural festivals for tourism development from multiple perspectives permits greater understanding of the distinction of the relationship between stakeholders.

The host community and the people at the helms of affairs in the concerned Local Government Areas and the Ogun State government seem not to be seeing or interested in the revenue potentials embedded in the two festivals. In addition, earlier researches on cultural festivals and cultural tourism reported that, any attempt to view cultural activities from tourism perspective is to commodify cultural festival, which they claim would lead to trivialization and render it inauthentic to its original owners and attendees. Meanwhile, the situation is not exactly so, for example, Lisette (2013), (in a study titled, “Commoditization of the Ju’Hoansi Culture: Destroying Authenticity or Revitalizing Tradition”) reported that local people are not interested in having some of their culture remain exactly the way it is, owing to influences from exposure to other cultures and some other factors. Majority of tourists are interested in what will entertain them rather than an acclaimed authentic culture that will not give them value for their money. The fact remains that, consciously or unconsciously, concerned stakeholders must understand that Ojude-Oba and Lisabi Festivals are already tourism driven, and it is only ideal that government exploit the tourism benefit in them. Also



many other business opportunities associated with these festivals are yet to be legitimately explored and taxed.

If the concerned stakeholders (authorities) fail to rise up and address the issue above, operators in the industry would continue to take advantage of the situation by doing (increased) business, realizing (increased) revenue without paying the commensurate dues to the appropriate authorities. This is nothing but an economic loss to the government. Yet the people of the host community would be left with the challenges posed on them arising from the negative social, economic and environmental impact of these festivals. Should the above situation persist, members of the host community may turn hostile to the visiting tourists if they perceived the festival is becoming a great burden on them. Moreover, as tourist inflow increases during the festival, the carrying capacity of the facility in place may be exceeded and later get dilapidated if no measure is put in place to cater for increasing tourist flow rate. This may also result in tourists getting dissatisfied and consequently shunning attending the future edition of the festival (as explained in the Butler's Model of tourism life cycle (Butler, 1980). When this happens, negative news is spread about such destination. Therefore, if concerned stakeholders fail to favorably consider commodifying these festivals, public facilities would just be overburdened without the concerned public institutions making any gain. Yet this would cost government to spend more on repairs and maintenance of these public facilities.

Some studies have taken a broader social and cultural identity and prosperity perspective of festivals. Accordingly, Lisette (2013), studied "Commoditisation of Ju/'Hoansi Culture: Destroying Authenticity of Revitalizing Tradition?" and focused on the study of impacts of cultural tourism on the study area. The study reported that, tourism creates a direct source of income for the local people, and cultural tourism is still helping them to keep their culture alive in the sense that when tourists come visiting they still display their traditional culture even though many of the village youth are quitting the practice for higher paid jobs in the city.

In another study by Chang (1997) titled "Heritage as a Tourism Commodity: Traversing the Tourist-Local Divide". Chang studied tourism development as a dynamic process in which the 'tourist-local divide' is negotiated and the welfare of both groups monitored. This notion was empirically developed with the aid of two case

studies on heritage tourism in Singapore: the adaptive re-use of old shop-houses after their conversion into boutique hotels, and the re-invention of street activities as tourist sites. The commoditization idea promoted by many tourism writers was critiqued. The research provides a clearer understanding of the role of 'heritage commodities' as tourist attractions and local resources.

In the findings, the researcher reported that, truly local cultures have been influenced by tourism, but so have they been by industrialization, urbanization, pollution, poverty, civil war, immigration, and a host of other factors. Also, the study reported that some of what we see as a destruction is reconstruction; some is the result of a lack of any other viable option; and some the result of choices that could be made differently.

The study concluded that cultural commoditization process should not solely be viewed as a tourism-induced phenomenon but the outcome of an interaction between contending internal forces and external factors (Nash, 1989). The study also negates the idea of inauthenticity by arguing that heritage is dynamic and ever changing. Local societies are 'adaptive and resilient' towards tourism's intrusion and it would not be justifiable to portray commoditization as bearing only negative effect (Wood, 1993). Conceiving of tourism as the major force which impacts local societies and denigrates cultural forms results in an incomplete description of the tourism development process. Tourism is only one contributor to socio-cultural revolution, and the part played by local factors must be recognized along with the positive aspects of tourist development. Heritage commoditization hence embodies several goals, serves various audiences and influence various outcomes in different areas.

In a study by Olufemi et al., (2013), titled "Commodification of Local Culture and Tradition for Tourism Development and Sustainability in Nigeria: Empirical Evidence of Tiv and Idoma Cultures in Benue State", the researchers explore the transmogrification of places of cultural importance for tourism consumption with the aim of providing a clearer understanding of how such places are changed into places of consumption by studying the relationship and conflict between culture as a resource for social meaning and benchmark for economic growth. The researchers considered different forms of culture which include: festivals, music and dance, natural attractions, historical monuments, and works of art. The study used questionnaires for data gathering and multiple regression technique for analysis in the study to throw

more light into the effect of local culture and tradition to tourism development and sustainability. The findings of the study revealed that the majority of the respondents feel that commodification of local culture for tourism has a positive employment creation, community development and international exposure impact of the local community. Although, the study shows a low t-value rating for festivals. The researchers concluded that the intensity of local culture and tradition impacts on tourism development and sustainability depends to a large extent from order of importance on: festival, works of art, music and dance, natural attraction, and historical monuments.

Szabo (2012) studied “Festival as a New Form of Culture”, the study investigated festival phenomenon including its social contexts and societal functions, both in general and in the light of culture policy practice using the NKA Festival in Hungary as a case study. The research focused on the socialization processes of festival and its relation to conformity and the hidden considerations of grant giving. The researcher opined that festivals have become symbolic institutions of paradigm shift and socialization after 1989 and this development process basically determined the relation of festivals to conformity.

The researcher made use of questionnaire and interview methods to gather information. The research questions laid emphasizes on the interactions of socialization processes during festivals especially about:

- i. Value and cultural conformism
- ii. Community and social network
- iii. Learning processes with focus on representation of values, genres of arts, visitors’ profile, freedom of action, cultural memory, non-formal learning and financial aspects.

The researcher reported that in the Western world, cities use popular festival to serve tourism and urban rehabilitation. Although the study stated that the results were disappointing about the problem solving skills of festival organizers; reasons being that, all the problems realized in the festival survey in 2004 were still underdeveloped. The researcher concluded that his research raised many new research questions regarding the political and developmental role of festivals.

Adekeye(2014), studied “Sources of Funding as Determinants of Sustainability of Community Development Projects in South Western Nigeria”. The researcher reported that the source of funds is a major issue which determine the extent of citizen participation and sustainability of programmes and projects. The study examined the extent to which the sources of funding development determine project sustainability in Awe, Oyo State and Ikire, Osun State, South West, Nigeria using descriptive survey research design. The study findings showed that there is a close relationship between sources of funding projects and sustainability. Also, funding which involve citizen participation is higher rated for project sustainability. Ifegbo et al (2014), in another study investigated “Festival Tourism and its Socio-Economic Importance to Host Communities” using some festivals in the Eastern part of Nigeria as a case study. The research focused on the social and economic gains that host communities may benefits on the promotion of festivals for tourism in their communities.

Oluwatosin(2013), studied “Traditional Religious Festival and Modernity: A Case Study of Female-Oriented Cults Annual Festivals in Ijebuland of South Western Nigeria”. The study investigated festivals as the medium in which the values and beliefs of the people are demonstrated, whereby they give meaning to the social, political and religious life of the people celebrating them. The study also referred to festivals as catalyst for peace and unity among the people. The researcher opined that through festivals, the life of the community is renewed, people are entertained and their tension finds an outlet. The study reviewed the activities and significance of the festival and how much of impact that modernity (in terms of Islamic and Christianity religion, internet and other forms of technology, westernisation of culture etc.) has had on the festival. Findings from the study revealed that “modern forces and social changes, precisely western science, technology, education and religion are today undermining the effective practice of the indigenous religion of most Africa communities. The study concluded that the Female Oriented Cults Annual Festivals in Ijebuland have not fared badly among the Ijebu people. Though there have been changes in some forms and practices of the annual festival, the festival have not been completely extricate by the global trend. Instead, the worshippers have availed themselves of the use of the internet as an avenue to promote the influence of the festival in the social, religion and cultural life of the people.

Anna (2004), examined the management of visitors' experiences of cultural landscape in New Zealand. The research focused on how cultural identity influences tourism development and land management through cultural values for landscapes, visitors demand for cultural tourism, cultural tourism entrepreneurship and cross cultural interpretation. Derrette(2008), in another study "Regional Festivals; Nourishing Community Resilience: The Nature and Role of Cultural Festivals in Northern Rivers NSW Communities" explored the connection between a festival, its host community and the physical and cultural environment in which it is staged.

Tashi(2013), studied "Contemporary Ladakh: Culture, Commodification and Tourism", investigated cultural tourism development in Ladakh, India, as a tool for prevention of internal migration aimed at augmenting the civilian population in the area. The main vision of the central government of India is to keep young Ladakhis at home and also try to provide the spark for permanent migration from overpopulated regions in Ladakh. The study revealed that those people who are professional engaged in tourism perceived it as a great economic opportunity but many people are quite unfamiliar with this profession in the community. The local People of Ladakh are left with no choice but to take the idea into consideration. Ladakhi elders faced a steady stream of much deplored and sometimes permanent outmigration, as young people left to study or take up salaried post elsewhere in India. In addition, the fear of seeing newcomers disturb the political, cultural, and social order of the people, and this raise the complex question of cultural preservation and authenticity. The study concluded that authentic culture is not something which is prepared for the tourist, rather more natural that exist from time immemorial. It becomes clear that commodification of culture and religion is a part of tourism with both positive and negative implications for both tourists and local people. It is apparent that it leads to reviving of local culture by guiding and protecting indigenous history and culture. So far in Ladakh only material culture has changed and commodified, but basic foundation remains.

Duran (2013), studied "A SWOT Analysis on Sustainability of Festivals" using the International Troia Festival (ITF) as a case study. The researcher investigated the current condition of the festival by investigating of problems, managerial challenges, and the roles of stakeholders. Also, the state of the ITF, including its sustainability and marketplace was investigated through the use of SWOT analysis. In the findings, the researcher reported that different fields and inadequate advertisement and publicity

cause coincidental attendance to the festival events. Observations on the events indicated that the ITF is an international festival but not fully international with its visitor origins, events activities, and structural characters sufficiently. None the less, the festival is international in terms of its cultural heritage, historical background, community support, and publicity. The results indicated that, the success of any festival or special event heavily relies on local communities support; organizers may place more importance on the social benefits of festival and special events to the local community. Efficient and sustainable festival organisation needs effective stakeholder participation, which includes; non-governmental organizations, tourism sector and local people who might be influenced by festival activities.

Ketana(2014), studied “Unity in Diversity; The Role of Cultural Tourism in keeping Cultural Unity, National and Emotional Integration”, examined how far cultural tourism promotes cultural values in Kerala and Tamil Nadu, India. The study focused on the language, social practices and life style of the people; and how cultural tourism resists the threats of innovations and globalization. In the findings, the researcher report that there is need for preservation of cultural identities in both destinations (Kerala and Tamil Nadu) and concluded that cultural tourism promotes cultural values in the two societies.

Antonio (2012), in another study “The Llofriú Cork Harvesting Festival: Territory, Local Identity and Transmission of Cultural Heritage”, investigated Cork Harvesting festival as an activity that assigns a value to local cultural heritage. The researcher pointed out the distinguishing features of the Cork festival which contribute to spreading an economic activity that is completely linked to local territory and represents a mark of identity for local inhabitants. Findings from the study revealed that festival event favours social cohesion in communities, activating a sense of pride in the community and direct participation in cultural, free time and festive activities. The researcher concluded that, the festival brings people who do not ordinarily visit museums or patronize cultural products in contact with activities which promote aspect related to territory. The festival visitors have access to stories, materials and customs from the past and present.

In a related study, Abdul’Gafar (2015), “Ijebu-Ode’s Ojude-Oba Festival: Cultural and Spiritual Significance” investigates the cultural and spiritual importance of the Ojude-

Oba festival, the study analyzed the early beginning of the festival while providing understanding about the Ijebus. In the findings, the researcher reported that Ojude-Oba festival plays a religious role in the life of the people of the community and the festival has been useful in fostering the image of the Ijebus and Yoruba as whole. The Ojude-Oba festival encourages peaceful co-existence of people of different faith. The researcher also stated that the festival finds its basis in the people's belief in honouring the paramount ruler of Ijebuland. The study revealed that the festival period avails the people an avenue to display their aesthetic taste in fashion. The study concluded that talents such as, drama, music, dressing and oral communication were utilized.

### **2.3 Tourism, Poverty and Development**

People living in the least developed countries face the most challenging economic and social conditions (Andrew, 2013). This situation can be likened to people living in less developed regions in a developing country like Nigeria. The concept of global or world poverty is an interesting one, as a geographical analysis of those people living on less than the World Bank income measure of US\$1.25 per day and therefore labelled as being in absolute poverty is limited to Sub-Saharan Africa, South and East Asia and Latin America. However, poverty is defined as being relative that is, not having sufficient resources to meet the expected norms of living standards of the where country one resides. This implies that poverty is not limited to specific countries in the world.

World poverty level also has significance in the implications for peace and security on a global scale, as the consequences of poverty inevitably lead to conflict over resources, migration and in some cases aid the recruitment of 'terrorist' or 'freedom fighter' (Andrew, 2013). It is discouraging that while the percentage of the world's population living in absolute poverty has decreased during the last 30 years, the poverty of inequality is simultaneously growing between and within countries (Andrew, 2013). Sachs (2005) suggest that the solution for alleviating poverty rest not just with global agencies such as the United Nations or World Bank, but with everyone who is in a position to contribute.

Poverty alleviation is key on the global policy agenda, its importance being emphasized by its place as the first of the United Nations Millennium Development Goals and Sustainable Development Goals. As a potentially significant source of

economic growth in developing countries, tourism may also play a major role in combating poverty if properly managed (Geoffrey, 2015). According to Andrew(2013), least developed countries especially where cultural and natural resources exists to support the tourism industry can incorporate tourism into the development policies and poverty alleviation strategies.

An evident trend since the 1980s geared towards poverty alleviation has been the increased mobility of people between and within countries, sometimes referred to as the era of “hyper-mobility”. A key element of this drive is tourism, the recreational constituent of which involves people moving between countries as a matter of choice, usually resulting from the desire to experience contrasting natural and cultural environments to the ones at home. It is the comparative advantage of many under-developed country’s natural and cultural resources that have appeal to tourist from developed countries and provide the rationale for the use of tourism for economic advancement and poverty reduction. With global tourism being the leading revenue generating industry, less developed countries are bound to gain if they tap into this industry.

Domestic tourism was able to play the key role battling poverty reduction, owing to the advent of middle class in many developing nations.This is because, there is hightendency for domestic tourists to utilize the tourist services provided by poor people in the informal sector of the economy. Tourism can take its consumer (tourist) to the point of production in orderto benefit poor people directly.Under-developed nations do not experience the kind of trade restrictions and competitive challenges in the global market for tourism as they encounter for agriculture and/or other manufactured products. How to incorporate the poor into the tourism industry and systems in order to make them benefit from its development is the major challenge in the under-developed nations.

Whilst, it may initially seem odd to suggest some kind of symbiotic relationship exists between tourism and poverty, given the former is generally associated with pleasure and the latter with hardship and misery, it is the collision of two extremes from which a positive outcome can be achieved for the ‘poor’(Andrew, 2013). It was further reiterate that economic development should be focused on the poor. However, it was stated that tourism will require some time to manifest as an agent for poverty



alleviation because it relies on other factors such as, good governance which is expected to tackle the problems of unfavourable policies designed for sustainable development and the culture of peace. For tourism trade to prosper, infrastructural development is also important.

## **2.4 Objectives of Tourism Development**

Each organization has different objectives why tourism is important to them. These can be broadly classified as follows: Economic, Environmental, Socio-cultural and Political (weebly.com, 2016).

- i. **Economic Objectives:** tourism is the World's biggest industry and one of the objectives of tourism development is economic gain. Economically the travel and tourism industry contributes to the society by strengthening the economy, creation of jobs and career prospects for the people. It also promotes development by creating direct and indirect employment, raising foreign currency earnings and investment. It also increases income for commercial business operators in the community and stimulates economic regeneration and development.
- ii. **Environmental Objectives:** there is a common saying that "tourism destroys the environment", to counter this, tourism is poised to protect the environment especially vulnerable areas that may be damaged by large tourist populations. The major environmental objectives of tourism are aimed at achieving good habitat preservation, environmental education, conservation and regeneration of natural and man-made environments. All these are with the aim of improving the environment.
- iii. **Socio-cultural Objectives:** understanding how tourism development can affect the lives of people who live in the tourist destination is important. Tourism attracts people of different countries together and there is a need to increase our awareness and understanding of different cultures. Tourism is capable of generating income and providing funds to sustain traditional cultures and to improve the quality of life of the host population. Socio-cultural objectives of tourism promotion are focused on promoting the understanding of various cultures, improving the quality of life for the local people and provision of community and tourists facilities. All these are

to be consciously done in order to develop a sense of pride in traditional culture and identity.

- iv. Political objectives: although, governments can influence the patterns of travel directly or indirectly, through their wider activities and the political climate that is been promoted. The political objectives of tourism development includes; setting up government mercenaries to promote the image of a region and creating regional and/or national identity.

## **2.5 Culture**

Culture is an amalgam of values, norms, sanctions and languages, which defines the distinctness, and uniqueness of a human group. It is the mirror that projects the naked image of all that a group was, is and will likely be (Ademowo, 2015). From the general layman's definition, culture is regarded simply as "way of life of a group of people". The third view of culture defines it as synonymous with 'civilization' which is taken as the opposite of 'barbarism' (Lyon, 1981).

Every culture has unique diets, modes of dressing, mode of production, language, greetings, marriage, mode of socialisation, political system that could be annexed for development because they are frameworks for living and tinkering with life possibilities (Ademowo, 2015). The culture of a given society is also influenced by contact with other cultural groups (Kogu, 2004). No culture can successfully exist in isolation of other cultures, cultural influences are drawn from diverse histories and the complexities of constant global change which is the lifeline of development (Kukoyi, 2015). Cultural revolution is capable of transforming the urban environment through city marketing campaigns, cultural led urban development, festivals, and tourist promotion to encourage economic development. These qualities form a product that can be promoted, marketed and celebrated to help distinguish one place from another (Gbenga, 2010).

### **2.5.1 Cultural Tourism**

Cultural tourism refersto the phenomenon in which the cultural, historical and ethnic components of a society or place are used as resources to attract tourists, and equally

develop the leisure and tourism industry (Hewison, 1987). Cultural tourism is regarded as important as other forms of tourism (Aremu, 2008). Cultural tourism has been reported to be the oldest of the new tourism phenomena, and some argue that all travel, indeed, involves a cultural element (McKercher and Du'Cros, 2002). These are generally understood as a special interest tourism where cultural festival, heritage or cultural objects (for example museum, ancient buildings, sites and artifacts), are commodified as items for economic exchange and consumption (Earley and Ang, 2003). Culture is the main attraction which stimulates visitors' initial decision to travel to destinations in different parts of the world. (Smith, 1996).

According to Donlon et al (2010), 'cultural tourism is achieved when visitors come into contact with unique groups of historical significance which may be connected to varying degrees, with everyday life of a host community'. There exists a difference between the host population and the donor population. The host community owns the material culture and life experience that comprise of the 'pull' that attracts varied population', while the donor population comprises of people who come from various places other than that of the host community. Donlon et al (2010), also argued that tourists visit people with different cultural backgrounds from theirs, as well as different traditions from the 'donor' population. Cultural tourism differs from culture in the sense that, 'culture' is dynamic and subject to change. While 'cultural tourism' has a tendency to preserve and conserve the elements of culture. Cultural tourism is also considered as an art of exposing and patronizing the peoples' arts and cultures. It could be for regular celebration of festivals or events for its historical, political or religious significance. It helps to attach economic values to the traditional arts and living cultures of the people (Aremu, 2008). Tourists want to see elements of culture which are different and very distinct from their own culture. Therefore, cultural tourists sometimes do not care whether the activities presented to them are 'authentic' or just a representation. This was acknowledged by Lindholm (2007), who reported that "tourists do not care if it's all fake; they expect fakery and appreciate it especially when perfectly presented". This study opined that, it is not that tourists do not care but they may not know what the true cultural practices were before the opportunity of witnessing it for the first time.

In recent times, cultural tourism is a major market that is growing within global tourism and this growth may likely further (Richard, 2003). The proper management of both

tourism and cultural resources aid not only in preserving the cultural heritage of the people but also a reserving and authenticating the history of a community. The cultural tourism phenomenon has often been criticized for converting local cultures and lifestyles into 'commodities' for sale to foreign audiences. Meanwhile, at global level, cultural attractions are usually taken to be representative of global culture (Wood, 1997). This global notion of culture manifest in the designation of World Heritage Sites which attracts millions of tourist yearly. Whereas, at the national and/or local level, culture is viewed as playing asignificant role in forming and strengthening people's exclusivecharacteristics and as well, a sense of belonging to a particular locality. The top five cultural tourism activities are: visiting museums or art galleries, visiting history/heritage buildings, attending performing arts or concerts, visiting art/craft workshop/studios and attending festivals, fairs or arts/cultural events (Boniface, 1998). This is one of the reasons both Ojude-Oba and Lisabi festivals have been having increasing number of tourists every year since inception.

### **2.5.2 Cultural Tourism Principles**

Cultural tourism is expected to adhere to a number of basic principles. Attempts were made to outline these basic principles for sustainable and proper tourism development as follows;

- i. Sustainability: environmental protection requires ensuring harmony between the requirements of the visitor, the destination area and the community itself. There should be a balance between social, cultural, economic, and human objectives.
- ii. The tourism development objectives must be controlled by residents of the host community by developing strategies for development and interpretation. It is also the responsibility of community residents to partake in the implementation of strategies and operation of the tourism infrastructure.
- iii. Community residents must be provided with quality jobs from the tourism development programme. This is an integral part of any tourism development initiative at the local level. To ensure quality employment, community should ensure that the tourism infrastructures are developed at the local level.

- iv. Heritage resources maintenance must be part of the tourism development programme. This should be enhanced using internationally acceptable standards. Cultural tourism is aimed at ensuring that the experience tourists have are genuine, and it accurately reflects the peoples' culture, and should not give a false image of the community's culture. Development of cultural tourism must be rooted in the reality of destination's cultural, natural and economic characteristics.
- v. Cultural tourism inventory analysis should assess general resources, both tangible and intangible resources that are significant in making a destination unique (ICOMOS, 1999).

### **2.5.3 Commodification of Culture**

Converting cultural phenomenon into tourism products (or cultural commodification) does not have only detrimental implications but has both positive and negative influence on the local and tourist communities. Cultural commodification, had been reported to contribute to the denigration of social customs, the alienation of residents and the creation of homogeneity between places. As Machlis and Burch (1983), warned that the economic appeal of tourism and the need to cater for tourists is the major reason for the 'epic reconstruction' of places and the alteration of histories and identities.

While, capitalism has been built on commodification of labour and goods, it is globalisation and the new economy which has transformed culture into a commodity as well (Earley et al, 2006). In many areas, tourism has hastened the commodification of traditional and unique cultures. Developing cultural tourism raises the complex question of cultural preservation. When does culture need to be protected? How can it be preserved? What is authenticity? How to judge what is 'authentic' and what is not? For who is it important, and why?

In order to reflect on those questions it is necessary to understand the question of did an Ijebu and Egba indigenes feel the need to preserve their culture? Why did the Ijebu and Egba culture become the object of preservation efforts, as well as product to be

bought and sold in the global tourism market? Basically, the question of preservation of culture rises only when there is danger of losing it.

Different school of thought are identified within the discussion of the commodification of cultures. Some scholars argued that the commodification of culture results into the destruction of culture, because it renders such culture meaningless to the people who are part of it. The underlying assumption of this view on commodification of culture, is that local people will lose their culture because of tourism interference. Stronza (2001), reported that some scholars are worried that the culture may be lost because the host population may adopts new lifestyle, which they learn from outsiders. Other scholars posit that culture is in fact dynamic and always changing; Cohen (1988), for example, queries the assumption that commodification destroys the authenticity of a culture and its products. The researcher critique Greenwood's assertion that once a cultural object becomes commoditized it loses its original meaning, as an overgeneralization. Cohen (1988) provides counterarguments, by reporting that the commodification of culture can also be engaged in because people are proud to showcase their culture. According to Medina (2003), the interaction between tourists and their hosts generate new forms of culture, which can be meaningful as well as authentic.

#### **2.5.4 Reinvention of Culture**

The reformation of traditional practices and the introduction of new ones are distinct simultaneous practices that have been used to reflect the needs of culture and society. The essence of reinvention in cultural practices is to prevent them from abandonment (Federico, 2021). Globalisation and development in telecommunication technologies has made reinvention in cultural performances inevitable (Glowezewski and Henry, 2007). In Nigeria, colonization is of significant influence in the staging and broadcasting of cultural phenomenon and this has affected our social and cultural identities. When culture is publicly displayed, it exhibits visible manifestation, and this is easily transformed within various context where their meaning and content differs. This diversity of meaning also operates on a local level.

Through cultural expressions, we exhibit social identities that are cultural, ethnicized or gendered. In this situation, "cultural identity" is used to designate how a group of people describe themselves while "ethnic identity" is used to designate their response

to ideologies and practices of multiculturalism which is a major factor that leads to cultural reinvention. 'Invented' traditions often entail the purge of any trace of Western influence (Kempf, 2007). The invention of tradition approach is an extensive topic that cannot be discussed in entirety. The key point is that, where certain cultural expressions are acclaimed as 'authentic' character (or otherwise) of "invented tradition", a form of suspicion of 'inauthenticity' has prevailed. The 'authentic' nature of cultural performance may only be called to question when the performance leaves its usual context.

According to Kaeppler (1992), the expression 'invention' in qualifying changes in cultural practices or traditions appears unsuitable. Kaeppler (1992) suggested the following expressions: 'transformation', 're-contextualisation', 'revision', 're-creation', 'resurrection', and 'negotiation'. The re-contextualised performances are in this case more of continuity than a break. However, a few cases appear as exceptions, such as the Ojude-Oba and Lisabi Festivals which were created by the community people in order to bring people together to celebrate the people's monarch and hero respectively. Despite this fact, it is more appropriate to refer to the changes that these festivals have witnessed as reconstruction rather than invented tradition. Although, 'traditions' may often be manipulated by a dominant elite for political purposes, cultural performances can also be vectors for expressing social conflicts and tensions. Also, tourist mobility and the tourist industry participate in the shift and redefinition of cultural performances. Notwithstanding, the term 'invention' appears as too strong in many cases, as the practices in cultural changes are not purely 'inventions', but rather the transformation of older ideas or practices, linking them more to continuity than to break (Friedman, 2002).

## **2.6 The Role of Cultural Events in the Tourism Industry.**

Despite that times have changed, festivals remain a venue for enjoyment for many. Those in the tourism industry believe festivals have a positive impact in three parallel areas: attracting tourism, improving the place's image and supporting the local community (Derette, 2009).

### **2.6.1 Attracting Tourism**

Festivals have a great potential to attract tourism into a region. Festival events are time bound hence, it encourage visitors to use opportunity of their visit during festival to see other places within the locality. For instance, when people attend the Lisabi Festival in Abeokuta, some seize the opportunity to also visit the Olumo Rock which is also in Abeokuta. Festivals also provide an opportunity for tourists to learn about the culture of the host region. Likewise, the host community seizes the opportunity of that large number of people of diverse origin in attendance during festivals to showcase the beauty and uniqueness of their culture to world.

### **2.6.2 Improving the Place's Image**

In addition to tourist, festival attract journalists and other opinion leaders. As a result, the news about the festival and destination area promotes the image of the destination and gives it a wide spread. Opinion leaders also take their experiences about the festival and its host community into consideration when matters relating to the people and the place are been deliberated.



### **2.6.3 Support the Local Community**

Festivals are a unique occasion to celebrate the local culture and interact within the community. For the residents of Munich, for example, the 'Oktoberfest' is a long standing tradition where they can meet their friends, take pride in the Bavarian culture and enjoy local dishes such as 'Wurstl', 'Brezn' and 'Schweinsbraten'. Festivals can boost the local community in two major ways in the context of tourism. Firstly, people of the local culture are been flattered by the international interest in their culture. This enhances the residents' pride and promotes the preservation of the local culture. Secondly, the tourist and visitors are spending money within the community, thereby enhancing the local economy and supporting restaurants, hotels and other tourism-related businesses (Derette, 2009).

### **2.7 Festivals and Events Tourism**

All festivals are events, but not all events are festivals. Usually, people find reason to celebrate in almost every aspect that surrounds them. The typology of festivals have changed over the years, before festivals were associated with key calendar moments, linked specifically to particular seasons and heritage sites. In recent times, these have changed and developed upon, there is now a broad and diverse range of festivals events taking place globally. Events constitute one of the most exciting and fastest growing forms of leisure, business, and tourism-related phenomena (Getz, 1997). The changes in festivals have been stimulated through commercial aspect to meet the changing demand of the host community groups and rising business opportunities for the events planners and local businesses. Festivals are attractive to host communities, because it helps to boost local pride and identity for the community indigenes. In addition, festivals have significant role in the national and host community in the context of destination planning, enhancing and linking tourism and commerce. Some aspects of this role include: events as image makers, economic impact generators, and tourist attractions, overcoming seasonality, local community growth and businesses, and enhancing the industrial sectors.

In recent times, festival organizers use the historical and cultural themes to promote the annual events to attract visitors and creating cultural image in the host regions by holding festivals in the community. Festivals provide local communities the

opportunity to develop and share their culture, which provide a sense of values and beliefs held by the individuals in a community and create opportunity for residents of the host community to exchange experiences and information. Festivals give the tourist the opportunity to observe how the local communities celebrate their culture and how this influence the community development, it also helps the visitors to interact with the host community and help people to enjoy and meet their leisure needs.

Communities and people that host festival are obliged to provide the visitors with a vibrant and valuable cultural expressions. Culture is the unique expression of community heritage and perspective, it gives cultural tourists the opportunities to enjoy and experience local illumination and culture. Festivals also aid those who pursue economic opportunity related to sharing community culture with the broader world. UNEP (2002), suggests that the cultural tourism is enhanced through the development of festivals and events. Tourism can add to the liveliness of communities in many ways. For instance that events and festivals of which community residents have been the major participants and spectators are often revived and developed in response to tourist interest.

### **2.7.1 Festivals and their Communal Benefits**

Festivals play significant roles in a town or region. The more the festival events are seen by the host community as emerging from within rather than being imposed on them, the greater that community's acceptance of the event will be (Derrette, 2009). Generally, characteristics that define Festivals are attractive to communities, it is used to address issues of civic design, local pride and identity, heritage, conservation, urban renewal, employment generation, investment and economic development. The defining characteristics of a special event is its transients. Getz (1997), identifies these as attractions and catalysts for further development.

Festivals can lengthen tourist seasons, extend peak season or introduce a "new season" into the life of a community. Festivals can be big business for a destination. Festival become part of destination tourism strategies because they can bring in new money to the local economy. A business-like approach is required by all stakeholders to embrace more substantive festivals in a destination's portfolio (Derrette, 2009). There is need to consider the involvement of the business community in festivals. The commercial

sector's response, as an important stakeholder in the host community is crucial to the success of an event. Businesses provide a variety of support mechanism, cash, in-kind sponsorship, influence and reflection of community attitudes. Business activity is influenced during the staging of community events. Festivals can be a cost-effective means of promoting tourism attractions and recreational activities for a destination. The contribution of volunteers rather than paid staff has become a unique feature of many cultural and sporting events. (Derrette, 2009).

The image of a destination, product or service can be improved upon or destroyed by the success or failure of a festival or event. The attributes of festivals and events are unique and as such, no one standard model of management applicable to all. These attributes include intangibility, production often taking place at the same time as consumption and perishability. Festivals and events have separate level of operating cost and they can be categorized into both the non-for-profit and profit making categories. Their purpose differs, some have an entertainment and educational remit and can be used for business promotion. The role of sponsorship is a significant one in defining their objectives. Some festivals and events are art related, while others focus on other forms of culture such as sport. They range from small-scale, locally based events to large international festivals. Irrespective of the reasons for hosting a festival or event, there is a wide range of customers, each with varying expectations, and this influence the management processes considered for each individual festival or event. The management model adopted should match the requirements of all those involved in each stage of the individual festival or event, and tools such as those employed in managing projects and quality are useful.

Festival and events vary a lot in type and form, the management concerns relating to this wide range are often remarkably similar and include working within an increasingly competitive environment with decreasing resources and more discerning and sophisticated consumers.

### **2.7.2 Impact of Festivals on Host community**

There must be, harmony between the needs of the visitor, the place and the host community in any given location. Host communities play a major role when running a major sporting event or any other large scale events. Also, major sporting events play a

major role in host communities. The problem host communities may have with events is the influx of people and it being unable to cope. Traffic congestion, vandalism and other related crimes are some of the direct effects of festival events on the host community.

Impacts of events can affect the quality of life of the community residents greatly. It has been argued that strategies that can control the social and environmental impacts of festivals should be considered when carrying out economic impact of the each individual event. Event planners often consider only the economic significance and ignore the perception local residents, which provide important non-economic dimension used in measuring benefits or damage on the host community (Jeong and Faulkner, 1996; Hall, 1992).

Festivals have numerous of impacts on the host city, ranging from cultural, economic, social and environmental. Festivals impact their host communities both positively and negatively, but emphasis is often focused on the economic analysis. Hall (1992), suggests that the ability of major events perceived to attract economic benefits often provide the official justification for hosting the events. Economic analysis of events provides one aspect of why events are held and the effects that they have on a region. However, Hall (1992), reported that while many of the economic impacts of events are quite tangible many of the social are not.

Economic impact assessments often include a multiplier calculation to show that increasing tourist expenditure have direct, indirect and induced benefits on the economy of the local community (Getz, 1997). Economic impact analysis techniques estimate average per-person spending at the basic level, this is multiplied by the total number of visitors/users to determine the direct spending associated and then apply multipliers to estimate secondary or indirect economic effects. Income multiplier is the one commonly used in impact studies of tourism which is basically a coefficient which states the amount of income generated in an area by an additional unit of tourist spending.

### **2.7.3 Events Tourism**

Yearly, events occur globally. They dominate the media, occupy transport systems, hotels and venues, meet business objectives, motivate communities and create positive

and negative impacts. For instance, the Notting Hill Carnival can trace its origins back to 1964 when it began as a festival, it gave the descendants of West Indian the opportunity to celebrate and remember their ancestors' freedom from slavery (Glenn et al, 2006). Over time, the festival metamorphosed from 200 visitors to about 3000 in the early 1970s. The landmark revolution for the event was in 1975, when the event was promoted by Capital Radio, leading to 150,000 participants from the West Indian community in attendance. In the last ten years, Notting Hill Carnival boasted audiences up to 1.5 million participants from various communities all over the world, attracting attention from government authority and other stakeholders who care about safety of visitors and are interested in supporting its future development (Glenn et al, 2006).

Ojude-Oba and Lisabi festivals which are the case studies in this research have also shown similar characteristic potentials with the Notting Hill Carnival history as reported above by Glenn et al, 2006. For instance, the Ojude-Oba festival was reported to have originated over 100 years ago, the event provided opportunity for the ancestral parents of the festival owners to commemorate the advent of Islamic Religion in the Ijebu Kingdom by paying homage to their monarch who was instrumental to the successful commencement of the Islamic Religion in Ijebuland. Likewise, the Lisabi Festival can trace its origin back to 1986 when established as a "Day" to commemorate their ancestral parents' freedom from the Oyo Empire which was terrorizing the Egbas during the slave trade era and reign of Oyo Empire about a century ago. Over the years, both Ojude-Oba and Lisabi Festivals activities grew relatively from small number of participants in attendance to hundreds of thousands that is been witnessed in recent years.

Unlike in the past, when events are seen as a support service to businesses, events management has emerged as an industry in its own right. This is credited to the expansion in event management practices and various contributions of events to nation building. Events has also enjoy support from a growing body of knowledge. The Nigerian events industry is wide ranging and it has incorporated various sectors from the smallest of exhibition, conferences and parties, to large-scale sport and entertainment events. Although, definitive data are not available, due to complex nature and diversity of the industry, figures suggested that the economic implications of business tourism alone (e.g conferences, exhibitions, incentive travel) is running into billions of naira. This suggest that the industry offers significant income to the

Nigerian economy, which has not gone unnoticed by local and national governments and other public sector bodies. None the less, events are increasingly been used as a means of serving a numerous of policy objectives, from delivering tourists, regenerating communities and celebrating moments in time, to awaking civic pride, inspiring the arts and stimulating regional economies.

#### **2.7.4 Events Management and Sustainability**

Sustainable management concept was developed out of the need to continue to grow and succeed while working in partnership with surrounding communities, the environment and the economy (DeSimone and Popoff, 1997). Basically, sustainable event managers must be conscious of the concept of sustainability and implement the principles during planning and staging of the event. The events industry benefits from easily accessible environmental and social resources, but as the industry grows, events and festivals will continue to generate both positive and negative impacts on communities and culture. Beyond the symbolic value of such claims is a requirement by academics and practitioners to decide, through empirical investigation, the approaches taken in determining and implementing best practices, and to assess and measure the sustainable strategies implemented. The events industry will operate with imposed legislation and applications in no distant future if the industry does not respond to the rationale of sustainability and operate within principles of sustainable management. However, according to Olufemi et al, (2013), part of the sustainable development strategies that can be utilized in managing community based festival is commodification of local culture for tourism.

According to Jones (2011), there exist barriers that are attempting to make the principles of sustainability not implementable in events management, they include, paucity of reliable information, organizational and individual inactivity, and failure to follow planning and performance standards. Generally, events are made up of many stages, many performance indicators, many suppliers, and clients. Hence, an attempt to introduce a sustainable policy should take all elements of the events into consideration. The elements of the events can be categorized into pre-, live and post- event, and, as such, the life cycle and entirety of event management must be put into consideration.

## **2.8 Butler's Model of Tourism Development**

### **2.8.1 Tourism Area Cycle of Evolution**

There are some important concepts for the academic study of tourism aside from the various definitions that exists. One significant contribution has been made by Butler (1980), who created the Tourism Area Cycle of Evolution (see figure1). According to Butler, tourist are dynamic in nature and they continually change owing to a variety of factors and choices and wants. Degradation and possible replacement of equipment, and change of original natural and cultural attraction which earlier attracts peoples and make an area popular can also influence tourist preference.

According to Butler's illustration, tourism starts from the exploration stage, during this stage only a few visitors come to certain area. There is paucity of facilities and tourists are constrained because of inadequate knowledge and access about the place. Soon as the tourists begin to visit, local residents start to make provision of facilities and awareness about the region, this leads to increment in the number of tourist (involvement stage). During development stage, publicity of the region is prioritized and some home-made facilities get disappeared due to provision of larger facilities made available by external organizations. Once the capacity levels are reached in terms of environmental, social and/or physical capability of the area, the increasing population of tourist will decrease (consolidation stage). In the next state 'man-made' facilities will override the natural and genuine cultural attractions, resulting into stagnation of the numbers of visitors. Because the attractiveness of the destination area reduces soon as the area is over utilized, the actual population of visitors would reduce. Rejuvenation of the tourist region can happen in two ways. Either artificial attractions may be brought into place, or earlier reserved natural resources can be utilized to attract people to the area. This model has high influence on tourism studies and has been greatly modified (Baum, 2006). Even though, the model is not capable of predicting the future in details, it has been a useful guide to give an advance warning of decline (Butler, 2009).

# A TOURISM AREA CYCLE OF EVOLUTION

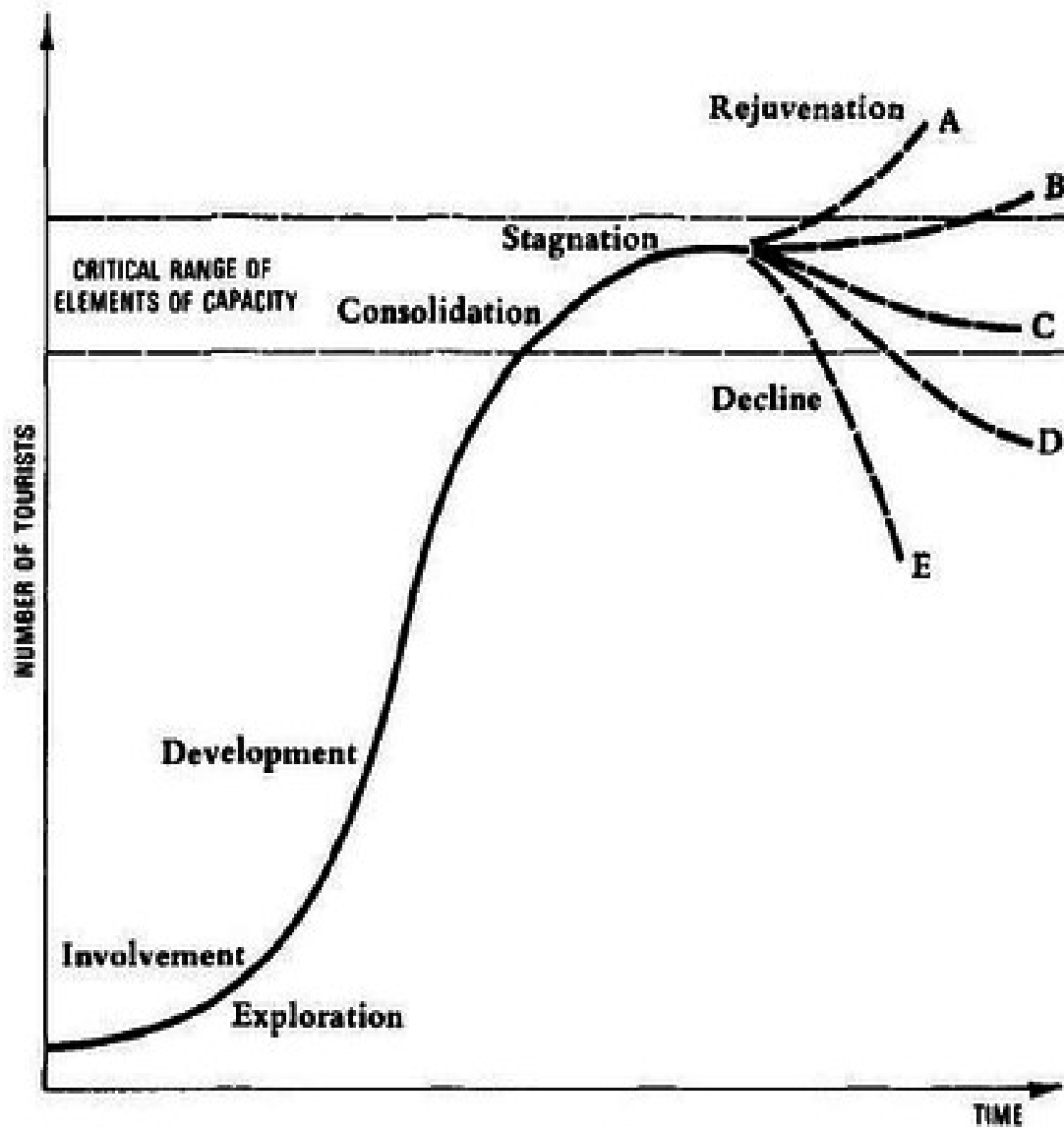


Figure 2.1. Butler's Model of Tourism Area Lifecycle.  
Source: Butler, 1980



The Butler's (1980), model of a tourism area cycle of evolution can be adopted to aid the understanding of phases in which a tourism destination may likely pass through from the stage of discovery of a potential in an attraction to what may likely occur after the attraction has been developed. This can be used to explain the effects of the anticipated stages that the Ojude-Oba and Lisabi festivals may be having on their respective host community as commodification and innovative development occurs. In application to the Ojude-Oba and Lisabi festivals which are events tourism attractions;

Stage 1; Exploration Phase: this can be used to explain the stage whereby the festival was strictly a community affair whereby outsiders/visitors were not coming to experience the festival with the people of the community. Also it is a period in which the communities had no provision for tourists.

Stage 2; Involvement Phase: this can be used to explain the stage whereby visitors start to appear at the festival and communities started getting conscious of the presence of the visitors. Also the community (festival planning committee) began to make provisions for the tourists.

Stage 3; Development Phase: this can be used to explain the stage whereby more developmental amenities and infrastructure are put in place (mostly by outside investors) and the destination is advertised and promoted to attract more tourists to the destination.

Stage 4; Consolidation Phase: this can be used to explain a stage whereby the carrying capacity of the destination would be reached and tourists may get dissatisfied due to crowding thereby leading to decrease in visitors' population.

Stage 5; Stagnation Phase: this can be used to explain the stage whereby lots of innovations and introduction of artificial and inauthentic cultural practices would likely supersede the genuine natural/cultural attractions of the festival, thereby making the festival less attractive to potential cultural tourists and consequently decline in tourist patronage. For the attraction to continue to attract tourists, stakeholders may have to consider reinvention of the festivals by exploring other potentials (natural or artificial) around the destination and other activities to be introduced to the event in order to continue to attract tourists to the destination. This process can be regarded as rejuvenation.

In view of the Butler (1980) model, it can be deduced that, it is not out of place for an age long festival event to witness some kind of modification and/or reinvention process in order to remain attractive to potential tourist.

### **2.8.2 Doxey's Irritation Index**

The irritation index developed by Doxey (1975), was used to evaluate community responses to a tourist destination's lifecycle. The five stages of tourist irritation is as follows:

- i. Euphoria:
  - Positive attitudes as tourism money comes in
  - Additional jobs and financial resources
  - Visitors are accepted
- ii. Apathy:
  - Locals residents start to take advantage of visitors
  - Inflation would negatively impact locals, or two-tier system develops
  - The tourism experience becomes formal between locals and visitors
- iii. Irritation:
  - Industry is nearing Saturation
  - Locals are annoyed by the rate of visitors' influence in their town
- iv. Antagonism:
  - Locals residents become more vocal about displeasure for visitors
  - Host community blames visitors for all negative actions in the area.
- v. The final stage:
  - Residents are no longer interested in what attracted visitors at the initial stage
  - Residents may find it difficult to cope with the change, hence quit the area.
  - If the situation is adjustable, the attraction would keep thriving

The Doxey's Irritation Index is used to explain what may likely happen in the relatively near future between the people of the host community, and the visiting tourist if tourism activities persist without making necessary provisions to mitigate or minimize the possible negative impact event tourism may have on the host

community. This can also be overlaid with Butler's (1980) model, to determine community irritation at specific destination stages. Table 2.1, shows Doxey's Irritation Index (1975), it displayed the level of irritation, destination responses to tourism and the likely stage it occurs according to the Butler's Model (1980).

The key points of table 2.1; Irritation Index (Doxey, 1975) can be overlaid with Butler (1980), model. Community irritation level rises as visitor population rises, external influences increases and the destination moves through stages (Butler, 1980). This suggest that, as the festival activities are been promoted for increased visitors and possible economic gains, festival organizers must be conscious of the carrying capacity of available facilities and the interest of the host community residents, because the impact of the growth in these festival activities would be mostly felt by them.

**Table 2.1: Doxey's Irritation Index Vs Butler's Tourism Area Lifecycle Model**

	<b>Level of Irritation in Doxey (1975)</b>	<b>Local Destination responses to tourism</b>	<b>Related stage(s) in Butler (1980)</b>
1	Euphoria	Associated with early stage of growth of the destination.  Excitement and anticipation sets in  Locals have informal contact with the tourist	Exploration/ Involvement
2	Apathy	Locals begin to have formal contact with tourists and start seeing their resources as a means of revenue generation.	Development
3	Annoyance	The residents start to express discomfort as tourism activities expand due to visitor population increase, foreign investment and infrastructural growth.	Consolidation
4	Antagonism	Locals show dislike visibly to visitors  Hospitable local residents get aggrieved and hostile  Locals see tourists as the source of the problem.	Stagnation/Decline

Source: Doxey, 1975; Butler, 1980.

## **2.9 THEORETICAL FRAMEWORK**

### **2.9.1 Commodification Theory**

#### **Karl Marx's Theory of “Commodity Fetishism”**

Capitalists believe that, cultural products should function as commodities that are produced and distributed to meet the needs of a consuming public. For the purpose of literary and cultural criticism, “commodification” and “consumer culture” are terminologies that result into close association amongst large-scale economic systems, especially market capitalism, and cultural hegemony ideologies. “Commodities” are items created or developed for consumption; people who buy them are “consumers,” a terminology that shows the rate of aspiration nurtured in the public for commodified objects. The public's continuous purchase or “consumption” of commodities promotes an economic system based on the manufacturing and distribution of commodities. This kind of criticism is found in the Karl Marx's theory of “commodity fetishism”. In *Capital* (1967), Marx posited that in a capitalist political economy, market provides items with a “mystical character” which confers on them, value in themselves, rather than as outcome of human labor owing to their use-value. “A commodity,” is described as “an enigmatic object, owing to the fact that the social attributes of men's labour seems to them as an objective attribute marked on the outcome of that labour”

Marx stated that property was held in common in primitive communities and the concept of non-social property was not in existence; in such communities, commodity manufacturers were not separated from their action because the items they manufactured with their actions were upheld and utilized in common instead of being exchanged as separate forms of private property. Exchange that occurred then took place within the confines of communal boundaries during contact neighboring groups. Marx guessed that a constant recurrence of exchange made it an acceptable norm, and this led to the situation whereby the quest for foreign objects of utility increasingly established itself (Marx, 1996)

Commonly cited example of Marx's commodity analysis with respect to tourism was the Greenwood's (1989) essay on the commodification of a local festival in the Basque region of Spain. Greenwood (1989) and Marx (1996), stated that anything that is sold should adopt a commodity form, culture inclusive. Since no individual can claim ownership of culture, the promotion and sales of cultural productions is a form of

community-wide expropriation and when this happens, local culture is 'altered and often destroyed' and made meaningless' to its people.

Meethan (2001), stated that if heritage is converted into a tourist product, its 'cultural value' is also converted into a 'commercial value', this process is reported to stimulate the reinvention of the past. Rather than being a recovery of the ancient time, heritage and tourism acts as entirely new form of cultural product that takes its theme from the past (Keen, 1993; Kirhenblatt, 1998). Marx introduced use-value as tangible and exchange value as intangible (Baudrillard, 1988). Capital (according to Marx) replaced an item's (natural) use-value with a (false) exchange-value. Degradation of indigenous cultural practices and relationships resulted to lots of social ills (Shepherd, 2002). This implies that the use of tourism as a means of stimulating economic growth while promoting local culture comes along with new other vices, examples of which are pollution, prostitution, drug abuse, and decrease in social strength. When most researchers comment on evaluating the impact of tourism on local cultures, what this connotes is that local cultures are distorted when in contact with a secular West. This assumption indicates that there exists an original pre-tourist cultures which serve as standard for evaluating the extent of touristic degradation on local cultures (Hitchcock et al, 1993).

Some classical economists such as Smith (1899), and Gupta (1995), underrate the position of an item's use-value, they view this as irrelevant in value determination. Marx (1996), also drew a clear difference between use-value and exchange-value, claiming that these are two (inseparable) parts of a whole. This is based on the premise that all commodities (defined by Marx refers anything that satisfies human want) acts as both 'objects of utility' and 'depositories of value' (Marx, 1996). Marx posited that the use-value of commodities have diverse qualities, while their exchange-values (in relation to other commodities) have diverse quantities.

The Ojude-Oba and Lisabi festivals are cultural heritage which can be transformed to a cultural product that is sold in whole or as part of a packaged-tour for cultural tourists. In this process, its cultural value may have also been transformed into a commercial value, a process which may likely simulate the reinvention of the past. Karl Marx's theory of "commodity fetishism" posit that anything sold assumes a commodity form, culture inclusive; and when this happens to a culture, it is a form of community-wide

expropriation which may lead to alteration of local culture and often destroy its meaning to people. A resulting degradation of local cultural practices and social relationship has led to a host of social ills.

Festival as a cultural product seems different from other cultural products because it can only hold at the specific venue, time and date that suits the belief of the owner of the culture and not tourist. Marx (1996), posits that every commodity is characterized by two inseparable parts (the use-value, that is; qualities and the exchange-value, which is; quantities). Commodities are expected to satisfy human wants and function as both an object of utility (that is, fun making and preservation of culture) and depository (that is, heritage, customs, norms and cultural richness) for the Ojude-Oba and Lisabi festivals.

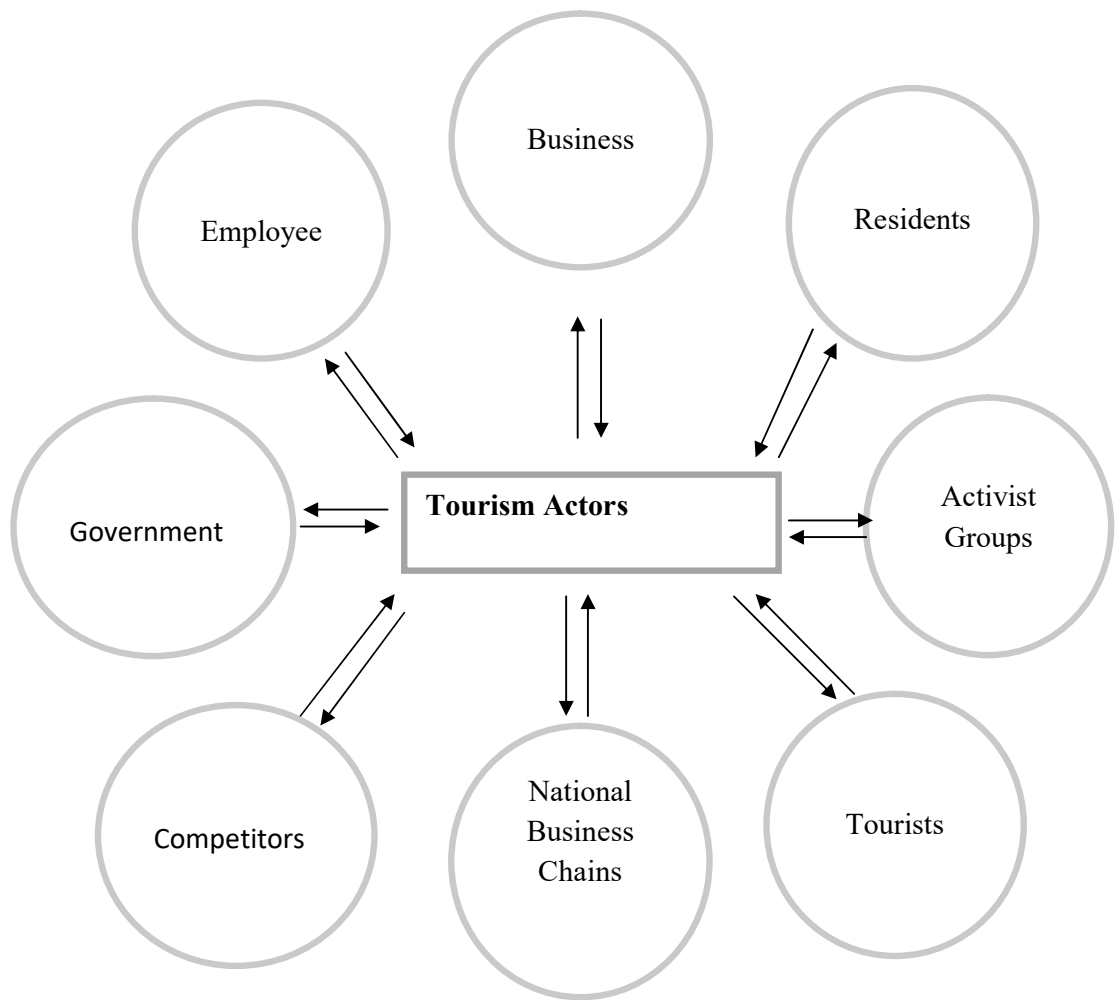
### **2.9.2 Stakeholders Theory**

The stakeholder theory posits that healthy relationship with various groups and individuals, including employees, customers, suppliers, governments and members of the host communities are inevitable characteristics of an organisation. Stakeholder(s) in an organization refers group or individual that the achievement of the organization's objectives would affect. Therefore, group or individual merits being referred to as a stakeholder if it has a legitimate interest in issues relating to the organization's functions (Operinde, 2015).

The interest of all stakeholders are of intrinsic value. Each group among the stakeholder is expected to have a right to be treated in itself, as an end, and not as a means to some other end. With respect to the managerial perspective, the stakeholder theory agrees that the various groups should be considered to be opportune to make contribution to managerial decision-making. Organizational failure is linked to failure of the organisation to retain participation of any singular primary stakeholder in the organization. To implement stakeholders' management, the first key concept requires the actors in tourism to have a full appreciation of all the persons or groups who have interests in the planning, processes, management and distribution of tourism product and services. Most times, tourism planners underrate the intricacy of this procedure and prepare reports in haste which only recognize the most obvious stakeholders, chiefly tourist, business men/women and government official (Operinde, 2015).







**Figure 2.2. TourismStakeholderMap**  
Source: Adapted from Freeman (1984)

The culture of a community does not belong to an individual (Greenwood 1989; Marx 1996), hence commodifying it may require carrying all stakeholders along right from the onset in order to avoid conflict of interest that may hinder the smooth running of the tourism project. To allow for sustainable development, peaceful co-existence of tourism development project and the host community; putting the issues raised in the Doxey's Irritation Index into consideration, there is need to settle the needs of all stakeholders. It is only when this is achieved that indigenes of a community/local residents can reason along the line that commodifying the community's cultural festival to promote event tourism is not geared towards trivialization of their culture and they can genuinely support event tourism development in their locality. To ensure continued community satisfaction, they must have influence and a level of control over tourism development and the planning process (Munhurrum and Naidoo, 2011)

The gains and consequences of tourism development should also be discussed with the community people by the government. Community involvement entails looking for collaboration and participation from all sectors of the community, despite their different approaches and opinions, it is vital to accomplishment of a sustainable approach to tourism.

## **2.10 The Gap in Literature**

The knowledge gained from the review of existing literature related to the study focus has aided a better understanding of the research context and as well broaden the researcher's exposure on issues related to the subject matter and contributions of various scholars to the field of study. However, the exercise has equally revealed areas related to the field of study that has not been thoroughly dealt with.

The study acknowledge that lots of study has been done on the commodification of cultural materials and its effect in the society. Also, previous studies that examined the relationship between cultural festivals and tourism have focused largely on the socioeconomic dimensions. There is paucity of information on the implications of deliberate alteration in the forms of traditional festivals to enhance tourism activities. Hence, the need and focus of this research study on the 'reinvention and commodification of Ojude-Oba and Lisabi festivals for events tourism.

## **CHAPTER THREE**

### **METHODOLOGY**

#### **3.1 Introduction**

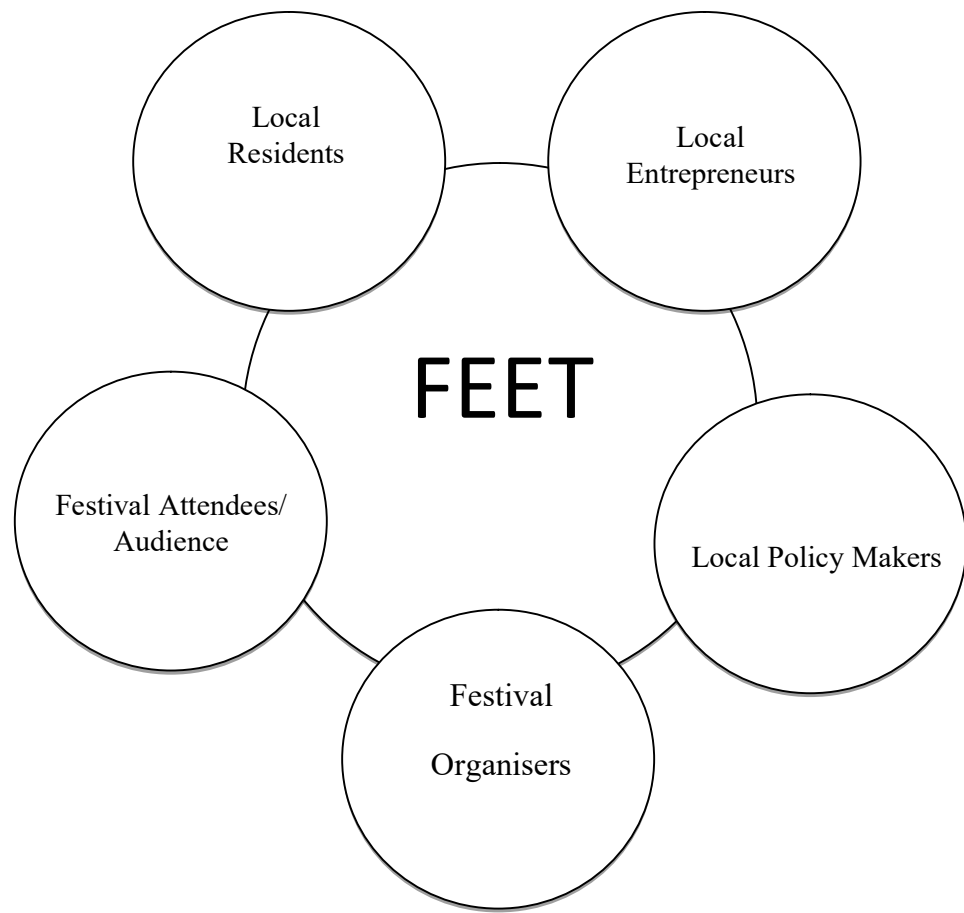
This chapter explain the methods, techniques and procedures which were used to collect and analyze information. This study utilizes several sampling and data collection methods, both qualitative and quantitative method of data analysis were used for interpretation and presentation of findings. The details are presented below.

#### **3.2 Design of Study**

This study utilized both ethnographic and surveyresearch approaches, whichinvolve the collection of data on phenomenon that the researcher's observation cannot give a detailed account of; therefore, the opinion of relevant people are also considered in data collection exercise for the study. To get an in-depth understandingand adequate exposure to activities that characterized the two festivals, the researcher observed three editions of the Ojude-Oba and Lisabi festivals (in the year2015, 2016 and 2017).However,detailed interviews were conducted for stakeholders in the year 2017 to gather relevant primary data for the research.

#### **3.3 Population of Study**

The population of study comprised of the festivals' stakeholders in Ijebu-Ode and Abeokuta communities that are involved in the festivals as highlighted in the Finnish Event Evaluation Tool (FEET) created byPasenen et al., (2009). FEET is one example of an attempt for holistic approach in evaluation of events such as festivals. The FEET method assesses impacts of events from the point of view of several stakeholdersas infigure 3.1.



**Fig. 3.1. Components of Finish Event Evaluation Tool**  
Source: Pasenen et al., (2009)

The FEET method is considered relevant in the assessment of the Ojude-Oba and Lisabi Festival. The festival stakeholders (festival organisers, festival attendees/audience, local residents, local entrepreneurs and local policy makers) in the study areas constituted the population of the study.

Table 3.1 shows the population size of each of the categories of respondents involved in the research process.

**Table 3.1. Summary of Research Sampling Method Adopted.**

S/N	Category of the Respondents	Actual Population	Sample Population	Data Collection Instrument	Sampling Method Used
1	Local Resident in Ijebu-Ode	315,000	400	Questionnaire	Systematic Sampling Method
	Local Resident in Abeokuta	508,354	400	Questionnaire	
	Indigenous Clubs in Ijebu-Ode	2	2	FGD	Purposive Sampling Method
	Indigenous Clubs in Abeokuta	2	2	FGD	
2	Festival Attendees/Tourists at Ojude-Oba	Infinite (No Data)	384	Questionnaire	Availability Sampling Method
	Festival Attendees/Tourists at Lisabi	Infinite (No Data)	384	Questionnaire	
3	Local Policy Makers/ Traditional Chiefs in Ijebu-Ode	38	4	KII	Purposive Sampling Method
	Local Policy Makers/ Traditional Chiefs in Abeokuta	25	4	KII	
4	Ojude-Oba Festival Committee	13	2	KII	Purposive Sampling Method
	Lisabi Festival Committee	52	2	KII	
5	Local Entrepreneur (Ijebu-Ode)	2	2	FGD	Purposive Sampling Method
	Associations	2	2	FGD	
	Local Entrepreneur (Abeokuta) Associations				

**Source: Field Survey (2017)****KEY:** KII: Key Informant Interview

FGD: Focus Group Discussion

**Sample Population Group:****Sources:**Estimated Local Resident Population in Ijebu-Ode  
Estimated Local Resident Population in AbeokutaPopulationstat.com (2017)  
Populationstat.com (2017)Population of Traditional Chiefs in Ijebu-Ode  
Population of Traditional Chiefs in AbeokutaAwujale Palace Administrative Office (2017)  
Ake Palace Administrative Office (2017)Population of Ojude-Oba Festival Committee  
Population of Lisabi Festival CommitteeOjude-Oba Festival Brochure (2017)  
Lisabi Festival Brochure (2017)Registered Tourism Businesses in Ijebu-Ode Ogun State Ministry of Culture & Tourism (2017)  
Registered Tourism Businesses in Abeokuta Ogun State Ministry of Culture & Tourism

### 3.4 Sampling Technique

Various methods of sampling technique were used to select samples for this study. This includes stratified random sampling method because of the heterogeneous nature of the target respondents. The sub-population strata comprised of residents/indigenes of the research areas (which is the largest sub-population strata), the tourists, the local entrepreneurs, the policy makers and the festival planning committee as indicated in table 3.1. Systematic sampling method was further applied for the selection of residents/indigenes of the host communities, while samples amongst the festival attendees/tourists and were selected using availability sampling method for respondents that volunteered to be part of the study.

Purposive sampling technique was utilized to select the traditional/council chiefs in the two host communities (for the purpose of interview based on their position in the community) and members of the festival planning committee of the two communities (for the purpose of interview based on their position in the planning committee of each of the festival). Also, purposive sampling method was used to select relevant associations in which various tourism related entrepreneurs in the host communities belong. This sampling method according to Hammed and Popoola (2006), is characterized by the use of judgment and a deliberate effort to obtain representative samples from a study population.

The researcher also contacted the respective King's palace to determine the population of the respective traditional council chiefs and the festival planning committees. While the Ogun State Ministry of Culture and tourism was contacted to get population of registered tourism entrepreneur associations within the study area (see table 3.1), the population of festival attendees/tourist flow to both festivals is not known (infinite) because there is no evidence of registered attendance or record to show population of attendees over the years (data not available). Hence, Cochran's (1963) formula was used to evaluate the appropriate sample size for the study. The known population of each of the respective stakeholders were used to evaluate the number of respondents that were selected for interview and the ones questionnaires were administered to. The researcher believes that the selected respondents were adequate enough to give detailed and valuable information on the topic under research.

For the category of respondents whose total population is known (as indicated in Table 3.1), the sample size needed was determined by the formula below, called ‘Taro-Yamene’ (1973) as indicated in Dotun(2009).

$$n = \frac{N}{1+N(e)^2}$$

Where:

n is the sample size

N is the total population

1 is a constant value

e is the precision value given as 0.05 (that is, 5% level of significance).

#### **3.4.1 Sample Population for Ijebu-Ode Residents**

$$n = \frac{2,166,598}{1 + 2,166,598 (0.05)^2}$$

$$n = \frac{2,166,598}{5417.495}$$

$$n = 399.92$$

Therefore: n = 400

#### **3.4.2 Sample Population for Abeokuta Residents**

$$n = \frac{3,450,529}{1 + 3,450,529 (0.05)^2}$$

$$n = \frac{3,450,529}{8627.3225}$$

$$n = 399.95$$

Therefore: n = 400

#### **3.4.3 Sample Population for Tourists and other Festival Attendees at the Ojude-Oba and Lisabi Festival**

Where the total population is unknown (infinite), the sample size is determined through the application of Cochran (1963).

$$n_o = \frac{Z^2 Pq}{e^2}$$

where:

n<sub>o</sub> is the unknown sample size



Z is the score of confidence level (95%). The 'Z' score at 95% stated in the statistical table is 1.96

P is the proportion/standard deviation = 0.5

q is given by 1-P

e is the level of precision 0.05

Therefore:

$$n_o = \frac{1.96^2 \times 0.5 \times (1-0.5)}{0.05^2}$$

$$n_o = \frac{3.84 \times 0.5 \times 0.5}{0.0025}$$

$$n_o = \frac{0.9604}{0.0025}$$

$$n_o = 384.16$$

Therefore:  $n_o = 384$

### 3.5 Data Collection Instruments

Owing to the nature of this research, the study used the following data collection techniques:

- a. Key Informant Interview (KII) was conducted to elicit information on how the festivals were been celebrated in the past and the effect on reinvention and commodification of the two festivals. The KII involved;
  - i. Structured interview
  - ii. Unstructured interview
- b. Questionnaire was used to elicit information on the perception of community residents and visitors/tourists during the festivals.
- c. Participant Observation was used to observe how the two festival events were being organized and staged in their respective communities.
- d. Focus Group Discussion (FGD) was also used to elicit information on the effect of reinvention and commodification of the two festivals and perception of indigenes and entrepreneurs on the activities that qualify the festival.

The interview was used to gather information from respondents selected and considered as key informants for the study. They include Chairmen and secretary of both Ojude-Oba and Lisabi Festival Planning Committees and two traditional chiefs from each community, the Honourable Commissioner for Culture and Tourism in Ogun State and the Director of Tourism in the Ogun State Ministry of Culture and Tourism. The interview consisted of carefully constructed questions which borders on the focus of study and peculiarity of the expected contribution of the respondent to the research (please see appendix ii and iv).

The questionnaire is characterized by both open-ended questions which are qualitative in nature and close-ended or pre-coded questions which on the other hand are quantitative in nature.

The questionnaires are of two different types, namely; type A, type B, questionnaire, each had two sections namely; section A, and section B. Section A of type A and type B comprised of 7 questions that bordered on general information concerning the respondent personality, Section B of type A and type B consisted of four categories; namely category A, category B, category C and category D questions. Category A comprised of eight carefully designed “close ended” questions which tested the respondent’s knowledge on the case studies. Category B comprised of two “open ended” questions which bordered on other cultural festival/tourist sites in Ogun State and comparison between them and the two festivals selected as case studies for this research, while category C questions of type A and type B consisted of seventy “close ended” questions which elicited information that are needed to meet the research objectives (please see appendix i and iii).

The researcher conducted participant observation during the 2015, 2016 and 2017 edition of the Ojude-Oba and Lisabi festivals, the researcher was present at the festivals as a participant in all the festival activities, in order to elicit firsthand information and aid clearer understanding to some cultural expressions that may not be recordable. In view of this, much of the data discussed in this work were elicited through field work. In the field, the researcher maintained a balance between the insider and outsider, in the sense that the researcher identified with the people under study, and got closer to them, but maintained a professional distance to avoid being biased and also not to mar the study.

The researcher also engaged in Focus Group Discussion (FGD) as a means of further generating comprehensive and reliable data through group conversations. Most of the discussions were held in a relatively informal setting and this allowed for flexibility, freedom and in effect, had greater participation. The participants were purposively selected with the aid of some key informants. Most discussions did not last beyond thirty minutes depending of the activeness of the participants' participation. The FGD involved the following groups:

1. EgbeBobagbimoOkunrin, Akile-Ijebu.
2. EgbeBobakeyeOkurin, Akile-Ijebu
3. Lisabi Elite Club of Nigeria, Abeokuta
4. Abeokuta Social Elite Club
5. Hotelier Association of Nigeria, Ijebu-Ode Branch , Ogun State
6. Hotelier Association of Nigeria, Abeokuta Branch , Ogun State
7. Tricycle Owners Association of Nigeria, Lagos Garage Unit, Ijebu-Ode
8. Nigeria Association of Tour Operators, Ogun State Branch

All the groups involved in the FGD held regular meeting at respective specified time and venue, the researcher contacted various group leader to explain the essence of the research and requested for scheduled day of visit with the respective group to engage them in discussion on the research focus. It is however impressive that all the groups obliged the researcher's request and the FGD activities were successful.

### **3.6 Administration of the Data Collection Instrument**

Fifteen (15) Students from the Department of Hospitality and Tourism, Federal University of Agriculture, Abeokuta, Ogun State were employed to serve as Research Assistants. They were briefed on the research subject matter and trained on how to relate with respondents on the field. These individuals assisted in the administration of the questionnaires and helped to translate the questions for better understanding of the respondents where necessary. Owing to the training given prior to the field work and strict measures employed in ensuring that the research assistants do their job thoroughly, virtually all the questionnaires administered were returned, even though, there were cases of questionnaires returned that does not have all the questions answered. Table 3.2 revealed that an average of 99.5% of all questionnaires that was taken to the field were returned.

Also, a camera (camcorder) capable of taking still pictures and video recording, and a voice recording tape were used to record oral interview sessions where necessary and permitted in order to get adequate information for the study.

**Table 3.2 Analysis of Questionnaires Administered**

Category of Respondents	Questionnaires Administered			Questionnaires Returned		
	Ojude-Oba	Lisabi	Total	Ojude-Oba	Lisabi	Total
Host Community Residents	400	400	800	396 (99.0%)	399 (99.8%)	795 (99.4%)
Tourists/ Festival Attendees	384	384	768	382 (99.5%)	383 (99.7%)	765 (99.6%)
<b>Total</b>	<b>784</b>	<b>784</b>	<b>1568</b>	<b>778 (99.2%)</b>	<b>782 (99.7%)</b>	<b>1560 (99.5%)</b>

Source: Field Survey (2017)

### 3.7 Method of Data Analysis and Presentation

The study made use of festival stakeholders in the study area as the study population, hence, the data gathered from the research field work is a reflection of the opinion or perception of the selected respondents which vary from one individual to the other. Data were analyzed using simple percentage, frequency count, weighted mean average and chi-square. The result is presented through the use of tables, graph, charts, picture and notes. The opinion of the respondents on the four hypotheses were analyzed using chi square.

The mathematical expression of Chi Square is given as follow:

$$X^2_{cal} = \sum_{l=1}^{n=3} (Observed\ Frequency - Expected\ Frequency) / Expected\ frequency$$

Therefore,  $\chi^2 = \sum (O-E)^2 / E$

Where;  $\chi^2$  = Chi Square calculated

O = Observed Frequency

E = Expected Frequency

$\sum$  = Sum of summation

To find the Expected Frequency (E)

E = Observed Frequency / No of rows

#### Chi-Square Significance Level Decision Rule

The decision rule is that each of the hypothetical statement, otherwise referred to as null hypothesis ( $H_0$ ) has a corresponding alternative hypothesis denoted as ( $H_1$ ).

P-Value is greater than 0.05, the null hypothesis ( $H_0$ ) is to be rejected

P-Value is less than 0.05, the alternate hypothesis ( $H_1$ ) is be accepted.

Therefore, the null hypothesis ( $H_0$ ) is rejected when the p-value is greater than the significant level of 0.05. On the other hand, the alternate hypothesis ( $H_1$ ) is accepted when the p-value is less than the significant level of 0.05.

## **CHAPTER FOUR**

### **RESULTS AND DISCUSSION**

#### **4.1 Introduction**

In this chapter, attention was focused on the presentation and analysis of data that elicited the information on the reinvention and process of commodification of Ojude-Oba and Lisabi festivals into tourist products that are sellable within the context of event tourism. Also, how changes in the festival events have led to emergence of economic gain by placing commercial value on the cultural elements that were not originally revenue generating source with a view to explaining the implication of this interaction. Findings from the field exercise were presented under headings coined from the respective objectives set out to be achieved in line with the aim of this research in “Chapter One”.

#### **4.2 Sociodemographic Characteristics of Respondents from the Ojude-Oba and Lisabi Festivals**

Table 4.1a and 4.1b shows the sociodemographic characteristics of the respondents at both the Ojude-Oba and Lisabi Festivals respectively. Majority of the respondents at both the Ojude-Oba Festival (36.4%) and Lisabi Festival (30.2%) were within the age of 18-29 years old. While respondents aged 50 year above were the least present at the Ojude-Oba Festival (16.5%), respondents between the age-range of 40-49 years old (see figure 4.1.1a and 4.1.1b) were the least present at the Lisabi Festival (18.5%). In both the Ojude-Oba and Lisabi Festivals (see figure 4.1.2a and 4.1.2b), male respondents were more (69.0% and 54.6% respectively) than the female respondents (31.0% and 45.4% respectively). Also, respondents that are married were the most present (see figure 4.1.3a and 4.1.3b) at both Ojude-Oba and Lisabi Festivals (54.2% and 58.3% respectively), followed by respondents that were single (41.8% and 34.8% respectively).

It is pertinent to note that while there are similarities in the distribution of age, gender and marital status of respondents at both festivals, the educational qualification differs (see figure 4.1.4a and 4.1.4b). Majority of the respondents (81.9%) at the Ojude-Oba

Festival attendees attended higher institutions of learning (with qualifications ranging from ND/NCE, HND/B.Sc, Masters to PhD) while 18% have secondary and primary education and none was without formal education. In the case of the respondents at the Lisabi Festival, only 48.5% (with qualifications ranging from ND/NCE, HND/B.Sc, Masters to PhD) attended higher institutions, while 43.3% had only primary and secondary education. Moreover, 8.1% had no formal education at all. This implies that there are more educated respondents at the Ojude-Oba Festival compared to the Lisabi Festival. Table 4.1a and 4.1b further revealed that while the majority (36.4%) of respondents at the Ojude-Oba Festival work in the “Organized Private Sector”, the majority (32.6%) of respondents at the Lisabi Festival were Self Employed (see figure 4.1.5a and 4.1.5b). It should also be noted that both festivals (Ojude-Oba: 12.7% and Lisabi: 8.1%) have respondents that were not employed with populations of the “Unemployed” more than some respondents in other kinds of occupations listed in the table (such as, Traders: 5.4%, Artisans 3.6% and Farmers 1.9% in the case of Ojude-Oba Festival while, Farmers 6.9% and Organized Private Sector 7.0% in the case of Lisabi Festival).

In both the Ojude-Oba and Lisabi Festivals, the respondents were mostly Christians (56.3% and 61.6% respectively), followed by the Muslims (41.8% and 25.7% respectively). The effect of reinvention in these festivals was noticeable here (see figure 4.1.6a and 4.1.6b), especially the Ojude-Oba Festival, which was said to have its background in the Islamic religion but today, it is being attended by people of other religious beliefs. Table 4.1a and 4.1b also showed the types of attendees at the festival in terms of length of stay at the host community. Table 4.1a revealed that the majority of the respondents were tourists who have spent less than 365 days in Ijebu-Ode (20.2% less than 1 day; 38.2% between 1-7 days; 1.8% between 8-30 days and 5.4% between 31-365 days while 34.4% of the respondents can be categorized as residents because they have spent more than 365 days consecutively in Ijebu-Ode (see figure 4.1.7a). Table 4.1b also revealed that the most category of the respondents were tourists who have spent less than 365 days in Abeokuta (18.6% less than 1 day; 20.9% 1-7 days, 7.0% 8-30 days and 4.7% 31-365 days) while 48.8% of the respondents can be categorized as residents because they have spent more than 365 days consecutively in Abeokuta (see figure 4.1.7b). The large number of tourists amongst the respondents at both festivals justifies why it is pertinent for all concerned stakeholders to do the needful to harness



the socioeconomic benefits embedded in the presence of tourists visiting any given community.

**Table 4.1a Sociodemographic Characteristics of Respondents from Ojude-Oba Festival**

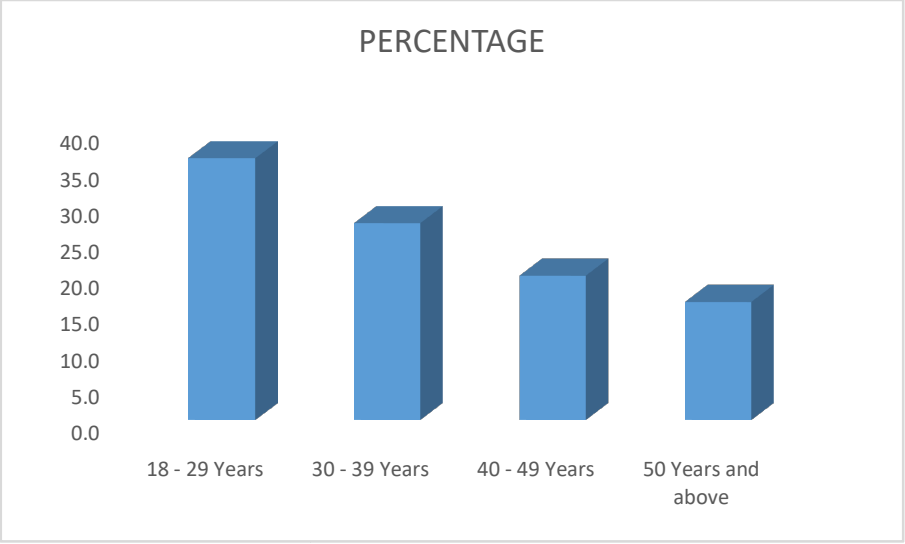
<b>VARIABLE</b>	<b>FREQUENCY (N)</b>	<b>PERCENTAGE (%)</b>
<b>Age</b>		
18 - 29 Years	283	36.4
30 - 39 Years	212	27.2
40 - 49 Years	155	19.9
50 Years and above	128	16.5
<b>Gender</b>		
Male	537	69.0
Female	241	31.0
<b>Marital Status</b>		
Single	325	41.8
Married	422	54.2
Divorced	15	1.9
Widow	11	1.4
Widower	5	0.7
<b>Educational Qualification</b>		
Primary School Certificate	42	5.4
Secondary School Certificate	99	12.7
ND/NCE	57	7.3
HND/BSc.	325	41.8
MASTERS	248	31.9
PhD	7	0.9
No Formal Education	0	0
<b>Occupation</b>		
Civil Service	113	14.5
Organized Private Sector	283	36.4
Self Employed	198	25.4
Farming	15	1.9
Artisan	28	3.6
Trading	42	5.4
Unemployed	99	12.7
<b>Religion</b>		
Islam	325	41.8
Christianity	438	56.3
Traditionalist	7	0.9
Others	8	1.0
<b>Duration of Stay in Ijebu-Ode</b>		
0-1 Day	157	20.2
1-7 days	297	38.2
8-30 Days	14	1.8
31-365 Day	42	5.4
365 Days Above	268	34.4

Source: Field Survey (2017)

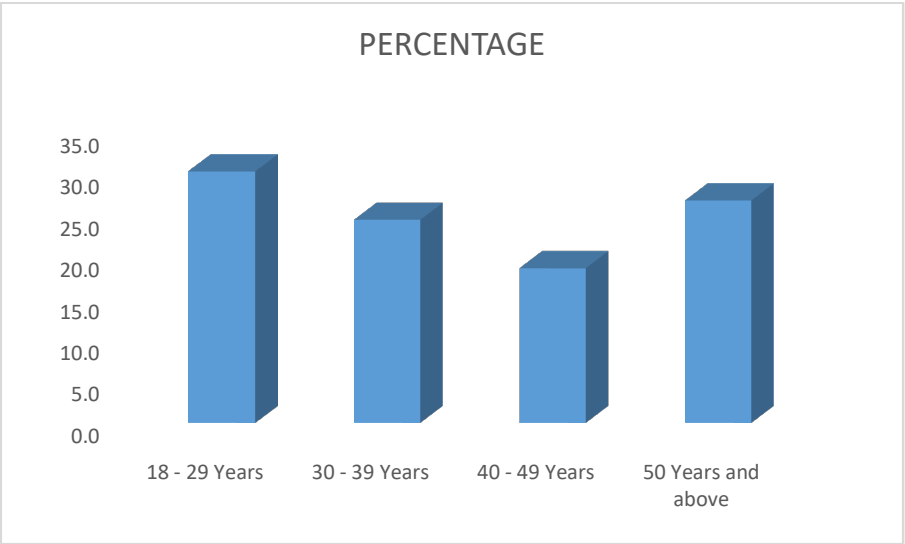
**Table 4.1b Sociodemographic Characteristics of Respondents from the Lisabi Festival**

<b>VARIABLE</b>	<b>FREQUENCY (N)</b>	<b>PERCENTAGE (%)</b>
<b>Age</b>		
18 - 29 Years	236	30.2
30 - 39 Years	191	24.4
40 - 49 Years	145	18.5
50 Years and above	210	26.9
<b>Gender</b>		
Male	427	54.6
Female	355	45.4
<b>Marital Status</b>		
Single	272	34.8
Married	456	58.3
Divorced	16	2.0
Widow	21	2.7
Widower	17	2.2
<b>Educational Qualification</b>		
Primary School Cert.	128	16.4
Secondary School Cert.	210	26.9
ND/NCE	98	12.5
HND/BSc.	211	27.0
MASTERS	55	7.0
PhD	16	2.0
No Formal Education	64	8.2
<b>Occupation</b>		
Civil Service	154	19.7
Organized Private Sector	55	7.0
Self Employed	255	32.6
Farming	54	6.90
Artisan	64	8.2
Trading	137	17.5
Unemployed	63	8.1
<b>Religion</b>		
Islam	201	25.7
Christianity	482	61.6
Traditionalist	72	9.2
Others	27	3.5
<b>Duration of Stay in Abeokuta</b>		
0-1 Day	146	18.6
1-7 days	164	20.9
8-30 Days	55	7.0
31-365 Day	36	4.7
365 Days Above	381	48.8

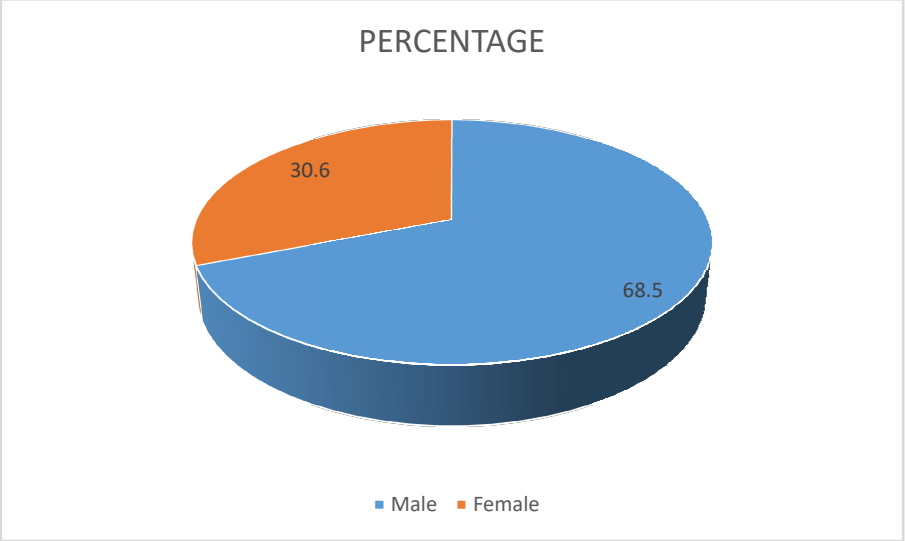
Source: Field Survey (2017)



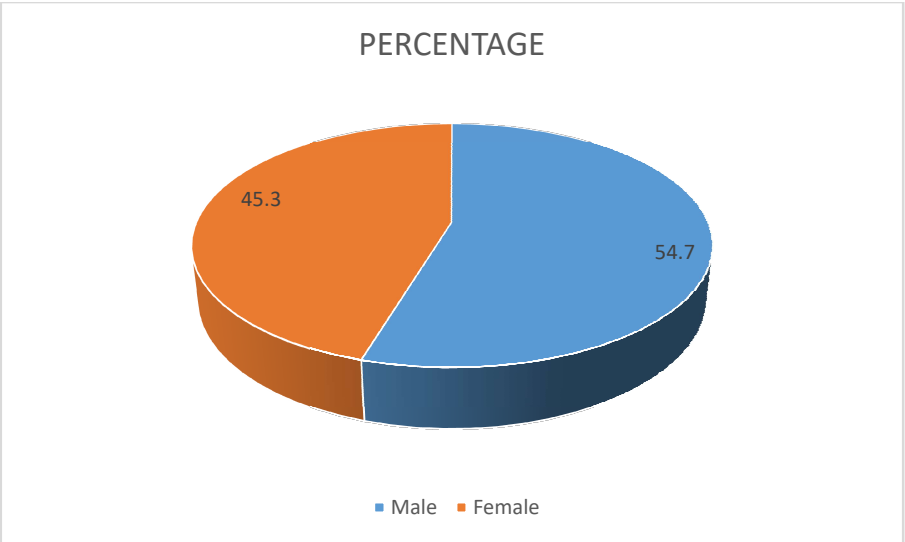
**Figure 4.1.1a** Age Distribution of Respondents at the Ojude-Oba Festival



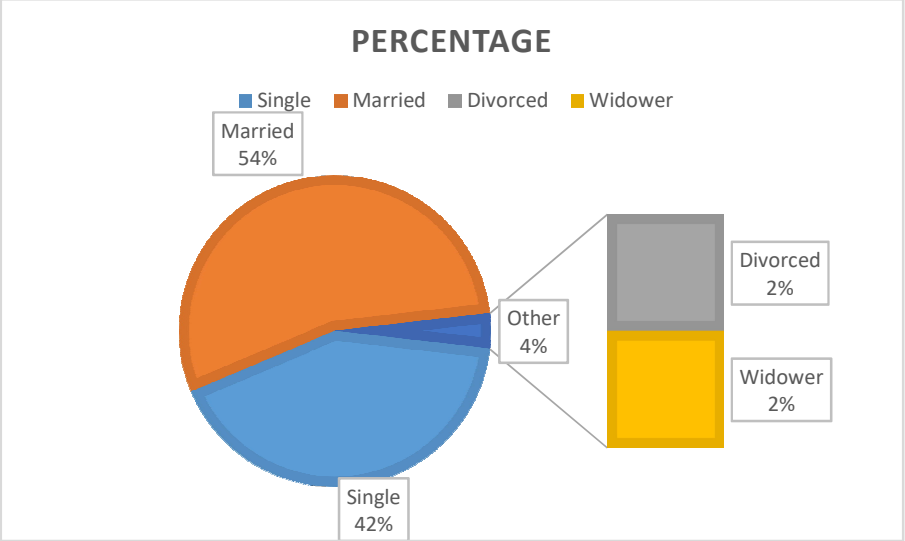
**Figure 4.1.1b** Age Distribution of Respondents at the Lisabi Festival



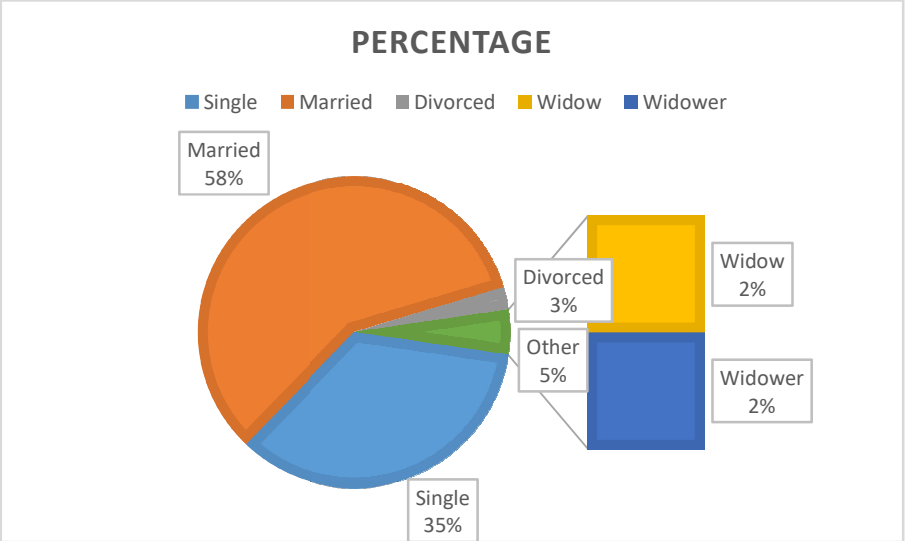
**Figure 4.1.2a** Gender Distribution of Respondents at the Ojude-Oba Festival



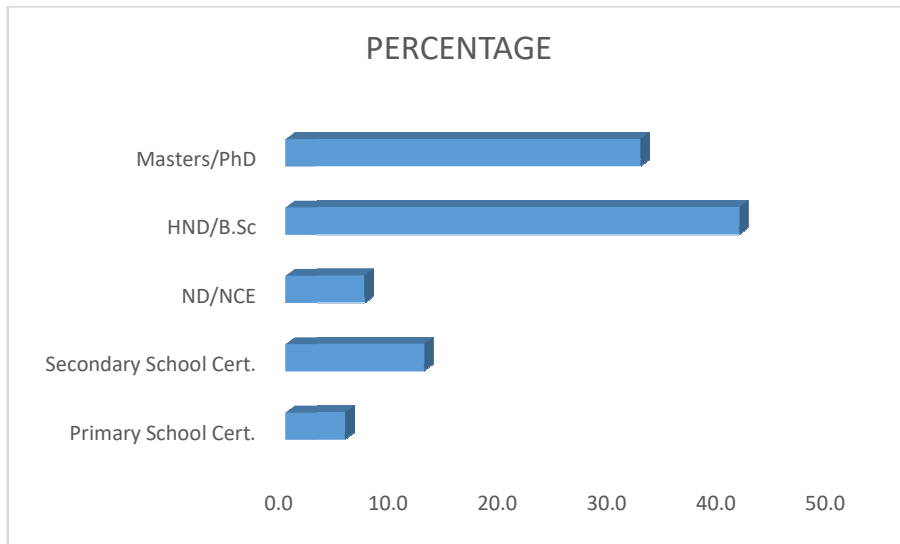
**Figure 4.1.2b** Gender Distribution of Respondents at the Lisabi Festival



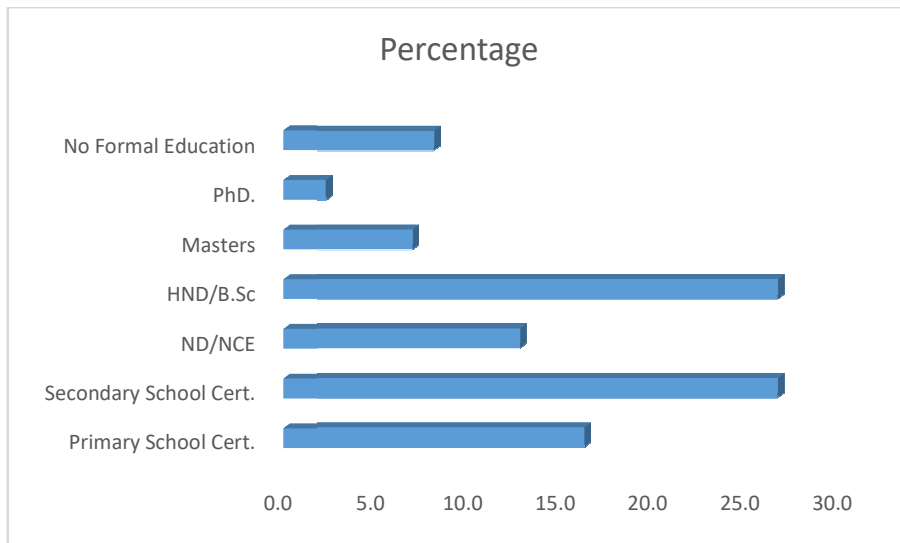
**Figure 4.1.3a** Marital Status Distribution of Respondents at the Ojude-Oba Festival



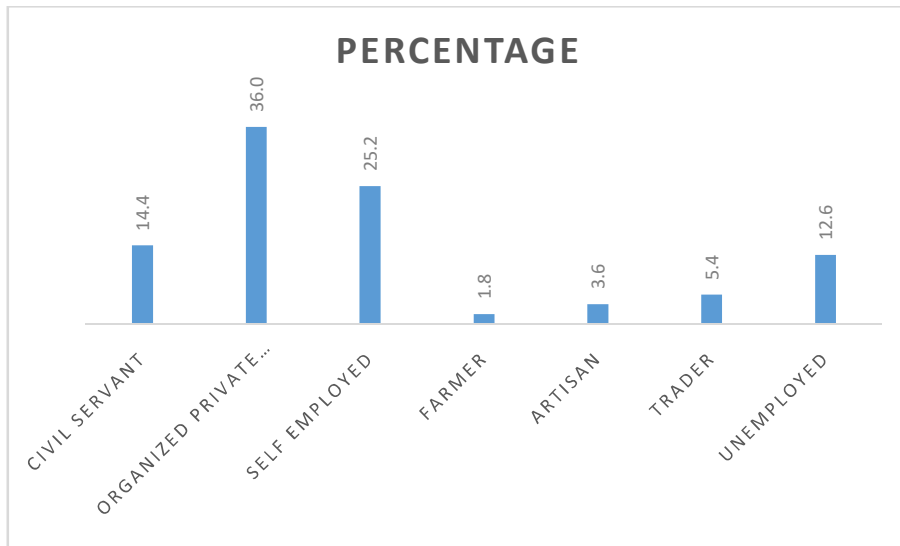
**Figure 4.1.3b** Marital Status Distribution of Respondents at the Lisabi Festival



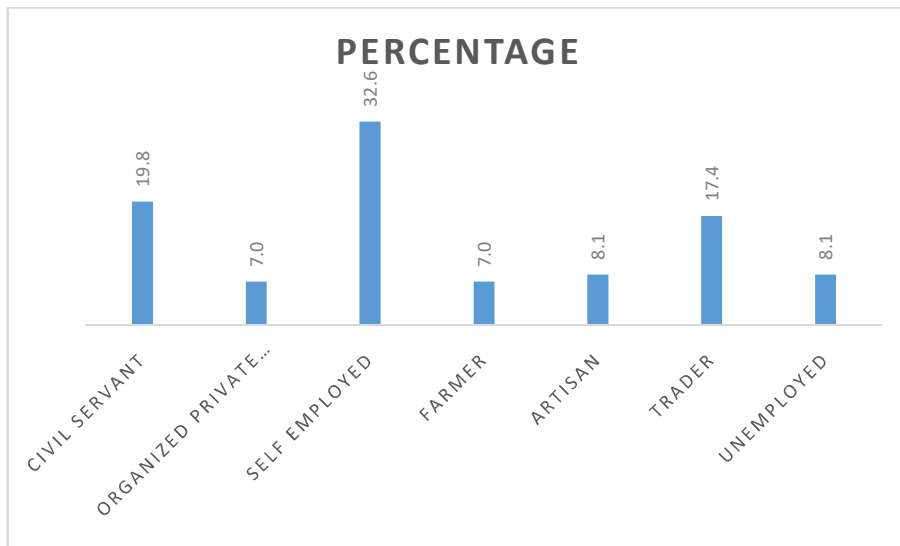
**Figure 4.1.4a Educational Qualification Distribution of Respondents at the Ojude-Oba Festival**



**Figure 4.1.4b Educational Qualification Distribution of Respondents at the Lisabi Festival**

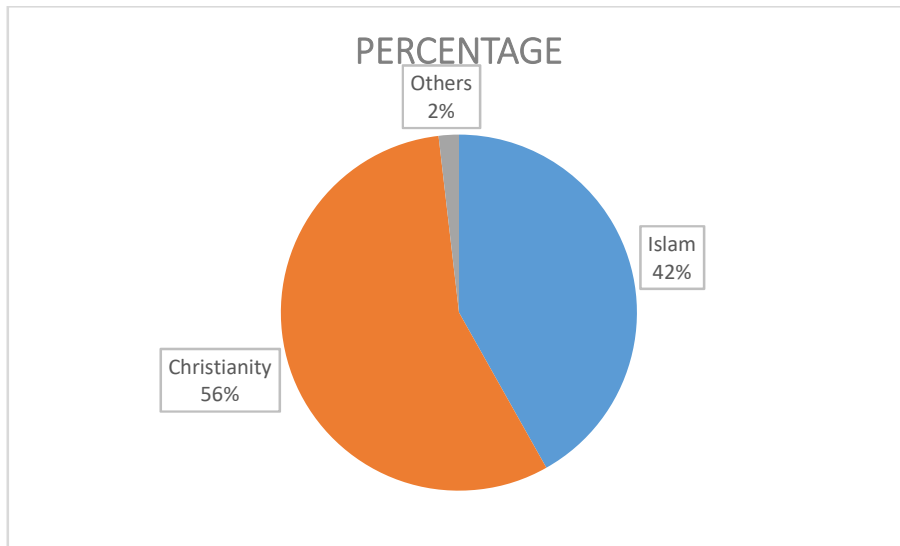


**Figure 4.1.5a Occupation Distribution of Respondents at the Ojude-Oba Festival**

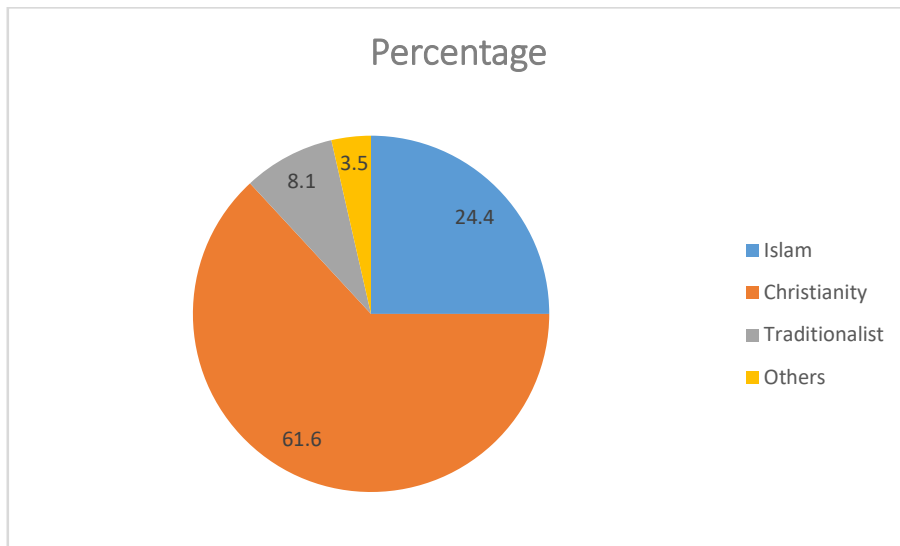


**Figure 4.1.5b Occupation Distribution of Respondents at the Lisabi Festival**

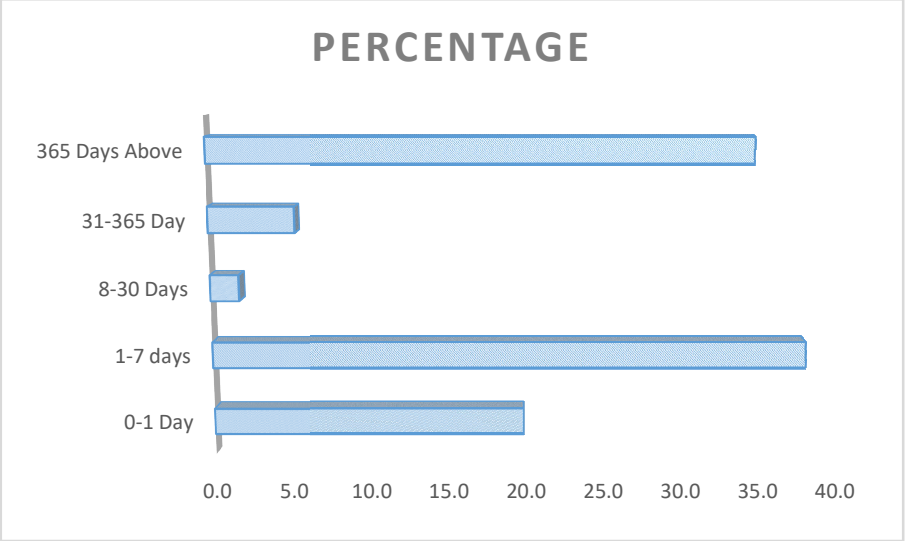




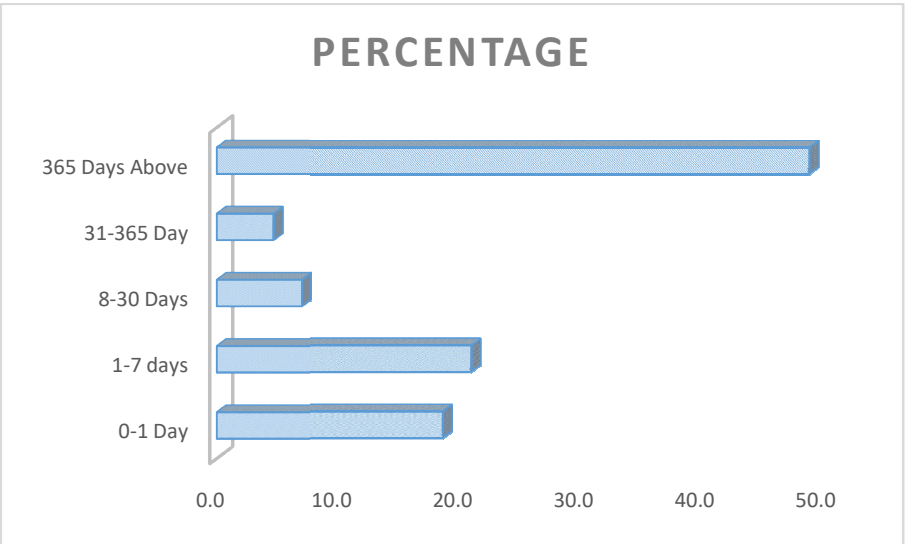
**Figure 4.1.6a** Distribution of Religion of Respondents at the Ojude-Oba Festival



**Figure 4.1.6b** Distribution of Religion of Respondents at the Lisabi Festival



**Figure 4.1.7a** Distribution of Respondents by Length of Stay in Ijebu-Ode During the Ojude-Oba Festival



**Figure 4.1.7b** Distribution of Respondents by Length of Stay in Abeokuta During the Lisabi Festival

### **4.3 Socioeconomic Characteristics of Respondents from the Ojude-Oba and Lisabi Festivals**

Table 4.2a and 4.2b shows the socioeconomic characteristics of the respondents at the Ojude-Oba and Lisabi Festivals respectively. Tables 4.2a and 4.2b revealed that majority of the respondents at both Ojude-Oba (88.0%) and Lisabi (85.4%) Festivals do not make money during the festivals (see figure 4.2.1a and 4.2.1b). This further indicates that most of the festival attendees were tourists (since their presence at the destination was not connected to activities that give them remuneration. Tables 4.2a and 4.2b further shows disparity in the economic power of the respondents at both festivals. Only 24.1% of respondents at the Ojude-Oba Festival earn below N100,000.00 only on monthly basis (see figure 4.2.2a and 4.2.2b). It can be deduced that majority of the attendees of the Ojude-Oba Festival has the economic power to spend sufficient amount of money that can significantly impact the host community while attendees at the Lisabi Festival has less economic power to spend sufficient amount that can significantly impact the host community.

According to table 4.2a and 4.2b, 68.8% and 95.3% of respondents at the Ojude-Oba and Lisabi Festivals respectively budgeted below N50,000.00 for the festivals, while 31.7% and 4.7% budgeted above N50,000.00 for the festival as their average personal budget to be spent during the festival (see figure 4.2.3a and 4.2.3b). This implies that the level of income of the respondents might have influenced their budget for the festival. It can be further deduced that the impact of tourist spending would be felt more in Ijebu-Ode than Abeokuta during their respective festival. In addition, table 4.2a and 4.2b reveals the disparity in the average family budget of respondents at the Ojude-Oba and Lisabi Festivals. 68.3% (Ojude-Oba) and 93.0% (Lisabi) budgeted below N50,000.00, while 31.7% and 7.0% respectively budgeted above N50,000.00 (see figure 4.2.4a and 4.2.4b). The level of monthly income of the respondents could have also influenced this. It can be further deduced that more families would spend above N50,000.00 during the Ojude-Oba festival compared to the Lisabi Festival, and the impact of tourist spending would be felt more in Ijebu-Ode compared to Abeokuta.

For the few respondents that earn money during the festivals (see Figure 4.2.1a and 4.2.1b), table 4.2a and 4.2b further shows that 23.9% and 83.9% realized below N50,000.00 during the Ojude-Oba and Lisabi Festivals respectively. While 76.1% and

16.1% realized above N50,000.00 during the Ojude-Oba and Lisabi Festival respectively (see figure 4.2.5a and 4.2.5b). This may also be due to the economic power and spending capacity as the budget of the respondents indicates in the table. It can be further deduced that the economic benefits of events tourism would be felt more during the Ojude-Oba Festival in Ijebu-Ode.

**Table 4.2a: Socioeconomic Characteristics of the Respondents at the Ojude-Oba Festival**

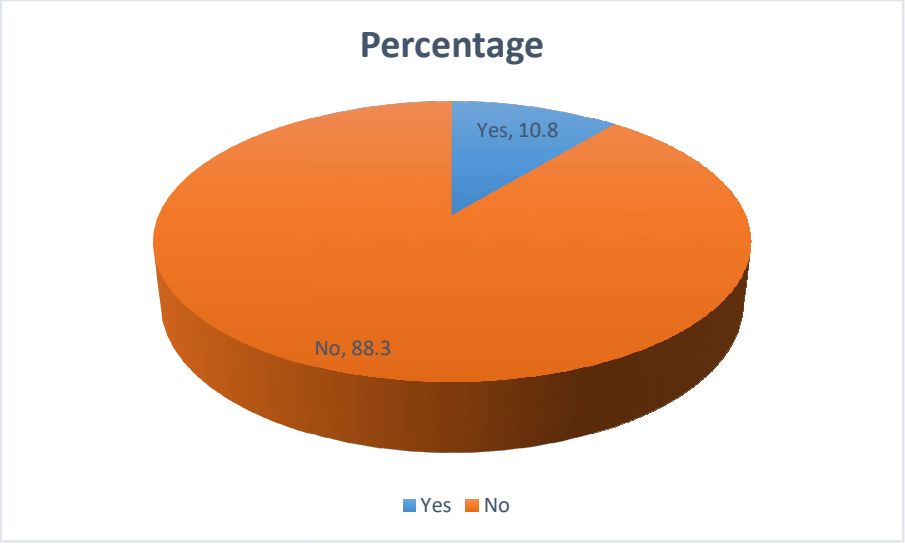
<b>VARIABLE</b>	<b>FREQUENCY (N)</b>	<b>PERCENTAGE (%)</b>
<b>Earn Money During Festival</b>		
Yes	46	12.0
No	336	88.0
<b>Level of Monthly Income</b>		
Below #100,000	92	24.1
#100,000 - #199,999	75	19.6
#200,000 - #299,999	141	36.9
#300,000 and Above	74	19.4
<b>Personal Budget for the Festival</b>		
Below #50,000	263	68.8
Above #50,000	119	31.2
<b>Family Budget for the Festival</b>		
Below #50,000	261	68.3
Above #50,000	121	31.7
<b>Amount Realized by Individual During the Festival</b>		
Below #50,000	11	23.9
Above #50,000	35	76.1

Source: Field Survey (2017)

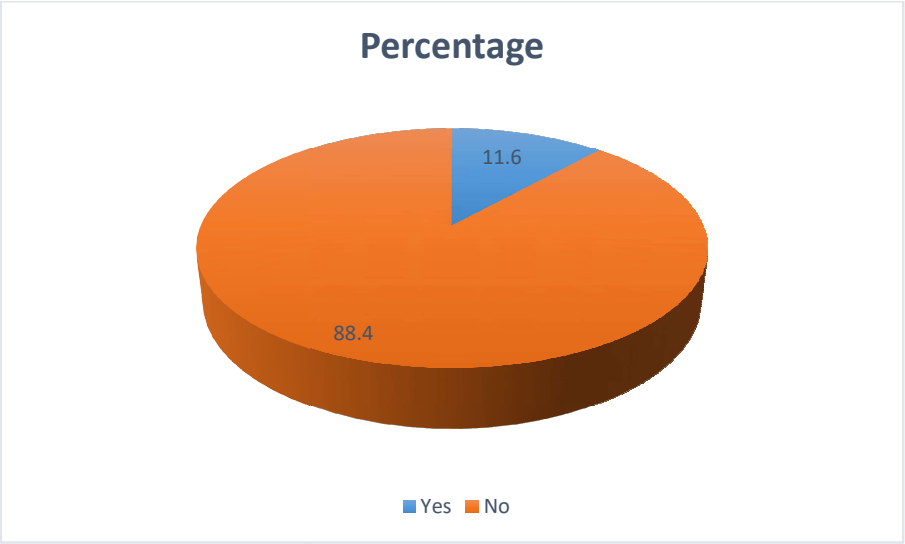
**Table 4.2b: Socioeconomic Characteristics of the Respondents at the Lisabi Festival**

<b>VARIABLE</b>	<b>FREQUENCY (N)</b>	<b>PERCENTAGE (%)</b>
<b>Earn Money During Festival</b>		
Yes	56	14.6
No	327	85.4
<b>Level of Monthly Income</b>		
Below #100,000	313	81.7
#100,000 - #199,999	41	10.7
#200,000 - #299,999	13	3.4
#300,000 and Above	16	4.2
<b>Personal Budget for the Festival</b>		
Below #50,000	365	95.3
Above #50,000	18	4.7
<b>Family Budget for the Festival</b>		
Below #50,000	356	93.0
Above #50,000	27	7.0
<b>Amount Realized by Individual During the Festival</b>		
Below #50,000	47	83.9
Above #50,000	9	16.1

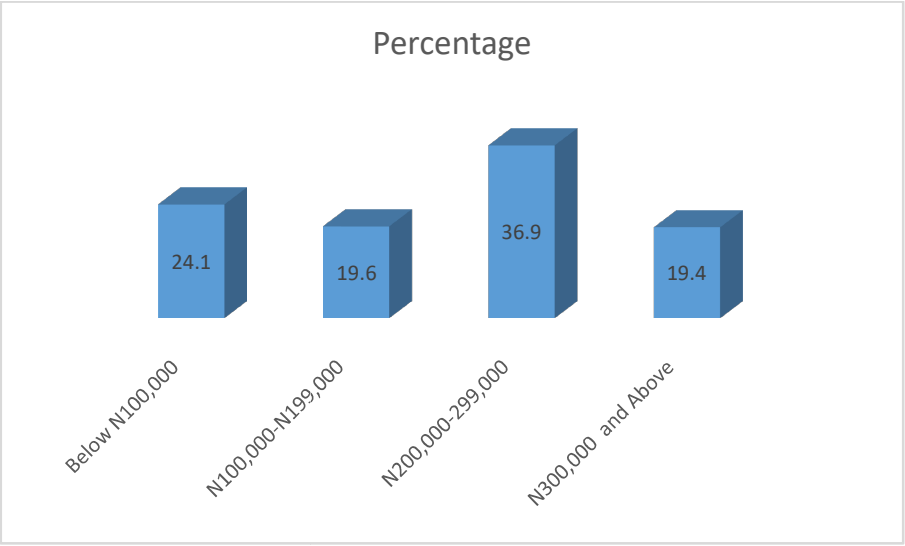
Source: Field Survey (2017)



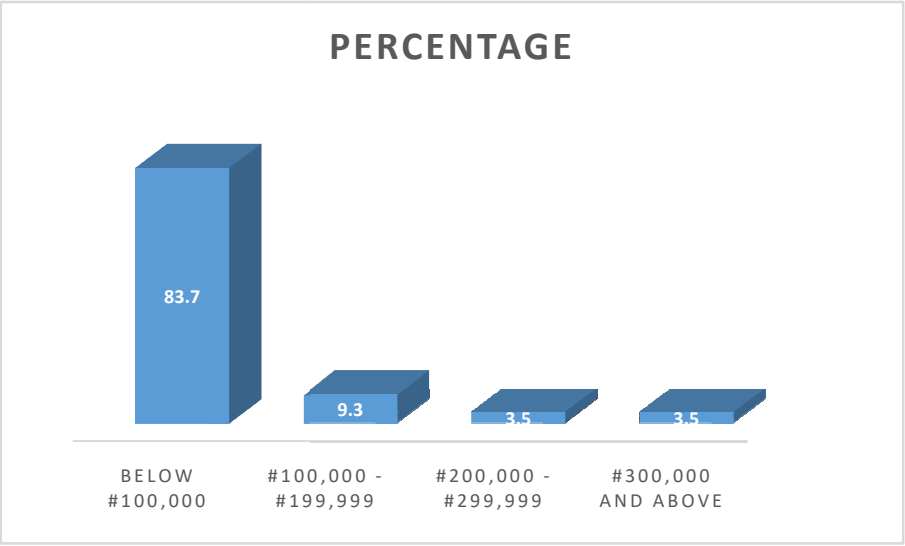
**Figure 4.2.1a Percentage Distribution of Respondents that do Business and Earn Money from the Ojude-Oba Festival**



**Figure 4.2.1b Percentage Distribution of Respondents that do Business and Earn Money from the Lisabi Festival**

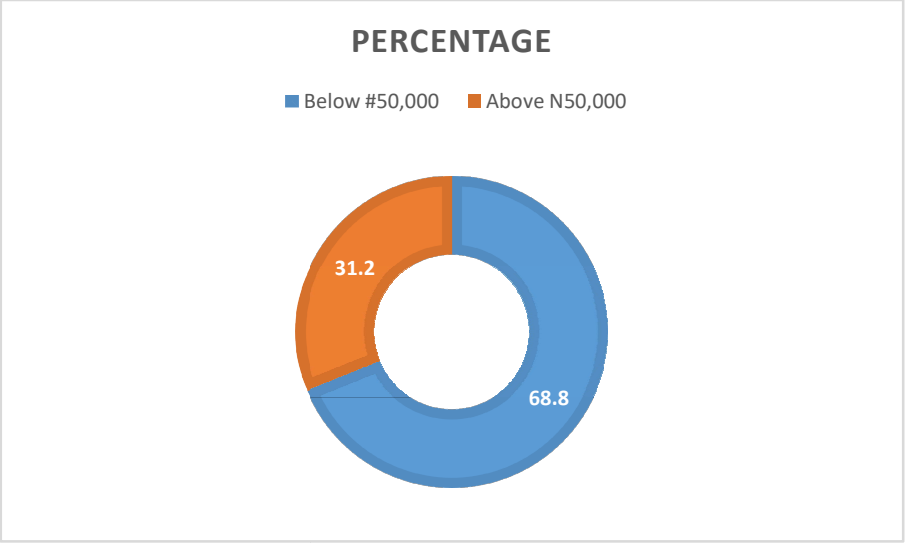


**Figure 4.2.2a Level of Income of Respondents at the Ojude-Oba Festival**

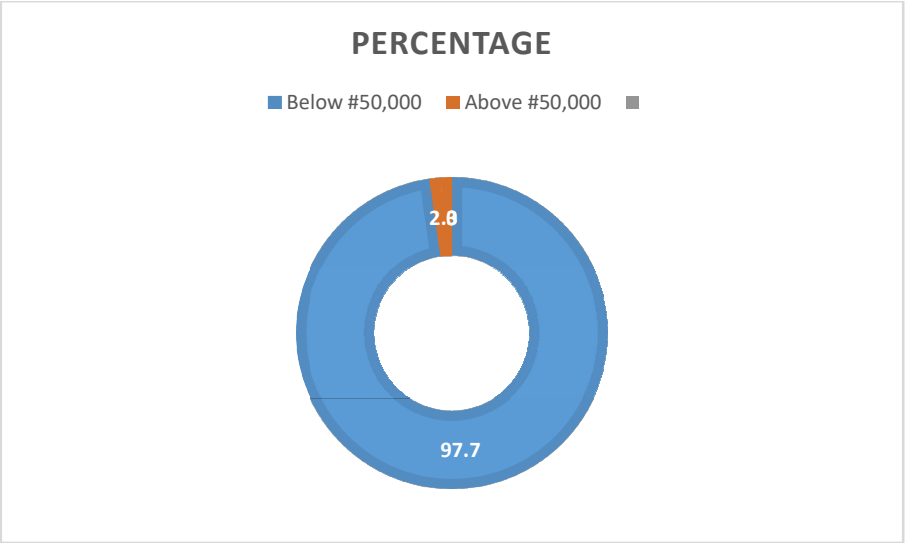


**Figure 4.2.2b Level of Income of Respondents at the Lisabi Festival**

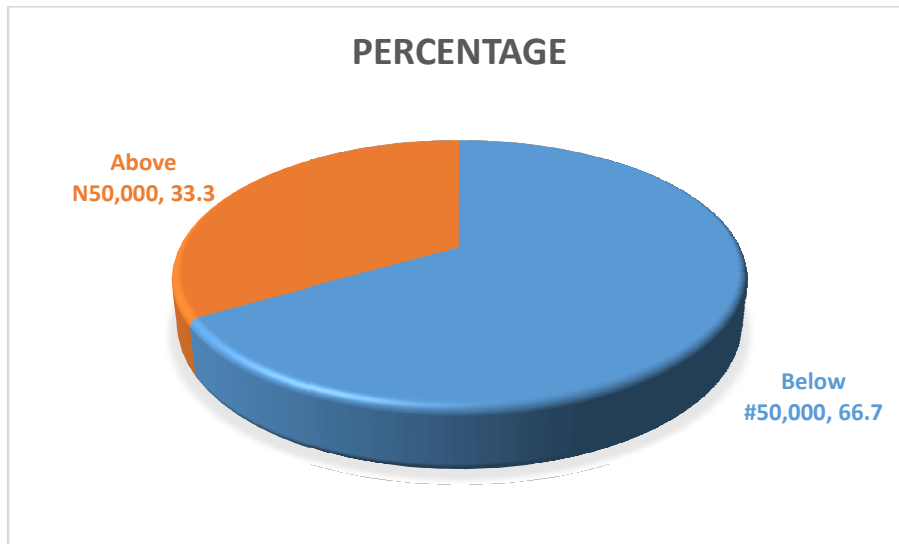




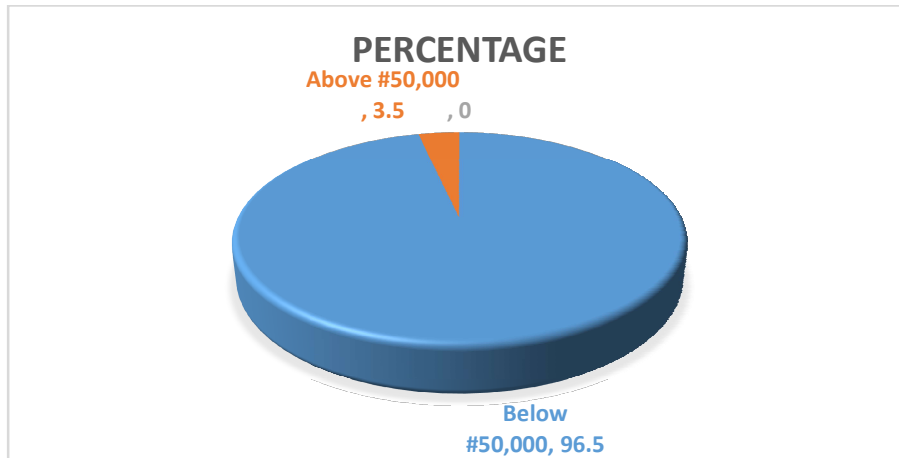
**Figure 4.2.3a Amount of Money Respondents Budgeted to spend personally During the Ojude-Oba Festival.**



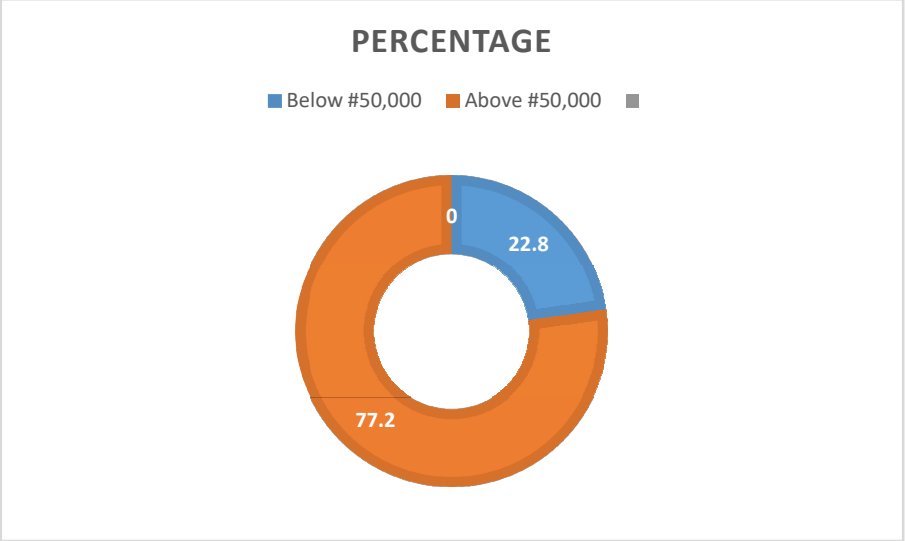
**Figure 4.2.3b Amount of Money Respondents Budgeted to spend personally During the Lisabi Festival.**



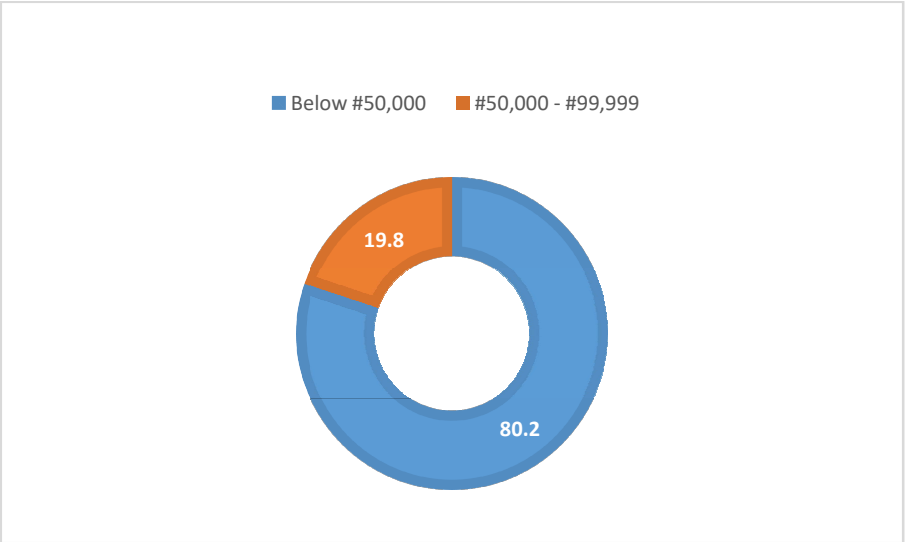
**Figure 4.2.4a Amount of Money that Respondents Budgeted to be spent by their Respective Family During the Ojude-Oba Festival**



**Figure 4.2.4b Amount of Money that Respondents Budgeted to be spent by their Respective Family During the Lisabi Festival**



**Figure 4.2.5a Amount Realized by Individuals who do business during the Ojude-Oba Festival**



**Figure 4.2.5b Amount Realized by Individuals who do business during the Lisabi Festival**

#### **4.4 Knowledgeability of Respondents at Ojude-Oba and Lisabi Festivals on the Subject Matter**

Table 4.3a and 4.3b reveals the knowledgeability of the respondents at both Ojude-Oba and Lisabi Festivals. Table 4.3a and 4.3b showed that 93.7% and 83.7% respectively have knowledge about “tourism” and 91.9% and 88.4% respectively have knowledge about “cultural tourism”. Also 93.7% and 91.9% of the respondents had been to Ijebu-Ode and Abeokuta (respectively) more than once. 86.5% and 88.4% (respectively) were also familiar with the people of the host community. In addition, 95.5% and 86.0% of the respondents have heard about the Ojude-Oba and Lisabi Festivals respectively, and 84.7% and 79.1% have knowledge about the features of the Ojude-Oba and Lisabi Festivals respectively (see figure 4.3a and 4.3b).

Furthermore, table 4.3a and 4.3b shows that 72.1% and 77.9% of the respondents have knowledge about some other cultural festivals in Ogun State and 57.7 and 65.1% respectively have attended some other festival in Ogun State. In view of this, it can be deduced that respondents selected for the study were mostly knowledgeable about the subject matter (see Figure 4.3a and 4.3b). Hence, information provided by them can be relied upon for the study.

**Table 4.3a Knowledgeability of Respondents at the Ojude-Oba Festival on the Subject Matter**

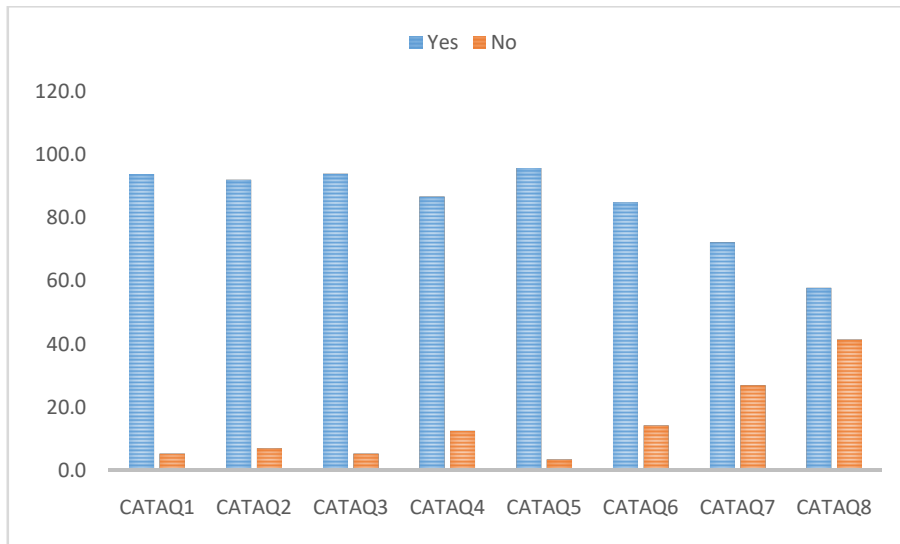
<b>VARIABLE</b>	<b>FREQUENCY (N)</b>	<b>PERCENTAGE (%)</b>
Have you hear about tourism before?		
Yes	735	94.5
No	43	5.5
Have you hear about cultural tourism before?		
Yes	721	92.7
No	57	7.3
Have you been to Ijebu-Ode before?		
Yes	736	94.6
No	42	5.4
Are you familiar with the people of Ijebu-Ode?		
Yes	679	87.3
No	99	12.7
Have you heard of Ojude-Oba festival before?		
Yes	749	96.3
No	29	3.7
Do you know about Ojude-Oba festival features?		
Yes	665	85.5
No	113	14.5
Do you know any other festival in Ogun state?		
Yes	566	72.8
No	212	27.2
Have you attended any other festival in Ogun state?		
Yes	453	58.2
No	325	41.8

Source: Field Survey (2017)

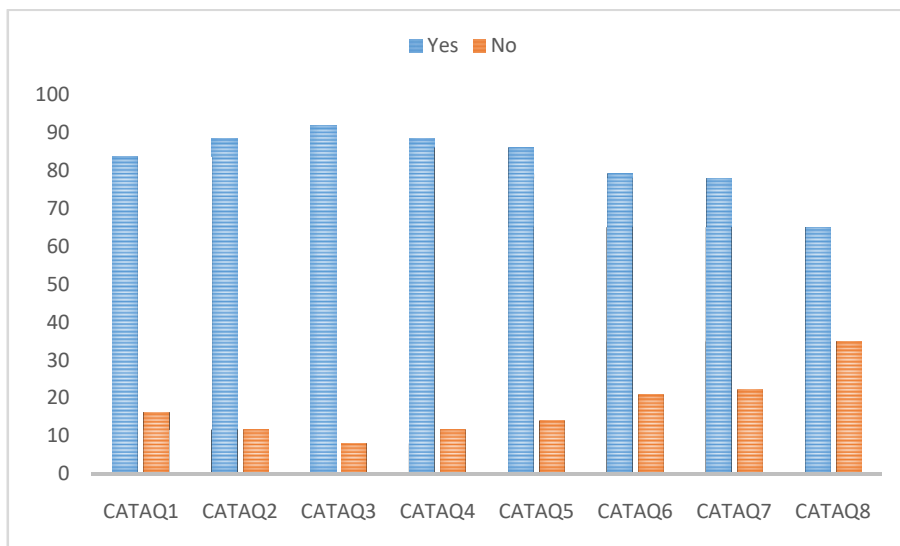
**Table 4.3b Knowledgeability of Respondents at the Lisabi Festival on the Subject Matter**

<b>VARIABLE</b>	<b>FREQUENCY (N)</b>	<b>PERCENTAGE (%)</b>
Have you hear about tourism before?		
Yes	655	83.8
No	127	16.2
Have you hear about cultural tourism before?		
Yes	691	88.4
No	91	11.6
Have you been to Abeokuta before?		
Yes	718	91.8
No	64	8.2
Are you familiar with the people of Abeokuta?		
Yes	693	88.6
No	89	11.4
Have you heard of Lisabi festival before?		
Yes	675	86.3
No	107	13.7
Do you know about Lisabi festival features?		
Yes	620	79.3
No	162	20.7
Do you know any other festival in Ogun state?		
Yes	611	78.1
No	171	21.9
Have you attended any other festival in Ogun state?		
Yes	509	65.1
No	273	34.9

Source: Field Survey (2017)



**Figure 4.3a Knowledgeability of Respondents at the Ojude-Oba Festival on the Subject Matter**



**Figure 4.3b Knowledgeability of Respondents at the Lisabi Festival on the Subject Matter**

#### **4.5 The Nature of Ojude-Oba and Lisabi Festivals at Inception and Present, and Their Level of Conformity With the Objectives of Events Tourism**

The history of Ojude and Lisabi Festivals can be traced to various myths; the study covers activities that characterized both festivals from inception to present time. The commonalities as gathered in the various Key Informant Interview (KII) and Focus Group Discussion (FGD) conducted for the study was our guide. The study also relied on data gathered during Participant Observation (PO) and the Questionnaires Administered in addition to KII and FGD to report activities that characterized the two festivals at present. However, it is pertinent to note as earlier stated in chapter 2 of this report that the objectives of tourism development can be viewed broadly under the following four categories; which are sociocultural, economic, political and environmental objectives.

##### **4.5.1 How the Ojude-Oba and Lisabi Festivals Emerged**

According to the Coordinator of the Ojude-Oba Festival (Yusuf, 2017 pers.comm), “in the early 19<sup>th</sup> century when Islam was brought to Ijebuland, the reigning monarch gave them the ground to propagate the religion. The reigning king at that period also gave the land on which the first mosque was built in Ijebu-Ode. So the Eid’Kabir celebration (an Islamic religious festival) gave the Muslims the chance to appreciate and pay homage to the monarch at the courtyard of the king’s (Ojude-Oba) palace. At inception, the activities was mainly for Muslim converts, they came to the courtyard to greet and eulogize the king, present gifts to the king and the king in-turn prayed for them. Balogun Kuku Odoyingbo was one of the prominent and notable Muslims in Ijebu-Ode that was involved in the exercise at inception”. There are about seventeen (17) *Balogun* families in Ijebu-Ode, most of these Balogun Families are powerful and wealthy, and so could afford to own one or more horses which were used for transportation and a show of affluence in the olden days (just as we have different kinds of expensive motor vehicles owned by rich people in the society today). *Baloguns* ride their horses in company of their family members, friends and other Muslim faithful to pay homage to the Awujale of Ijebuland at his palace “Frontage-Courtyard of the King’s Palace” (Ojude-Oba)(Yusuf, 2017 Pers.Comm., 2017).

Also, according to the Chairman of the Lisabi Festival Planning Committee (Raji, 2017pers.comm), “Some years back, some elders and leaders in Egbaland thought it



wise to look into the history of Egbaland and those who played active parts to its history. The first person that came into their mind was 'Lisabi' who played a role towards the independence of Egbaland. So they decided to immortalize Lisabi by proposing the Lisabi Day celebration and make it an annual event. The idea behind it is because he has done a lot of things for the people of Egbaland and so they did this to show to the youths that there is always a reward for good deeds. Lisabi really ensured that the people of Egba were not enslaved by Oyo and he is a hero.

In the view of one of the Egba title chiefs '*AareBaaroyinofEgbaland*', (Labode, 2017 pers.comm), emergence of the Lisabi festival can be traced back to 1986; the first meeting after the idea was mooted by some Egba indigenes held under the chairmanship of Professor SaburideObaku in Abeokuta. The intention then was to appreciate Egba heroes and other people that liberated the Egba group from the Egba forest, and also from other conflicts facing the Egba people at that time. The original and subsisting intention is to remember Egba heroes in the past and learn from their exploitations and what they were able to do to unite the Egbas as well as modernize what they did so that Egba will continue to be a leading national group in Nigeria. Lisabi was an Egba hero who played a vital role in this course. The main agenda is for the Egbas to come together to review their existence as one united entity, and how they have been faring since the 1830s when they settled in Abeokuta. Apart from the past, they also review their present and ponder on how to improve their future.

From the foregoing, it can be deduced that the Ojude-Oba Festival is an invention of the people of the host community themselves which emanated from the process of trying to show appreciation to their king. Also, the Lisabi Festival emanated from the process of trying to show appreciation to the heroic and legendary role played by some of the past Egba indigenes. This shows that *Yorubas* as a people have the idea of tourism themselves and have been putting it into practice a very long time ago. For instance, the Ojude-Oba Festival has been in existence for more than one hundred years ago, and it was as a result of the intention of the community people to show appreciation. Also the Lisabi Festival is simply the idea of the people themselves. The concept of leaving their place of residence and converging at their King's palace to celebrate reveals that the festivity mindset has been there from inception and it is their practice that has led to what is obtainable today in both festivals. The festivals have no link to any ancestral belief or worship of any god/goddess as the primary motive of

celebration. It is the activities engaged in during the festivals and the festivals themselves as an act that has today been adopted as part of the peoples' culture.

#### **4.5.2 The Nature of Ojude-Oba Festival from Inception to the Present**

At inception (about 100 years ago), the Ojude-Oba Festival activities were aimed at showing appreciation to the king (Awujale of Ijebuland) for his support for the Islamic religion and allowing Muslim believers to practice their religion peacefully in the community. This later on became an annual event (two days after the celebration of the Islamic Eid'l-Kabir festival) and in subsequent visit to pay homage to the *Awujale* (as population of attendees increased), *Balogun* families became conscious of distinguishing themselves from one another. This resulted in branding family names with the use of banners, flags and/or placards to indicate their family name with the motive of appearing best amongst other *Balogun* families. During this era, attention was paid to overall family appearance, which included family costume, conduct and population of family members (and supporters). The *Baloguns* also used their horse(s) to display acrobatics before the king just to demonstrate happiness, love, loyalty and support for the reigning monarch. This is reported to be the genesis of competition amongst the *Balogun* Families during the Ojude-Oba Festival (Agboola, 2017 Pers. Comm).

In recent times, the *Ojude-Oba* Festival activities have been modified to conspicuously portray the event as a contest whereby, *Balogun* families now focus their attention on appearing in their best possible outfit and conduct in order to be ranked first in the outing amongst other *Balogun* families and win prizes. The event that was formerly to show appreciation to the king is now a competitive contest where *Balogun* families now ride horses to pay homage to the king without taking gifts alongside and ultimately visiting the palace without the motive of showing appreciation to the king again. Rather, most *Balogun* families focus on contesting in the festival events in order to emerge as the family with best outing and win cash prizes after been graded on parameters ranging from horse decoration, equestrian display, family costume, adherence to rules laid down by the festival planning committee, population of family supporters and presentation by family representatives appointed to step forward directly to the front of the king to bow before the *Awujale* on behalf of the family (Agboola, 2017 Pers. Comm.). It was also observed that, during the 2015, 2016 and

2017 edition of the festival, the King was found to be rewarding every participating Balogun families with a cash gift in an envelope as they came forward to pay him homage during the festival. Inviting a musician to the palace ground to entertain festival attendees and tourist is a new development in the festival activities. Also, the festival is now treated as a package that has been branded by corporate organization for economic benefits. The current major corporate sponsor of the Ojude-Oba Festival is Globacom Telecommunication Company (see plate 4.4.1). Other corporate sponsors include: First City Monument Bank (FCMB) PLC, Nigerian Breweries PLC, Rite Foods Limited, Dangote Groups, Julius Berger, Ogun State Government to mention a few (KII, Yusuf, 2017).

The popular Ijebu age grade system (Regbe-regbe) was a societal gathering of Ijebu indigenes of age peers who do things together like a club or cooperative society to assist group members in achieving their respective desired goals and the community at large. At some point in the Ijebu history, the activities of the age grade groups (Regbe-Regbe) faded away and became almost a forgone issue. The reigning monarch, after ascending the throne as the Awujale of Ijebuland, Oba (Dr.) S.K Adetona in his plan to boost socio-economic activities of the Ijebus revived the traditional age grade groups (Regbe-Regbes) by reinventing the groups and then tasked them to be involved in grassroots development of the Ijebu-Community through various programmes amongst which was the Regbe-Regbes featuring in the annual Ojude-Oba festival in order to add glamour to the festival events (see plate 4.4.2). Currently there are over twenty traditional age-grade groups of male and female Ijebu indigenes existing in Ijebuland with membership opened to anybody irrespective of religion, profession or town of origin within Ijebuland (Yusuf, 2017 *Pers.Comm.*).

The goals of the Regbe-regbes are geared towards:

1. The sustenance of Ijebu customs and traditions.
2. The promotion of socio-economic development of members.
3. To promote the unity amongst members and assist in times of needs.
4. To cooperate with other Regbe-regbe of similar objectives in promoting and propagating Ijebu cultural values and the enhancement of Ijebu fatherland.

5. To engage in all such activities that will enhance the realization of all the goals mentioned in '1' to '4' objectives.

The inclusion of the 'Regbe-regbes' in the Ojude-Oba festival event activities is a recent innovation which led to the Ojude-Oba festival being rebranded to now have two sessions as witnessed today, the "morning session" and "afternoon session" whereby, parade of the Regbe-Regbes is basically the activities used in characterizing the morning session (see plate 4.4.4) while the afternoon session is characterized by the activities of the equestrian display by the various Balogun Families (Agboola, 2017 *Pers.Com.*).

Corporate sponsors branding the venue of the festival with their product is a form of advert/promotion for the organization's products and services (see plate 4.4.1). Banners and stickers of other sponsors such as Rite Foods Limited, Dangote Group, Julius Berger, Nigeria Breweries PLC, Ogun State Government (to mention a few) were placed in various location within the premises of the venue of the festival. All these are forms of products and services advertisement/promotion for the sponsoring organizations.



**Plate 4.4.1** Globacom and FCMB stickers placed on all the stairs leading to the King's Seat.

Source: Field Survey (2017)

#### 4.5.2.1 Activities of the *Regbe-Regbes* During the Morning Session at the Ojude-Oba Festival

The *Regbe-Regbe* presented in plate 4.4.2 is used to explain the typical activities that each of the participating age-grade group engages in during the event. Each group would parade the festival premises in a cyclical manner starting from their sitting position in the arcade ground (venue of the festival), and end their parade where they started from. During the parade, *Regbe-Regbes* move round the venue, with their respective identification banner, leader (*Giwa*) of the *egbe* and other executive members leads while other members follow. In the course of the parade each of the *Regbe-Regbes* branch at the podium where the King and other dignitaries are seated to pay homage to the king after which they continue the parade till they return to the respective seat. The *egbes* are graded majorly upon their dressing, dance, and conduct during parade and homage making to the king (Field Survey, 2017). Plate 4.4.3 demonstrates how each of the age-grade group salutes the king while paying him homage. The *Giwa Egbe* (Leader of the Group) is the one dressed in brown robe in between the three men prostrating before the king at the 2017 Ojude-Oba Festival while the king prays for the '*Egbe*'.

As this is done by the male *regbe-regbes*, the female *regbe-regbes* also take their turn to parade the arcade ground and pay homage to the king (see plate 4.4.4). It was also observed that *regbe-regbe* were being invited to take their turn in the parade on first-come-first-serve basis. Thus, representatives of *regbe-regbes* were seen registering the respective group's name with the planning committee members at the venue of the festival as they arrive in the morning prior commencement of the event.

The *regbe-regbe* (morning) session is usually at its peak of entertaining guests when more than one *regbe-regbes* move in sequence with their various dancing steps and style of appearance to showcase themselves to viewers see plate 4.4.5. This is the highpoint of the attraction which tourist finds attractive in the activities of the age-grade groups.

Plate 4.4.2 shows the image of a typical *regbe-regbe* (*Egbe Bobagbimo-Okunrin Akile-Ijebu*) on parade, the Age Grade Group was also one of the two selected for our Focus Group Discussion (FGD) from Ijebu-Ode in this study. The *egbe* also emerged 1<sup>st</sup>

position in the 2016 edition and 2<sup>nd</sup> position in the 2017 edition of the *regbe-regbe* contest of the Ojude-Oba festival.



**Plate 4.4.2** *EgbeBobagbimo-OkunrinAkile-Ijebu* (the group was born between 1953 and 1955) on parade at the 2017 edition of the Ojude-Oba Festival.

Source: Field Survey (2017)

Plate 4.4.3 shows how the male *Regbe-Regbes* pay homage to their king during the Ojude-Oba festival. Lying prostrated in the middle wearing a brown robe is the leader (*GiwaEgbe*), on his right hand side is the second in command (*OtunGiwaEgbe*), while on the left hand side is the third in command (*OsiGiwaEgbe*). The trio are representing their age-grade group at the top of the podium, while other members are praising the monarch at the base of the podium. The essence of limiting groups' representative to three at the top of the podium was just to reduce crowd.





**Plate 4.4.3** Representatives of EgbeBobagbimoOkunrin paying homage to the Awujale.

Source: Field Survey (2017)

Plate 4.4.4 shows a female age-grade group kneeling in front of the podium where the king and other dignitaries are seated to pay homage to the Awujale, while the group members are on their knees paying homage to the king, representatives of the group (usually led by their leaders; *Iyalode-Egbe*, *Otun-Iyalode* and *Osi-Iyalode*) would climb to the podium to kneel directly in front of the Awujale to receive royal blessing on behalf of the *egbe*. The *EgbeGbobaniyiObirin (Asiwaju)* emerged 3<sup>rd</sup> position at the 2017 edition of the *Ojude-Obaregbe-regbe* female contest.

Plate 4.4.5 shows various *regbe-regbe* on parade during the 2017 edition of the Ojude-Oba Festival, each was trying to showcase themselves and entertain viewers. They can be easily distinguished with differences in their dressing.



**Plate4.4.4:** *EgbeGbobaniyi-Obinrin (Asiwaju)* Paying Homage to the Awujale

Source: Field Survey (2017)



**Plate 4.4.5** Different Regbe-Regbe (Age Grade Group) on Parade at Ojude-Oba Festival

Source: Field Survey (2017)

#### 4.4.2.2 Sustainability of the *Regbe-Regbes* and their Activities in the Ojude-Oba Festival

Plate 4.4.6 shows the age-group that the reigning king (Oba Sikiru Kayode Adetona) himself belongs to. They were born between 1935 and 1937 and members of the group are aged between 85 to 87 years old. The group has less than 10 active members left. Hence, the *Egbe Olugbadebo-Okunrin* is almost going into extinction. In order to sustain the *egbe* name, after the demise of the last surviving member of the group, the *egbe's* name is given to younger ones coming up to form a new age-group which will now be re-introduced to the council of *Regbe-Regbes*. The name is retained while membership age range is changed to the age range of the new group (Pers. Comm., 2017). This also implies that the Ijebu people have already made provision for sustainability structure of the appearance of the *Regbe-Regbes* in the Ojude-Oba Festival.



**Plate 4.4.6:** Representatives of *EgbeOlugbadebo* Descending the Stairs to Meet their Peers after Paying Homage to the Awujale.

Source: Field Survey (2017)

More so, for the economic sustainability of the event, *Regbe-Regbes* are charged specific amount to be paid to the Ojude-Oba Festival planning committee annually as part of their own financial contribution towards planning and execution of the festival events in addition to others sources of finance such as, corporate sponsorship and donations (Yusuf, 2017 Pers.Comm.). Also, regbe-regbes are encouraged to invite family members, friends and well-wishers to attend the events. Respective regbe-regbes are equally expected to entertain their guest at desired locations within the community. In addition, the competitive nature of the regbe-regbe parade whereby there are panelist taking note of the regbe-regbes' performance during parade (see plate 4.4.7) and price award to outstanding regbe-regbes (see plate 4.4.11), has been reported to make the participating age-grade groups to be more committed and forward looking to the event yearly. Also, in order to make corporate sponsors more committed to the festival, opportunity has been given to major corporate sponsors to also parade and pay homage to the monarch during the morning session of the festival after all the regbe-regbes must have paraded (see plate 4.4.8), thereby providing them a unique opportunity to showcase their products to the crowd present at the festival.

Plate 4.4.7 shows the judges taking notes and scoring the performance of all the regbe-regbes, as well as the horse riders. There were five panelist grading the participants and at the end of the exercise, average score was determined and then the chairman of the panel of judges announces the winners. There were over twenty regbe-regbes involved in the Ojude-Oba regbe-regbe contest and the task of the Panel of Judges was to determine the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> positions amongst the over 20 participating *egbes*. This same procedure of grading and announcement of winners is repeated for the Balogun Families after they have all paid homage to king and entertain the crowd with equestrian display. Also, there were over 17 Balogun families that participated in the Ojude-Oba *Eleshin*(Horse Riders) contest. Just as in the case of the regbe-regbes, the main task of the panel of judges was to determine the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> position, after which prices (cheque-leaf) was given to all the winners (that is 1<sup>st</sup>,2<sup>nd</sup> and 3<sup>rd</sup> positions) in both the *regbe-regbe* and *eleshin* contest.



**Plate 4.4.7** Panel of Judges Grading Participants at the 2017 Edition of the Ojude-Oba Festival.

Source: Field Survey (2017)



Plate 4.4.8 shows representatives of the major corporate sponsor of the Ojude-Oba Festival (Globacom Telecommunications) on parade at the arcade ground. The idea of corporate sponsors paying homage to the Awujale is also a new innovation and a form of commodification of the festival activities, although, it is a way of sustaining the sponsorship of the festival. Globacom refers to the package as their 'Heritage Series' where the company portrays herself as a company in support of and promoting cultural heritage, this no doubt gives the company the opportunity of promoting and showcasing its own products and packages to people present at the festival activities. The idea or concept of treating collection of cultural activities of the Ijebu people embedded in the Ojude-Oba festival as a package or product that is buyable to corporate organization to come and sponsor either for short-term or long-term gain can be likened to placing a use-value and exchange-value on it which is in agreement with the concept of commodification as explained by Keen, (1993) and Marx, (1996) in the Karl Marx's Theory of Commodity Fetishism.



**Plate 4.4.8:** The Globacom Team, Heading to Pay Homage to the Awujale of Ijebuland during the 2017 Edition of the *Ojude-Oba* Festival.

Source: Field Survey (2017)

Plate 4.4.9 shows the dummy cheque-leaf presented to the first position in the *regbe-regbe* contest. The first position was awarded the sum of five hundred thousand naira only (N500,000.00), second was awarded the sum of three hundred naira only (N300,000.00) while the third position was awarded the sum of two hundred naira only (N200,000.00). The winners (1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> positions) of the Regbe-Regbe Parade were selected from both the male and the female categories. Hence there are 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> positions for male category and 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> positions for female category. The idea of awarding cash prices is also viewed as a form of commodification of the activities of festival events, even though it was viewed as a means of also sustaining commitment from the participating *regbe-regbes* and *eleshins*.



**Plate 4.4.9:** Image of Prices Given to Winners of the Regbe-Regbe Parade Competition (Male Category)

Source: Field Survey (2017)

#### **4.5.2.3 Activities of the Balogun/Horse Riders(Eleshin) Families During Afternoon Session of the Ojude-Oba Festival**

Unlike at inception whereby Muslims just visited the king to pay him homage and show appreciation, which was what metamorphosed to the present Ojude-Oba Festival, Balogun families that participate in horse riding, parading at the palace and paying homage to the Awujale now pay specific amount to the Ojude-Oba Planning Committee as part of their support for the events. The peak of the Ojude-Oba festival activities is arrival and displays by the various Balogun (horse riding) families at the Awujale palace (see plate 4.4.10). At this time, the *regbe-regbes* would have completed their own activities and returned to their respective seat, while they and other visitors watch the display by the horse riders. Just as experienced during the morning session, the Eleshin families also register with the festival planning committee as they arrive. The *Eleshins* are called upon to parade at the arcade one after the other and then pay homage to the king. Three to five representatives of various *Eleshin* family usually led by the *Baale*(Eldest Male) or *Olori-Ebi* (Family-Head) and two others would step forward to the top of the podium where the king and other dignitaries are seated to pay homage to the king while other family members and supporters remain at the base of the podium entertaining viewers with dance and series of equestrian display (see plate 4.4.11).



**Plate 4.4.10: Arrival of the Horse Riders/Warlords (Balogun Families of Ijebu-Ode)**

Source: Field Survey (2017)

Plate 4.4.10 shows the festival venue after the *Eleshins* (Horse Riders) arrived the arcade ground (venue of the Ojude-Oba Festival) with large crowd. The population inside the venue is usually significantly increased because the entrance gate is usually left widely opened at this time. Meanwhile, during the morning session (period of the *regbe-regbe* contest) entrance at the gate is restricted to members of *regbe-regbes*, invited guests, journalists and distinguished personalities with means of identification. Investigation revealed that this practice is targeted towards orderliness during the morning session. Whereas, the *Eleshin* contest was usually crowded and highly populated because the population of the horse riders and their followers were added to the existing population inside the venue (field survey, 2017).

It was observed that prior the arrival of the *Eleshins*, hundreds of festival attendees congregated at the entrance gate struggling to find their way into the premises in order to witness the *regbe-regbe* parade. At this period, the researcher observed that entrance fee may be charged for interested attendees who may find the experience worthy of paying for, most especially that the entrance would still be made open eventually during the arrival of the *eleshins*. The researcher is of the opinion that this can serve as means of increasing revenue source for the festival.

Plate 4.4.11 shows a typical *Eleshin* Family representative climbing the stairs to the podium to pay homage to the monarch. The image shows different kinds of native attires that are being worn by the various families during the festival. Also, at the back of the family representatives climbing the podium are other family members and supporters jubilating at the base of the podium with the family banner to indicate the family name. As the family head and other representatives climb the podium to pay homage to the Awujale, other family members and their supporters sing, drum and entertain the crowd with equestrian acrobatic display.



**Plate 4.4.11:** Representatives of the Oreagba Family (one of the Eleshin Family), heading towards the Podium to pay homage to the king.

Source: Field Survey (2017)



Plate 4.4.12 shows the descendants of the most famous warlord (Balogun) Family in Ijebuland. Their ancestral parent, “Balogun Odoyingbo Kuku” was reported to be among the first set of Balogun that paid homage to the Awujale at inception of the Ojude-Oba Festival more than 100 years ago (Yusuf, 2017). The smoke seen in plate 4.4.12 is from booming of guns by the family members and supporters, which symbolizes that warriors use guns during war. The image also shows the Ojude-Oba Festival venue being filled to capacity. The image buttresses the conviction of the researcher that a festival that enjoys this kind of attendance (running to hundreds of thousands of people) annually is a unique opportunity that can be harnessed for economic prosperity of the host community. Hence the idea of commercialization of some aspects of the events most especially if it does not demean the value of the festival is a welcome development.

The arrival and parade of the reigning Balogun comes last in the order of appearance of Baloguns at the arcade ground and marks the end of the Eleshin contest at the Awujale Palace. Panel of judges reads out the result of the competition and prizes awarded to winners, just as in the case of the regbe-regbe contest. Thereafter, merry making and entertainments continue both at the palace and several other quarters in the Ijebu-Ode community.



**Plate 4.4.12:** Balogun Kuku Family (winner of the 2016 and 2017 Edition of the Ojude-Oba Eleshin Contest).

Source: Field Survey (2017)

### **4.5.3 The Nature of Lisabi Festival From Inception To Present.**

The Lisabi Festival at inception was referred to as Lisabi Day Celebration which commenced over three decades ago (precisely in the year 1986). The activities for the celebration used to be a one day event at inception focused on celebrating the gallantry and legendary achievement of the Egbas as a people (Labode, 2017. Pers.Comm.). According to Raji (Pers.Comm. 2017), modification for improvement had always been part of the objectives of the foundation committee of the maiden Lisabi Day Celebration. Hence, having noticed the human development and tourism potentials of the celebration as the event holds year-in year-out, concerned Egba indigenes decided to bring in innovation that can maximize the full exploitation of the potentials embedded in Egba sons and daughters and well-wishers coming together to celebrate during this period. This led to the extension of the programme from being a one-day event to a three-day event.

One of the participants at the FGD (Olayemi, 2017) informed that, as time went on, some Egba indigenes also thought of increasing activities at the festival thereby making participants especially those who travel from afar to partake in the festival to have more engaging activities that can make them stay for longer days in the community to enjoy the festivities. Hence, additional cultural activities (such as visit to the Olumo Rock to celebrate “Olumo Day” was fused into the activities of the Lisabi Festival, traditional Ayo games competition, traditional ‘Woro’ dance display, masquerade display and paying of homage to the king) were included in order to make a three-day event, the last day being the grand finale.

Another participant (Gbadebo, 2017) at the FGD, further explained that, about a decade ago, several other activities (such as seminar on a selected theme for the year, skill acquisition training for Egba youth and women, exhibition of locally made products, school debate, sporting competitions, equestrian display, scholarship award for indigent Egba indigenes, and appointment and celebration of “Hero of the Year” amidst prominent families within the four divisions in Egbaland) were added to the activities of the festival. This made the festival period eventful but strenuous to achieve in just three days. As a result, the duration of the festival was extended to a one-week long programme which the Lisabi Festival is currently known for. However, it was observed that, during the 2015, 2016 and 2017 editions of the festival events as

witnessed by the researcher, various activities of the festival has now been re-arranged in order to make the week-long activities less stressful and enjoyable to indigenes and visitors. This development gave many Egba indigenes the sense of belongingness to promoting the activities of the festival. This also led to a significant population increase in the participants and glamour that the Lisabi festival is known for today. This also creates reasons for tourists and other visiting guests to stay longer than before and allow for many events that promote cultural, economic and social wellbeing of the Egbas. In addition, Raji (2017. Pers. Comm.) informed that lot of innovations have also been put in place to ensure the sustainability of series of activities that have now been added to making this Lisabi day celebration a week-long festival. Examples of which are the involvement of various Egba Indigene Clubs/Associations in the planning and execution of the annual events, donations from concerned bodies, corporate sponsorship and branding of the festival activities for event tourism.

The activities characterizing the annual Lisabi festival recently as observed during the 2017 edition is presented below.

Day 1 (which is usually a Monday) is characterized by press conference, cleaning of the community, booming of guns at the Olumo Rock, open exhibition and sport. Day 2 (Tuesday) is characterized by skill acquisition empowerment program, school debate and traditional Ayo game competition. Day 3 (Wednesday) is characterized by seminar programme on the chosen theme for the year's edition and sporting competition. Day 4 (Thursday) is characterized by procession to the Lisabi forest and visit to the family house of the appointed hero of the year, led by the Alake of Egbaland. Day 5 (Friday) is characterized by visit to the Olumo Rock, led by the Alake of Egbaland, cultural display celebrating the Olumo Day in the morning and a special 'Jumat' service for the Lisabi Festival program in the afternoon. Day 6 (Saturday) is the grand finale and it is characterized by traditional Woro dance beginning from sectional basis amid drumming and dancing and ending at the Ake palace ground in the morning. Other cultural displays such as paying of homage by Clubs and Associations, Chiefs, 'Baales' and other groups are held at the Ake palace ground in the afternoon. Also presentation of Bursary Award, speeches, musical and social entertainment then follow to end the day. The seventh day is characterized by Sunday thanksgiving at a selected church in the morning and display of 'Oro' deity in the late night.

It can be deduced that, rather than innovations threatening existing culture (as argued by some scholars; Greenwood, 1989; Machilis and Burch, 1983), they rather foster the culture to the global community. The Lisabi Festival celebration as part of the Egba peoples' culture and all the activities/events it entails are the creation of the peoples' mindset and the practice is now been passed to the coming generation. In view of this, the researcher is of the position that, culture and cultural practices are only being inherited from generation to generation; culture and cultural practices can also be invented by people (modified by the people) and eventually passed down to coming generations. More so, it is the choice of the present generation whether or not to adhere strictly to the cultural practices that are being transmitted to the by previous generation. If they find any cultural practice unfavourable to their generations, they either put such practices into extinction or modify it to suit the need of their generation, thereby creating new culture.

Plate 4.4.13 shows the school debates event which is one of the events that was added to the Lisabi festival activities about 10 years ago, as part of innovations from the festival planning committee aimed at using the festival as a platform to promote its yearly chosen theme which overtime has been people centered through the "catch them young" approach of getting the school children involved and educated about the purpose of the festival. This activities has equally added value to the festival celebration and increased the number of participants in the Lisabi Festival related activities. Debaters speak on topics chosen by the festival planning committee for every given year. Rather than the innovation leading to trivialization of cultural norms and values, it has been used as an avenue to promote cultural values through cultural presentation showcasing traditional occupation, technology, clothing, etc.



**Plate 4.4.13:** School Debate during the 2017 Lisabi Festival

Source: Field Survey (2017)

Plate 4.4.14 shows a presenter at the seminar programme. As earlier stated, a day was set aside to enlighten people about the theme of the year and its value to human endeavour. During the seminar, distinguished personalities in related fields are invited to speak on seminar topics that can add value to the life of the people. For the year 2017 edition, Professor Lukman Akinbile of the Department of Agricultural Extension, University of Ibadan was the keynote speaker, the other two guest speakers were from the Department of Animal Breeding and Genetics, Federal University of Agriculture, Abeokuta and the Ogun State Ministry of Agriculture, Abeokuta.

Plate 4.4.15 shows the Alake and Paramount Ruler of Egbaland and other Egba Kings, Chiefs, Baales, Indigenes and interested visitors at the Lisabi forest (located in Oba Village, Obafemi-Owode Local Government Area of Ogun State) as part of the events for marking the annual Lisabi Festival. At the entrance of Lisabi forest, females are restricted entry into the forest while their male counterpart proceeds into the grove for the traditional rites and rituals used in marking the annual Lisabi Festival. There was provision of a relaxation tent/canopy and chairs to provide shade and sitting convenience respectively for females and men that are not interested in entering the Lisabi Sacred Groove. Petty trading also takes place at the forest entrance as a form of economic activity. Highlights of activities of the festival inside the Lisabi forest includes, prayers from the “Abore” (traditional priests) for the king and the entire Egba community, then the Alake also blesses his subjects and the entire Egba community. This is done in the midst of spiritual performances of *Oro*, *Eluku*, *Pakoko*, after which the sacrificial ram is taken into the “*Igbo-Lisabi*” shrine and Slaughtered as an offer to the gods. The event also features prayer sessions from an invited Christian and Muslim Cleric for the entire Egba community before being brought to an end with musical entertainment.



**Plate 4.4.14:** Seminar Programme Organized for the Egba Indigenes and other Guests during the Lisabi Festival

Source: Field Survey (2017)





**Plate 4.4.15:** Egba Chiefs and Sons Gathered at the Lisabi Groove for the Rituals of the 2017 Festival

Source: Field Survey (2017)

Plate 4.4.16 shows the message “No Hunting, No Burning, No Farming” as indicated in the signpost of the Lisabi Forest testifying to some traditional policies and laws in Yorubaland that are in compliant with land conservation/preservation principles. This is a form of environmental protection put in place by the local community/Local Government towards protection of the popular Lisabi Forest

The Lisabi forest is said to be a sacred forest whereby nature is being preserved through the prevention of farming, hunting and other human activities (see plate 4.4.16). This is a means of conservation of environmental resources which is part of the objective of tourism.



**Plate 4.4.16:** Signpost of the Lisabi Forest

Source: Field Survey (2017)

Celebration of the popular Olumo Rock in Abeokuta as Olumo Festival as part of the activities marking the annual Lisabi Festival takes place at the Olumo Tourist Complex and it is witnessed by all and sundry (see plate 4.4.17). It also involves some form of rituals whereby only the Alake, the Chief Priest and very few traditional chiefs that matter in the ritual performance are allowed to the scene of the ritual. After performing the rituals, the priest prays for the king and the entire Egba community and the Alake in-turn equally prays for his subjects and the entire Egba community. Activities at the Olumo Festival usually features large attendance of the members of the popular “Oodua Peoples’ Congress” (OPC) led by their national leader ‘OtunbaGani Adams’ in addition to numerous Egba indigenes and tourists. The OPC also uses the opportunity to meet on issues relating to their common goal. Investigation reveals that this activity is also an addition to the celebration of Lisabi Forest, which is a product of recent innovation to the activities marking the Lisabi Festival. In the opinion of the researcher, the worship of the Olumo Rock during the Olumo Festival as part of activities marking the annual Lisabi Festival, cannot be acclaimed to have in anyway led to trivialization of culture (even though it has altered the initial culture of the Lisabi Festival celebration by increasing the activities involved); instead, it has given an avenue for people to be closer to and value their cultural heritage.

On the day of the grand finale of Lisabi Festival celebration, a lot of events are put in place holding simultaneously at the Ake Palace ground venue of the Festival and the activities run from morning till night; they are mostly characterized by product exhibitions in the morning; paying of homage to the Alake of Egbaland by various Egba Clubs/Associations and Egba warlords, presentation of scholarship award, merry making and entertainment in the afternoon. The party continues at the palace ground till dawn after the end of the official session in the afternoon. It was however reported by Akinjobi (2017), that clubs and event organizers stage various kinds of concert and show in different locations within the city of Abeokuta marking the Lisabi Festival, most of which attracts gate fees. Plate 4.4.18 shows some locally produced agricultural products that were exhibited at the festival venue. The grand finale usually witnesses the largest turnout of the festival attendees. Hence it is an avenue to reach out to a very large audience.



**Plate 4.4.17** Olumo Festival at the Olumo Rock Tourist Complex

Source: Field Survey (2017)



**Plate 4.4.18:** Exhibition of Locally Produced Agricultural Products at the frontage of the Ake Palace as part of activities marking the 2017 Lisabi Festival.

Source: Field Survey (2017)

Plate 4.4.18, shows that the Lisabi festival contributes to the local economy of the host community by showcasing the locally produced agricultural products as part of activities of the festival. Also, locally made crafts/souvenirs were seen on display for sale at the venue of the grand finale (see plate 4.4.19) which is also a means of promoting local economy during the Lisabi Festival.

Plate 4.4.19 shows that the Lisabi Festival, aside from promoting local economy, it also helps in promoting cultural occupation and products of bead making for fashion purposes and symbolism within the host community. This is another example of how Lisabi Festival has met the objective of tourism development (socio-cultural and economic objectives).



**Plate 4.4.19:** Cultural Products (Local Beads and Craft) sold during the Lisabi Festival



Plate 4.4.20 shows the Globacom Telecommunications (Glo) stand at the festival venue. Glo was found to be the Major Corporate Sponsor of the festival. The brand labels of the company product was found in almost every part of the venues of the festival activities (see plate 4.4.20). In an exclusive interview with the head of the marketing team of Globacom Telecommunication Company (Folarin, 2017 Pers. Comm.) at the festival ground, it can be deduced that the festival is being perceived as a brand that they have purchased the right of corporate sponsorship which has a renewable timeline. More so, during the period of the contract, no other company can enjoy the benefit of branding the festival venue and showcasing their products to the audience present at the festival. This practice is a form cultural commodification, whereby the people's activities (cultural practice) during the festival is sold to a company to have sole sponsorship right and promotion of their product through the festival events. This is in agreement with the position of Meethan (2001) in the Karl Marx's theory of "commodity fetishism which posit that "once heritage is transformed into a tourist product (commodification and reinvention of cultural product), its 'cultural value' is also transformed into a 'commercial value'. This would make the object as argued by Marx (1996) to function as 'object of utility' and 'depository of value'.



**Plate 4.4.20:** The corporate sponsors and partners of the Lisabi festival showcasing themselves at the palace square during the 2017 Edition of the festival.

Source: Field Survey (2017)

Plate 4.4.21 shows another form of cultural commodification observed during the Lisabi Festival. Chief IsmailaAkinjobi is wearing the long bending cap used by the Egba warriors in the olden days to store charms and other items is now adopted as a fashion style worn by Egba sons and sometimes their visitors for events. This is a style of sowing cap that is native to the Egbas (commonly worriors).This style has now been reinvented as a fashion that is now trending amongst the Egbas and some other people who cherish this heritage. In an attempt to reinvent the past (this cap design) many tailors in and around Abeokuta now make this design for interested customers. Akinjobi (2017, Pers. Comm.), informed that during festival period like this, tailors buy clothing materials to make this cap design in various shapes and sizes (as ready-made product) and it is being sold to people in the community. This is also an act of reinventing the past (heritage) in a manner that has transformed it into a tourist product. Through this act, this cultural practice is being promoted amongst Egba indigenes and visitors. This is in agreement with the position of Meethan (2001) in the Karl Marx's Theory of Commodity Fetishism, which holds that, "rather than being a reclamation of the past, heritage and tourism functions as a new form of cultural production (a value-added industry) that takes the past as its theme (Kirhenblat, 1998).

Plate 4.4.22 shows horse riding/Equestrian display which is another innovation that was recently added (about 5 years ago) to the activities of the grand finale of the Lisabi festival. The essence is to add glamour to the activities for the grand finale and attract tourists and other kinds of visitors to the Ake palace square, venue of the Lisabi Festival grand finale. Just as it is being practiced at the Ojude-Oba Festival in Ijebu-Ode, the horse riders at the Lisabi Festival also pay homage to the Alake of Egbaland. This also, is a form of innovation in the practices of the festival.



**Plate 4.4.21: Chief Ismaila Akinjobi (Agbaakin of Igbeyin), one of the Key Informant Interviewee**

Source: Field Survey (2017)



**Plate 4.4.22:** Image of a Horse Decorated for Equestrian Display at the 2017 Lisabi Festival Grand Finale

Source: Field Survey (2017)

Plate 4.4.23 shows that Lisabi Festival is supporting human development in the community, this act is more or less giving back to humanity by helping the needy to achieve their desire. This can be viewed as a way in which the festival is fulfilling the social and economic objectives of event tourism in the host community. This event is usually included in the activities of the Lisabi Festival celebration annually.

The presence of the clubs/associations in Egbaland at the Lisabi Festival (see plate 4.4.24) can be likened to the age-grade groups (*regbe-regbe*) in Ojude-Oba Festival. They majorly comprise of Egba indigenes that have been integrated into the activities of the grand finale of the Lisabi Festival. They are also invited one after the other to pay homage to the Alake. Their presence at the festival ground adds glamour to the festival activities and it gives these Egba indigenes a sense of belongingness and pride in their culture as Egba indigenes. This is a form of innovation to boost population of participants at the festival ground during the grand finale. The club members mostly invite friends and associates who are probably not Egba indigenes to experience the Lisabi Festival. This is equally a means of promoting the festival and attracting potential tourists to partake in the events.



**Plate 4.4.23:** Cheque of One Million Naira presented as scholarship award by the Egba National Association, Incorporation, (USA/Canada) to Indigent Egba Students.

Source: Field Survey (2017)



**Plate 4.4.24:** Image of Various Registered Clubs in Egbaland featuring at the 2017 Lisabi Festival

Source: Field Survey (2017)



The appearance of the traditional rulers in Egbaland as shown in plate 4.4.25 symbolizes that the Lisabi festival promotes unity and peace amongst the traditional rulers in Egbaland by bringing all the traditional rulers together to celebrate as one big family. This is evidence that the festival promotes partnership amongst all the quarters within the Egba community, which is another way the Lisabi Festival is meeting up with its social and political objectives in the Egba community.



**Plate 4.4.25: The Alake, Cross-Section of other Kings in Egbaland and Special Guests at the 2017 Edition of Lisabi Festival**

Source: Field Survey (2017)

#### **4.5.4 Descriptive Analysis of Reinventions in the Ojude-Oba and Lisabi Festivals**

Apart from data gathered through KII, FGD and PO by the researcher, questionnaire was also administered to determine the opinion of other community residents and tourists on the nature of the festivals and their level of conformity with the objectives of event tourism development. Data gathered on the nature of the Ojude-Oba and Lisabi Festivals from inception to present time from the questionnaire distributed is as presented in tables 4.4a and 4.4b. Table 4.4a and 4.4b shows that majority of the respondents were in agreement with the variables pointing towards the presence of reinvention in the Ojude-Oba and Lisabi Festivals. However, the table reveals that many of the respondents seems not to have sufficient knowledge about the festivals at inception to take a stand on either to agree or disagree with the variables. This is evident as significant percentage responded “Not Sure” to the statements in the variables. This may also be due to the fact that the bulk of respondents at both festival falls within the age range of 18-29 years as shown in Figure 4.1.1a and 4.1.1b. This category of respondents were not born during the period of inception of both Ojude-Oba and Lisabi Festivals.

From table 4.4a and 4.4b, it can be seen that 47.2 % and 39.5% respectively of the respondents were of the opinion that the way the Ojude-Oba and Lisabi Festivals are being celebrated now is not the way they were at inception, but 23.7% (Ojude-Oba) and 25.5% (Lisabi) of the respondents disagree. In view of this, it can be deduced that the way the Ojude-Oba and Lisabi Festivals are being celebrated now is not exactly the way they were at inception. This finding was further buttressed by the opinion of Chief Fassy Yusuf and Chief Adisa Raji (Pers. Comm.) who in separate interviews reported that “what is being experienced in both the Ojude-Oba and Lisabi Festivals is a reflection of reinventions/innovations that have been put in place to accommodate all and sundry to partake in the festival activities.

Table 4.4a and 4.4b also show that 71.3% and 65.2% (respectively) of the respondents agreed that both Ojude-Oba and Lisabi Festivals have undergone certain developmental changes. This is in agreement with the finding of Chang (1997), who reported that cultural activities are not static, as they are being subjected to pressure from both internal and external factors. Table 4.4a further revealed that 75.5% of the respondents at the Ojude-Oba Festival opines that changes that occurred in the festival are as a result of changes in the attitude and attributes of the local residents. 72.8% also

agreed that the changes were targeted towards promotion and development of tourism in the Ijebu-Ode community. Table 4.4b also shows that 46.6% of the respondents at Lisabi Festival are of the opinion that the changes in the festival were as a result of changes in the attitude and attributes of the local residents, while 10.5% disagreed. More so, table 4.4b showed that 74.5% of the respondents are of the opinion that the changes were targeted towards promotion and development of tourism in the Abeokuta community. From the foregoing, it can be deduced that the changes in the Lisabi Festival were majorly as a result of promotion of the festival for tourism development in the community. This implies that, changes in cultural festivals can be influenced by either a combination of internal and external factors or any of internal or external factor.

**Table 4.4a Descriptive Analysis of Reinvention/Innovation in the Ojude-Oba Festival from Inception to Presence**

<b>Variables</b>	<b>Strongly Agree</b>	<b>Agree</b>	<b>Not Sure</b>	<b>Disagree</b>	<b>Strongly Disagree</b>	<b>Weighted mean</b>	<b>Rank</b>
The way the Ojude-Oba festival is currently celebrated is not the way it was at inception.	114 (14.6%)	254 (32.6%)	226 (29.1%)	115 (14.8%)	69 (8.9%)	2.71	1
There is a slight difference between the way the Ojude-Oba festival was celebrated in the past and present.	142 (18.2%)	325 (41.8%)	198 (25.5%)	99 (12.7%)	14 (1.8%)	2.38	2
There is a great difference between the way the Ojude-Oba festival was celebrated in the past and the present.	240 (30.9%)	155 (19.9%)	254 (32.7%)	103 (13.3%)	26 (3.2%)	2.38	2
The Ojude-Oba festival had undergone certain developmental changes.	315 (40.4%)	240 (30.9%)	127 (16.3%)	55 (7.1%)	41 (5.3%)	1.64	5
The promotion of the festival was as a result of changes in the attitude and attributes of the local residents	339 (43.6%)	248 (31.9%)	162 (20.8%)	18 (2.3%)	11 (1.4%)	1.87	3
The promotion of the festival was targeted toward tourism development in the host community	325 (41.8%)	241 (31.0%)	141 (18.1%)	59 (7.6%)	12 (1.5%)	1.78	4

Source: Field Survey (2017)

**Table 4.4b Descriptive Analysis of Innovation/Invention in the Lisabi Festival from Inception to Presence**

<b>Variable</b>	<b>Strongly Agree</b>	<b>Agree</b>	<b>Not Sure</b>	<b>Disagree</b>	<b>Strongly Disagree</b>	<b>Weighted mean</b>	<b>Rank</b>
The way the Lisabi festival is currently celebrated is not the way it was at inception.	137 (17.4%)	173 (22.1%)	273 (34.9%)	182 (23.2%)	17 (2.3%)	2.71	1
There is a slight difference between the way the Lisabi festival was celebrated in the past and present.	182 (23.3%)	283 (36.2%)	255 (32.6%)	55 (7.0%)	7 (0.9%)	2.27	4
There is a great difference between the way the Lisabi festival was celebrated in the past and the present.	128 (16.4%)	237 (30.3%)	319 (40.8%)	76 (9.7%)	22 (2.8%)	2.53	2
The Lisabi festival had undergone certain developmental changes.	247 (31.6%)	263 (33.6%)	208 (26.6%)	61 (7.8%)	3 (0.4%)	2.13	6
The promotion of the festival was as a result of changes in the attitude and attributes of the local residents	164 (20.9%)	201 (25.7%)	337 (43.0%)	64 (8.2%)	16 (2.2%)	2.45	3
The promotion of the festival was targeted toward tourism development in the host community	328 (41.9%)	255 (32.6%)	126 (16.2%)	70 (8.9%)	3 (0.4%)	2.19	5

Source: Field Survey (2017)

#### **4.5.5 Conformity of the Ojude-Oba and Lisabi Festivals with the Objectives of Event Tourism Development**

According to Hassan (2017, Pers. Comm.) the Ojude-Oba festival is a major event tourism activity in Ijebuland. Aside from promoting Ijebu culture and creating an avenue for Ijebu indigenes from different locations across the globe to converge in their home town to celebrate together and unwind stress, it has significantly impacted on the economy of the community by boosting activities of business operators in the community and creating short term job opportunities for people during the festival. Also, the Ojude-Oba festival creates an avenue for the community to raise lots of funds from different categories of donors who annually contribute immensely to the community towards the celebration of the festival. Hassan (2017, Pers. Comm.), added that the surplus money generated during the Ojude-Oba Festival is used to provide basic social amenities to the host community such as sinking of borehole for community use, maintenance of health care facilities in the community, establishment and maintenance of the Ijebu Heritage Museum, enhancement of safety and security needs of the community, scholarship award to indigent Ijebu indigenes to mention a few. The Ojude-Oba festival is equally reported to be very significant among the Ijebu people and its popularity has made it a force to be reckon with whereby players in Nigerian politics and captains of industries always want to utilize the period of the festival to reach out to the Ijebus as a people to draw support from them. This indicates that the festival contributes to the political strength of the Ijebus as a people.

According to Labode (2017, Pers. Comm.), the Lisabi festival is a cultural festival that has a great positive social impact in Egbaland because, it is used to unite all the four cardinal sections that make up Egbaland, which are; Ake, Gbagura, Oke-Ona and Owu. All sons and daughters of the sections have equal opportunities of involvement in the Lisabi festival activities. All Egba indigenes converge in Abeokuta with their respective *Obas* to celebrate the festival, this makes the festival a great unifying factor amidst the Egbas. He added that the festival also have numerous positive economic impact, emphasizing that the man Lisabi himself was a symbol of organized economy. In addition, Labode (2017, Pers. Comm.) reported that, as part of preparation for the festival annually, there is usually a face-lift of the environment in terms of repairs and renovation of physical structures and public facilities, beautification of the surroundings and dedicated sanitation exercise. The Lisabi festival thereby contributes

positively to the advancement of the community's physical environment. Nonetheless, the Lisabi Festival also contributes to environmental conservation through the traditional laws enforced in preserving the sacred Lisabi Forest (see plate 4.4.16). As part of the annual festival activities, sanitation of the environment is included in which every Egba sons and daughters are expected to participate.

Table 4.4c shows a summary of how the Ojude-Oba and Lisabi Festivals events and the activities engaged in have been found to be related to the four cardinal objectives of tourism development by contributing to the growth of their respective host communities economically, socially, politically and environmentally. This implies that the festivals conform with the objectives of events tourism development.



**Table 4.4c: Conformity of the Ojude-Oba and Lisabi Festivals with the Objectives of Event Tourism Development in Summary**

**Economically:**

The festivals boost activities of business operators and creates short term job opportunities for people of the host community.

The festivals generation of funds for host community through donations from corporate sponsors, associations, individuals, and dues.

**Politically:**

The Ojude-Oba festival popularity has made it a force to be reckon with (Politicians always want to utilize the period of the festival to reach out to the Ijebus as a people to draw support from them).

Lisabi Festival unites all the four cardinal sections that make up Egbaland, which are; Ake, Gbagura, Oke-Ona and Owu.

**Socially:**

The festivals promote culture and create avenue for indigenes to converge in their home town to celebrate together and unwind stress,

Lisabi Festival is used to unite all the four cardinal sections that make up Egbaland, which are; Ake, Gbagura, Oke-Ona and Owu.

**Environmentally:**

Ojude-Oba: Cleaning of various streets and drainages in the host community.  
Repair of community roads around the palace as part of preparation for the event.  
Beautification of the surroundings

Lisabi: Cleaning of various streets and drainages in the host community  
Repair of community roads around the palace as part of preparation for the event.  
Beautification of the surroundings and  
Land Preservation (Lisabi Forest)

Source: Field Survey (2017)

#### **4.6 Changes that have occurred and the effects of commodification and innovations in the Ojude-Oba and Lisabi Festivals on the Host Community**

In the course of investigating the specific changes that had occurred in the time past before the period of this study, Focus Group Discussion (FGD) was organized between the researcher and prominent social clubs in the two communities involved in the study. In Ijebu-Ode, the researcher made use of the Age-Grade (Regbe-Regbe) clubs whose members are sixty years of age and above, namely: the “EgbeBobagbimoAkile Ijebu” and “EgbeBobakeyeAkile Ijebu”. The FGD was conducted on separate days at separate venues. The FGD held at the respective club house (*Ile-Egbe*) of each group. At the end of the interactive sessions with the groups, the changes that were reported to have occurred are as follows:

The Ojude-Oba Festival was formerly an affair of the *Baloguns* and their family members who go to pay homage to the king at his palace, the re-awakening and restructuring of the traditional age grade groups (*regbe-regbe*) into social clubs and their introduction as major stakeholders in the community to appear and parade at the premises of the palace and pay homage to the king was a major positive turn around in the activities, attendance, glamour and attention given to the festival by all and sundry in the Ijebu-Ode community. As such, this made majority of the community members who relatively would belong to an age-grade group have a sense of belonging to participate in the festival activities and these group also invites friends and associates to celebrate with them in the merry making and festivities which the Ojude-Oba festival is known for. This made the population of the festival attendees to increase significantly and also attract the attention of various corporate organizations to be interested in showcasing their product at the festival through corporate sponsorship (Osibogun, 2017. Pers.Comm.).

Onanuga (2017 Pers. Comm.), also reported that, at inception it was the palace that bore the liabilities of hosting visitors who came to pay homage to the king, even though, most of these visitors go with gifts of different kinds that they present to the king. As the festival began to become a community affair, the burden of hosting was transferred to the indigenes of the community through committee system. The committee raised funds amidst notable indigenes and well-wishers who donate freely to finance major activities of the festival for many years. But as the festival grew bigger in its significance, the festival activities become more organized and major

participants in the festival activities (such as the regbe-regbes and Balogun families) contribute specific amounts annually in-order to permit and recognize their presence during the festival (the researcher considered this as the genesis of commodification in the festival activities). In addition, the presence and interest of different corporate companies was gained. These companies showed interest in using the festival as a platform to showcase and promote their respective products and services to the people. As this progressed, the idea of branding the festival for corporate sponsorship was mooted by some notable Ijebu indigenes who observed that the Ojude-Oba Festival has become a force to reckon with. About fifteen years ago, a major change also took place as the community signed a contract with one major telecommunication company in Nigeria (Econnect Nigeria) as the Official Corporate Sponsor of the Ojude-Oba Festival. Some other companies also emerged having their products approved for official use during the festival (for example, there was a contract with the Nigerian Breweries PLC where Maltina soft drink was signed as the Official Drink of the Ojude-Oba festival for many years). Years later, some other companies emerged as the Official Corporate Sponsor for the Ojude-Oba Festival, example of which include, V-Mobile Nigeria, MTN Nigeria and Globacom Telecommunication Company which has been the Official Corporate Sponsor for the Ojude-Oba Festival for more than a decade now. Also is the inclusion of various corporate companies that sponsor and feature in the festival as part of the group of people that now pay homage to the king (for examples, the Globacom Team, FCMB Team, Rite Foods Limited Team, Ogun State Government Team, Market Men and Women Associations in Ijebu-Ode, to mention but a few).

It is believed that if these corporate entities were not sponsors of the Ojude-Oba Festival, they would not be included amongst those called upon to pay homage to the king. Therefore, the researcher observe that their role as sponsors of the festival is influencing the norms of the festival by adding these groups of sponsors.

Other significant changes mentioned included the introduction of competition and award of prices to participating age-grade (regbe-regbe) groups and the horse riders (Balogun families). This implies that attaching economic gain may make people view these cultural activities as a mere money making activities. This is another form of commodification, because attaching monetary reward in form of cash prices to winners at the Ojude-Oba contest would make participants treat this cultural practice as a thing

that can fetch them money if they perform well in their outing during the festival. In view of this, there is a monetary exchange value for the cultural practices that characterized the Ojude-Oba Festival. From the foregoing, the study deduced that some of these changes made the foundational practice get corrupted by commerce.

Another informant at the FGD (Abeeb, 2017) also mentioned that the festival has also witnessed changes in its venue. The Ojude-Oba festival was said to have begun at the Old Awujale Palace courtyard in the early 19<sup>th</sup> century, it was later moved to the frontage of the new palace complex in the late 19<sup>th</sup> century. As population of attendees kept increasing and the festival activities kept expanding, the community moved to construct another arcade ground as a befitting venue for the festival. The venue was constructed about five years ago in commemoration of the 50<sup>th</sup> anniversary of the king on the throne as the 'Awujale' of Ijebuland. The new venue of the Ojude-Oba festival is named after the king as "Oba Adetona Golden Jubilee Centre". The new venue is located directly opposite the Awujale Palace Complex. Dongo (2017), who also participated in the FGD informed that another significant change is that the festival is now tagged with a theme annually, targeted towards promoting the values of the community or achieving a particular communal goal. This is unlike when the festival started that it was just merry making only. The festival is equally reported to be more organized now than it was at inception (for example, there is an existing planning committee in place, invitation of Special Guests, a well labeled sitting arrangement for participants/attendees at the festival venue, and press conference few days before the festival commences. All these were not in practice at inception, they only evolved as their needs arise. The proper planning put in place has also made the festival more attractive to tourists.

Oladokun (2017. Pers. Comm.) informed that another notable change that has been in practice for a while is that, at inception the paying of homage, party and merry making was limited to the king's palace, later on horse riders (Balogun families) began to pay homage to the Olisa of Ijebu-Ode (2<sup>nd</sup> in command to the Awujale) immediately they leave the Awujale's Palace also at his (Olisa) Palace which is about three streets (close to one kilometer in distance) away from the Awujale's palace. Owing to the equestrian display by the horse riders during parade of the Balogun families as they move from their respective home to the Awujale's palace and then to the Olisa's palace, people who could not attend the activities at the Awujale palace, wait by the roadside to

experience the scenic display of the horse riders as they pass by. As time went on the party spilled to areas in between the Awujale's palace and the Olisa's palace as people now wait there to entertain themselves and enjoy the festivities as the horse riders parade the streets. In very recent times, from about ten to fifteen years ago, the Ojude-Oba Festival events now holds in various venues (both close and open space) far and near the Awujale's palace. This has greatly spread the social, economic and environmental impact of the festival to larger parts of the host community.

More so, Agboola (2017) informed that about a decade ago, some other communities within the Ijebu Kingdom outside Ijebu-Ode township started organizing their own community Ojude-Oba Festival, whereby the community people organize themselves to pay homage to their respective king at their king's palace and then party. Examples of such are the Ayeye-Ijebu Ojude-Oba Festival, Oru-Ijebu Ojude-Oba Festival, Ososa Community Ojude-Oba Festival, to mention a few. Also some other communities outside the Ijebu region in Ogun State are also buying into the Ojude-Oba concept, examples being Ojude-Oba Epe Festival and Ojude-Oba Ikorodu Festival in Lagos State. This implies that the concept of Ojude-Oba festival has become a cultural model that other Yoruba communities are buying into. The study equally observed that the Ojude-Oba Festival concept provides an avenue for people beyond Ijebu-Ode community to socialize and recreate through the festival events.

In the case of the Lisabi Festival, the social clubs selected were the Lisabi Elite Club of Nigeria and Abeokuta Social Elite Club. Both clubs have their club houses in Abeokuta and the FGD was also carried out separately at different times and venues. For each of the club, the FGD held at the respective club houses in Abeokuta. At the end of the interactive sessions with the two groups, the changes reported to have occurred in the Lisabi Festival from inception to date are as follows:

At inception, when the idea to honour Lisabi was mooted, Lisabi Day Celebration was an event aimed at uniting all the Egba indigenes and the activities laid down for the celebration was just a visit to the Lisabi Forest (where the man Lisabi is presumed to have died) in the morning led by the Alake of Egba land. Then Egba indigenes and other well-wishers would gather at the Ake palace ground for merry making and entertainment in the afternoon. According to Olayiwola (2017), at inception, the Lisabi Festival was a one-day event, but a major change occurred when some other notable Egba indigenes mooted the idea of using the period of the festival to reflect on the past,

present and future of the Egbas. This led to extension of the number of days involved in the Lisabi Festival celebration thereby making the impact to the festival celebration more lasting.

#### **4.6.1 Descriptive Analysis of Changes That Have Occurred in the Activities of Ojude-Oba and Lisabi Festivals**

Apart from the FGDs held to investigate the changes that have occurred and their significance in the Ojude-Oba and Lisabi Festivals, questionnaires were also used to gather information on the opinion of the local community residents and tourists at the festivals. Table 4.5a and 4.5b show that majority (78.7% and 67.6% respectively) of the respondents at the Ojude-Oba and Lisabi Festivals opined that the changes that occurred in the two festivals happened gradually to give rise to what it is presently. The table also showed that lesser percentage of the respondents in both Ojude-Oba (43.8%) and Lisabi (31.4%) festivals were of the opinion that changes observed in the festival were sudden. This implies that it must have taken a relatively distant period before significant changes were noticed.

Furthermore, table 4.5a revealed that a greater percentage of the respondents at Ojude-Oba festival (76.7%) agreed that the changes experienced in the Ojude-Oba festival were deliberate in order to meet the demands of visitors/tourists, while 60.1% agreed that changes were deliberate to increase participants and generate income for the local community. Also, 72.3% opined that the changes were to allow a boost in the local economy of the host community during the festival. Similarly, table 4.5b revealed that greater percentage of the respondents at Lisabi festival (58.2%) agreed that the changes experienced in the Lisabi festival were deliberate in order to meet the demands of visitors/tourists, while 62.9% agreed that changes were deliberate to increase participants and generate income for the local community. Also, 69.4% opined that the changes were to allow a boost in the local economy of the host community during the festival. This implies that, both Ojude-Oba and Lisabi festivals have been subjected to commodification by virtue of deliberately effecting changes to meet visitors/tourists (consumers') needs and intending to boost local economy and generate income from these festivals through additional participants (patronage) in these festival.

Nonetheless, tables 4.5a and 4.5b further revealed that 60.2% and 63.0% of the respondents believed that the changes in the Ojude-Oba and Lisabi Festivals respectively could have occurred unconsciously as people change in all spheres of life

with time thereby influencing their cultural practice. This may be so because the festivals have been in existence for multiple decades. While majority (69.8%) of the respondents at the Ojude-Oba Festival opined that the changes have affected the core practice (activities) of the Ojude-Oba Festival, minority (39.6%) of respondents at the Lisabi festival opined that the changes have affected the core practice (activities) of the Lisabi Festival.

**Table 4.5a Descriptive Analysis of Changes that have occurred in the Activities of the Ojude-Oba Festival**

<b>Variable</b>	<b>Strongly Agree</b>	<b>Agree</b>	<b>Not Sure</b>	<b>Disagree</b>	<b>Strongly Disagree</b>	<b>Weighted mean</b>	<b>Rank</b>
The changes in the way and manner the Ojude-Oba festival is celebrated occurred gradually to give rise to what it is presently.	283 (36.4%)	329 (42.3%)	136 (17.5%)	19 (2.4%)	11 (1.4%)	1.83	6
The changes in the way and manner the Ojude-Oba festival is celebrated occurred suddenly to give rise to what it is presently.	85 (10.9%)	256 (32.9%)	254 (32.6%)	155 (19.9%)	28 (3.6%)	2.74	1
The changes were deliberate to meet the demand of visitors/tourists	243 (31.2%)	354 (45.5%)	151 (19.4%)	21 (2.7%)	9 (1.2%)	2.07	5
The changes were deliberate to allow a boost in the local economy of the host community during the festival.	272 (35.0%)	284 (37.3%)	154 (20.0%)	42 (5.5%)	26 (3.4%)	2.22	4
The changes were deliberate to increase participants and generate income for the host community	283 (36.4%)	184 (23.7%)	212 (27.2%)	85 (10.9%)	14 (1.8%)	2.28	3
The changes occurred unconsciously as people change in all sphere of life with time.	170 (21.8%)	299 (38.4%)	181 (23.3%)	113 (14.5%)	15 (1.9%)	2.32	2
The changes have affected the core practice (activities) of the festival	218 (28.0%)	325 (41.8%)	85 (10.9%)	127 (16.3%)	23 (3.0%)	2.32	2

Source: Field Survey (2017)



**Table 4.5b Descriptive analysis of changes that have occurred in the activities of the Lisabi Festival**

<b>Variables</b>	<b>Strongly Agree</b>	<b>Agree</b>	<b>Not Sure</b>	<b>Disagree</b>	<b>Strongly Disagree</b>	<b>Weighted mean</b>	<b>Rank</b>
The changes in the way and manner the Lisabi festival is celebrated occurred gradually to give rise to what it is presently.	237 (30.3%)	292 (37.3%)	201 (25.7%)	39 (5.0%)	13 (1.7%)	2.09	7
The changes in the way and manner the Lisabi festival is celebrated occurred suddenly to give rise to what it is presently.	91 (11.6%)	155 (19.8%)	236 (30.3%)	264 (33.7%)	36 (4.6%)	3.00	1
The changes were deliberate to meet the demand of visitors/tourists	246 (31.4%)	210 (26.8%)	144 (18.6%)	163 (20.8)	19 (2.4%)	2.60	3
The changes were deliberate to allow a boost in the local economy of the host community during the festival.	201 (25.7%)	342 (43.7%)	84 (10.7%)	148 (18.9%)	7 (0.9%)	2.47	5
The changes were deliberate to increase participants and generate income for the host community	268 (34.3%)	224 (28.6%)	117 (15.0%)	164 (30.0%)	9 (1.2%)	2.53	4
The changes occurred unconsciously as people change in all sphere of life with time.	202 (25.8%)	292 (37.2%)	109 (13.9%)	126 (16.1%)	53 (7.0%)	2.42	6
The changes have affected the core practice (activities) of the festival	91 (11.6%)	219 (28.0%)	121 (15.5%)	269 (34.4%)	82 (10.5%)	2.88	2

Source: Field Survey (2017)

During a KII session, Raji (2017Pers.Comm.) reported that Egba people are known to be accommodating and hospitable in nature. The festival have positive socio-economic, political and environmental impact on the community. Looking at the festival from inception to date, there has been so many innovations, for instance, the festival originated as a day event but today it is celebrated as a week-long event. The motive behind the innovations was to make commitment to the festival cohesive and also involve not just local people but the international community. Most of the changes put in place in the celebration of the Lisabi festival have their respective importance. For instance, it was a recent idea to include a day event, to celebrate hero of the year which is selected annually from any of the four divisions that make up the Egba nation. These changes rather than resulting into trivialization of culture, has improved the cultural value of the Egba culture and promotes unity amongst the Egba people.

In recent times, the Lisabi festival was programmed to positively influence the market women and other citizens of the community. The grand finale features different Egba culture and products whereby various clubs and associations come to pay homage to the king, reunite Egba sons and daughters, and plan towards a better Egbaland. The Lisabi festival is a form of tourism which is aimed at “building of the past” and it is now known globally, it should be able to generate income for the Egba community and there is an ongoing plan to explore this opportunity. As part of the impact of the Lisabi festival on the community, many Egba indigenes in diaspora are attracted home and are now building houses and settling in the community. The festival is also a form of eye opener for the visiting indigenes and non-indigenes of Egbaland to see the potentials embedded in the community (Raji, 2017, Pers.Comm.).

#### **4.6.2 Significance of the changes that has occurred in the Activities of Ojude-Oba and Lisabi Festivals from Inception to Present on the Objectives of Event Tourism**

Table 4.6 shows the result of crosstab analysis comprising of ‘Chi-Square Value’, ‘P-Value’ and the ‘Remark’ based on results of each test on the various variables subjected to analysis. This was used to determine the significance of the changes that have occurred in the activities of Ojude-Oba and Lisabi Festivals from inception to present, on the objectives of tourism development in the respective host communities. Variables on the changes that have been reported to have occurred over the years and their consequences were cross tabulated against variables on the objectives of tourism

development which focus on sociocultural objectives, economic objectives, political objectives and environmental objectives. The result shows that the changes that have occurred in the two festivals have significant positive and negative effect on the objectives of tourism development. From tables 4.6a and 4.6b, it can be deduced that changes in the Ojude-Oba and Lisabi festival activities have effect on the population of community residents and tourists participating in the festival activities. The changes also have effect on the number of local entrepreneurs engaging in business activities during the festival, as well as noise and air pollution in the host communities.

It can be further deduced that allowing commercialization during the festivals which is a factor that can also promote commodification and invention/innovations in the activities of the festivals have effect on the objectives of tourism development. The study therefore posits that, commodification and reinvention in cultural festivals are associated with meeting the objectives of tourism development.

Nonetheless, it can be deduced that, changes in cultural practices (such as removal of traditional rituals) have a negative effect on the objectives of tourism in the study areas. This implies that protecting and preserving the traditional rituals in these festivals will have a positive effect on the objectives of tourism in the areas. Also, reduction or denial of local residents/indigenes and visitors/tourists from participating in the cultural practices at the festival has a negative implication on the objectives of tourism in the area. This implies that allowing local/residents to participate in the cultural practices at the festivals will have positive implications on the objectives of tourism in the study areas. More so, allowing business (activities) opportunities for entrepreneurs (which no doubt would lead to certain cultural reinvention and commodification) would have a positive influence on the objectives of tourism in the study area. This implies that changes geared towards economic prosperity for entrepreneurs are in line with the objectives of tourism development in the study area.

**Table 4.6 Test of Significance of the Changes that have Occurred in the Activities of Ojude-Oba and Lisabi Festivals from Inception to Present on the Objectives of Event Tourism in the Host Communities**

Variables	Ojude-Oba Festival			Lisabi Festival		
	Chi Square Value	P-Value	Remark	Chi Square Value	P-Value	Remark
Changes in the festival led to loss of cultural values / The Festival is a true reflection cultural norms in the community	63.431	0.000	Sig.	43.498	0.000	Sig.
Changes in the festival led to loss of cultural values / The festival promotes social wellbeing of the people	67.128	0.000	Sig.	23.501	0.003	Sig.
Changes in the festival led to loss of cultural values / The festival promotes economic wellbeing of the people	53.808	0.000	Sig.	22.518	0.032	Sig.
Changes in the festival led to loss of cultural values / The festival promotes unity and the political strength of the people	61.496	0.000	Sig.	30.551	0.015	Sig.
Changes in the festival led to loss of cultural values / The festival promotes environmental wellbeing of the people	72.207	0.000	Sig.	41.051	0.000	Sig.
Changes in the festival reduced participation by indigenes / The Festival is a true reflection cultural norms	68.696	0.000	Sig.	61.087	0.000	Sig.
Changes in the festival reduced participation by indigenes / The festival promotes social wellbeing of the people	66.163	0.000	Sig.	19.311	0.013	Sig.
Changes in the festival reduced participation by indigenes / The festival promotes economic wellbeing of the people	54.756	0.000	Sig.	34.998	0.000	Sig.
Changes in the festival reduced participation by indigenes / The festival promotes unity and the political strength of the people	62.461	0.000	Sig.	19.708	0.234	No Sig.
Changes in the festival reduced participation by indigenes / The festival promotes environmental wellbeing of the people	74.877	0.000	Sig.	20.987	0.051	No Sig.
Changes in the festival reduced visitor or tourist participation / The Festival is a true reflection cultural norms	59.180	0.000	Sig.	45.718	0.000	Sig.
Changes in the festival reduced visitor or tourist participation / The festival promotes social wellbeing of the people	53.911	0.000	Sig.	46.301	0.000	Sig.
Changes in the festival reduced visitor or tourist participation / The festival promotes economic wellbeing of the people	59.218	0.000	Sig.	10.949	0.533	No Sig.
Changes in the festival reduced visitor or tourist participation / The festival promotes unity and the political strength of the people	52.802	0.000	Sig.	26.051	0.052	No Sig.

Changes in the festival reduced visitor or tourist participation / The festival promotes environmental wellbeing of the people	57.326	0.000	Sig.	33.536	0.001	Sig.
Changes in the festival led to increase business for local entrepreneur / The Festival is a true reflection cultural norms	74.830	0.000	Sig.	27.385	0.007	Sig.
Changes in the festival led to increase business for local entrepreneur / The festival promotes social wellbeing of the people	81.412	0.000	Sig.	37.933	0.000	Sig.
Changes in the festival led to increase business for local entrepreneur / The festival promotes economic wellbeing of the people	71.540	0.000	Sig.	17.021	0.149	No Sig.
Changes in the festival led to increase business for local entrepreneur / The festival promotes unity and the political strength of the people	93.008	0.000	Sig.	35.878	0.003	Sig.
Changes in the festival led to increase business for local entrepreneur / The festival promotes environmental wellbeing of the people	70.046	0.000	Sig.	20.278	0.062	No Sig.
Changes in the festival led to disruption of economic activities / The Festival is a true reflection cultural norms	49.248	0.000	Sig.	53.187	0.000	Sig.
Changes in the festival led to disruption of economic activities / The festival promotes social wellbeing of the people	63.673	0.000	Sig.	31.762	0.000	Sig.
Changes in the festival led to disruption of economic activities / The festival promotes economic wellbeing of the people	39.679	0.000	Sig.	18.674	0.097	No Sig.
Changes in the festival led to disruption of economic activities / The festival promotes unity and the political strength of the people	54.967	0.000	Sig.	31.693	0.011	Sig.
Changes in the festival led to disruption of economic activities / The festival promotes environmental wellbeing of the people	64.203	0.000	Sig.	36.385	0.000	Sig.
Changes in the festival led to poor standard of living / The Festival is a true reflection cultural norms	48.294	0.000	Sig.	53.937	0.000	Sig.
Changes in the festival led to poor standard of living / The festival promotes social wellbeing of the people	61.699	0.000	Sig.	40.463	0.000	Sig.
Changes in the festival led to poor standard of living / The festival promotes economic wellbeing of the people	119.032	0.000	Sig.	35.612	0.000	Sig.
Changes in the festival led to poor standard of living / The festival promotes unity and the political strength of the people	41.868	0.000	Sig.	70.292	0.000	Sig.
Changes in the festival led to poor standard of living / The festival promotes environmental wellbeing of the people	61.853	0.000	Sig.	27.529	0.006	Sig.
Changes in the festival led to increased crime rate / The Festival is a true reflection cultural norms	49.579	0.000	Sig.	49.316	0.000	Sig.
Changes in the festival led to increased crime rate / The festival promotes social wellbeing of the	49.872	0.000	Sig.	40.136	0.000	Sig.

people						
Changes in the festival led to increased crime rate / The festival promotes economic wellbeing of the people	41.067	0.000	Sig.	45.425	0.000	Sig.
Changes in the festival led to increased crime rate / The festival promotes unity and the political strength of the people	49.878	0.000	Sig.	71.402	0.000	Sig.
Changes in the festival led to increased crime rate / The festival promotes environmental wellbeing of the people	89.725	0.000	Sig.	47.214	0.000	Sig.
Changes in the festival led to increased noise pollution / The Festival is a true reflection cultural norms	61.289	0.000	Sig.	35.524	0.000	Sig.
Changes in the festival led to increased noise pollution / The festival promotes social wellbeing of the people	67.874	0.000	Sig.	7.515	0.482	No Sig.
Changes in the festival led to increased noise pollution / The festival promotes economic wellbeing of the people	57.097	0.000	Sig.	21.359	0.045	Sig.
Changes in the festival led to increased noise pollution / The festival promotes unity and the political strength of the people	77.984	0.000	Sig.	47.165	0.000	Sig.
Changes in the festival led to increased noise pollution / The festival promotes environmental wellbeing of the people	77.267	0.000	Sig.	32.096	0.001	Sig.
Changes in the festival led to overcrowding in the community / The Festival is a true reflection cultural norms	59.536	0.000	Sig.	42.014	0.000	Sig.
Changes in the festival led to overcrowding in the community / The festival promotes social wellbeing of the people	73.570	0.000	Sig.	23.129	0.003	Sig.
Changes in the festival led to overcrowding in the community / The festival promotes economic wellbeing of the people	43.183	0.000	Sig.	35.806	0.000	Sig.
Changes in the festival led to overcrowding in the community / The festival promotes unity and the political strength of the people	60.063	0.000	Sig.	61.512	0.000	Sig.
Changes in the festival led to overcrowding in the community / The festival promotes environmental wellbeing of the people	66.766	0.000	Sig.	45.802	0.000	Sig.
Changes in the festival led to increased air pollution in the community/ The Festival is a true reflection cultural norms	65.183	0.000	Sig.	20.098	0.065	No Sig.
Changes in the festival led to increased air pollution in the community / The festival promotes social wellbeing of the people	63.081	0.000	Sig.	12.774	0.120	No Sig.
Changes in the festival led to increased air pollution in the community / The festival promotes economic wellbeing of the people	47.312	0.000	Sig.	35.784	0.000	Sig.
Changes in the festival led to increased air pollution in the community / The festival promotes unity and the political strength of the people	59.774	0.000	Sig.	60.185	0.000	Sig.
Changes in the festival led to increased air pollution in the community / The festival promotes	71.794	0.000	Sig.	27.064	0.008	Sig.

**environmental wellbeing of the people**

<b>Changes in the festival led to increased waste generation in the community / The Festival is a true reflection cultural norms</b>	48.525	0.000	Sig.	34.690	0.001	Sig.
<b>Changes in the festival led to increased waste generation in the community / The festival promotes social wellbeing of the people</b>	45.596	0.000	Sig.	28.949	0.004	Sig.
<b>Changes in the festival led to increased waste generation in the community / The festival promotes economic wellbeing of the people</b>	38.321	0.000	Sig.	24.087	0.020	Sig.
<b>Changes in the festival led to increased waste generation in the community / The festival promotes unity and the political strength of the people</b>	50.343	0.000	Sig.	37.335	0.002	Sig.
<b>Changes in the festival led to increased waste generation in the community / The festival promotes environmental wellbeing of the people</b>	78.514	0.000	Sig.	22.190	0.035	Sig.
<b>Changes in the festival led to indecent way of life amongst community residents / The Festival is a true reflection cultural norms</b>	80.298	0.000	Sig.	50.487	0.000	Sig.
<b>Changes in the festival led to increased waste generation in the community / The festival promotes social wellbeing of the people</b>	75.152	0.000	Sig.	32.516	0.001	Sig.
<b>Changes in the festival led to increased waste generation in the community / The festival promotes economic wellbeing of the people</b>	71.566	0.000	Sig.	27.675	0.006	Sig.
<b>Changes in the festival led to increased waste generation in the community / The festival promotes unity and the political strength of the people</b>	74.831	0.000	Sig.	62.338	0.000	Sig.
<b>Changes in the festival led to increased waste generation in the community / The festival promotes environmental wellbeing of the people</b>	123.549	0.000	Sig.	26.496	0.009	Sig.
<b>Changes in the festival led to loss of moral values in the community / The Festival is a true reflection cultural norms</b>	80.986	0.000	Sig.	44.919	0.000	Sig.
<b>Changes in the festival led to loss of moral values in the community / The festival promotes social wellbeing of the people</b>	84.148	0.000	Sig.	51.229	0.000	Sig.
<b>Changes in the festival led to loss of moral values in the community / The festival promotes economic wellbeing of the people</b>	74.991	0.000	Sig.	29.056	0.004	Sig.
<b>Changes in the festival led to loss of moral values in the community / The festival promotes unity and the political strength of the people</b>	80.954	0.000	Sig.	59.905	0.000	Sig.
<b>Changes in the festival led to loss of moral values in the community / The festival promotes environmental wellbeing of the people</b>	112.612	0.000	Sig.	40.471	0.000	Sig.

Source: Field Work, 2017

Level of Significance is  $p \leq 0.05$

#### **4.6.3 Effects of Commodification and Reinventions in the Ojude-Oba and Lisabi Festival**

Table 4.6.1 and 4.6.2 shows a summary of the observed effects and significance of commodification and reinventions in the Ojude-Oba and Lisabi Festivals respectively during the 2015, 2016 and 2017 editions of the two festivals. From these tables the study deduced that commodification and reinventions in these festivals do not negatively impact the festivals.



**Table 4.6.1: Effects of Commodification and Reinventions in the Ojude-Oba Festival on the Host Community**

<b>Reinvention /Commodification</b>	<b>Effects</b>	<b>Significance</b>
Introduction of the Regbe-Regbes	Sectionalizing the festival activities into two sessions Morning: Regbe-Regbe Contest Afternoon: Eleshin Contest	Increased participants population Make the festival more glamorous Extension of the festival duration at the palace
Award of monetary reward to Regbe-Regbe and Baloguns	Competition amidst Regbe-Regbe and Balogun Families (Horse Riders Families)	Increased participation and commitment from participants
Invitation of corporate sponsorship to finance the festival activities	Reduces cost of organizing the festival on the host community Gives the festival a brand image in favour of the sponsor Inclusion of sponsors in the categories of group that pay homage to the Monarch	Possibility of profit making (when revenue realized from sponsors is more than amount spent) Opportunity to generate funds to cater for other community needs Foundational practice get altered by commerce.
Change of Festival Venue	More spacious and conducive atmosphere for festival activities	Increased participants population

Source: Field Survey (2017)

**Table 4.6.2: Effects of Commodification and Reinventions in the Lisabi Festival on the Host Community**

<b>Reinvention /Commodification</b>	<b>Effects</b>	<b>Significance</b>
Inclusion of Woro Dance and Masqrade Display, Olumo Day Celebration and Paying of Homage to the Monarch	Extension of festival duration from 1 day to 3 days.	Increased participation Make the festival more glamorous
Inclusion of Festival seminar, skill acquisition training, exhibition of local products, school debate, sporting competitions, equestrian display, scholarship award and appointment “Hero of the Year”	Extension of festival duration from 3 days to 7 days.	Increased participation Make the festival more glamorous and impactful in the host community
Award of monetary reward to Social Clubs paying Homage to the Monarch	Competition amidst participating Clubs/groups	Increased participation and commitment from participants
Invitation of corporate sponsorship to finance the festival activities	Reduces cost of organizing the festival on the host community	Possibility of profit making (when revenue realized from sponsors is more than amount spent)
	Gives the festival a brand image in favour of the sponsor	Opportunity to generate funds to cater for other community needs
	Inclusion of sponsors in the categories of group that pay homage to the Monarch	Foundational practice get altered by commerce.

Source: Field Survey (2017)

Table 4.6.3 reveals some of the specific activities or aspects of the Ojude-Oba Festival that have been commodified as observed during the 2015, 2016 and 2017 editions of the festival. The festival activities were divided into three stages (which are: pre-event period, live event and post-event period) to be able to effectively assess the activities that are put in place for successful hosting of the event annually. From the table, it can be deduced that most aspects of the Ojude-Oba festival have truly been commodified.

**Table 4.6.3: Ojude-Oba Festival Activities that has been Commodified(2015-2017)**

<b>Event Stage</b>	<b>Event Activities</b>	<b>Initial Source of Funding</b>	<b>Current Source of Funding</b>	<b>Amount</b>
<b>Pre-Event</b>	Conceptualizing Idea/Developing Event Strategy	Community	Community and Globacom Group	Not Specified
	Pre-Event Publicity (Posters and Banners, News Paper, Radio, Television and Internet adverts)	Community	Community and Corporate Sponsor (Globacom and others)	Not Specified
	Registration of Participating <i>Egbes</i> and <i>Baloguns</i> that will feature in the festival	Free	<i>Regbe-Regbe's</i> Annual Ojude-Oba Due. Currently, there are 25 <i>Egbes</i> .	N50,000.00/Age-Grade Group
<b>Live Event</b>	Attendance at the Event	Free	Few tourists found informed that their Tour Operators included the festival in an 'all-inclusive' package sold to them	Not Specified
	Staging of Festival Activities	Donation from Indigenes of Community	Corporate Sponsors (Globacom Telecoms, FCMB and others) Sales of Festival Brochure	Not Specified N500.00/copy
	Award of Prices/Gifts	Not in Existence	Corporate Sponsor (Globacom Telecommunications)	1 <sup>st</sup> prices: N500,000.00 2 <sup>nd</sup> prices: N300,000.00 3 <sup>rd</sup> prices: N200,000.00
<b>Post-</b>	Site Cleaning and	Donation	Corporate Sponsors	Not Specified

<b>Event</b>	Appreciations	from Indigenes of the Community	(Globacom Telecoms, FCMB and others)	
	Post-Event Communal Benefits	Not in Existence	Proceeds from corporate sponsorship and other donations	Not specified

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Source: Field Survey (2017)

Table 4.6.4 reveals some of the specific activities or aspects of the Lisabi Festival that have been commodified as observed during the 2015, 2016 and 2017 editions of the festival. The festival activities were also divided into three stages (which are; pre-event period, live event and post-event period) to be able to effectively assess the activities that are put in place for successful hosting of the event annually. From the table the study deduced that most aspect of the Lisabi festival have truly been commodified.

**Table 4.6.4: Lisabi Festival Activities that has been Commodified(2015-2017)**

<b>Event Stage</b>	<b>Event Activities</b>	<b>Initial Source of Funding</b>	<b>Current Source of Funding</b>	<b>Amount</b>
<b>Pre-Event</b>	Conceptualizing Idea/Developing Event Strategy	Community	Community and Globacom Group	Not Specified
	Pre-Event Publicity (Posters and Banners, News Paper, Radio, Television and Internet adverts)	Community	Community and Corporate Sponsors (Globacom and others)	Not Specified
	Registration of Participating Schools, Clubs and Associations that will feature in the festival	Free	Lisabi Festival Dues	Not specified
<b>Live Event</b>	Attendance at the Event	Free	Few tourists found informed that their Tour Operators included the festival in an 'all-inclusive' package sold to them	Not Specified
	Staging of Festival Activities	Donation from Indigenes of Community	Corporate Sponsors (Globacom Telecoms and others) Sales of Festival Brochure	Not Specified N500.00/copy
	Award of Prices/Gifts	Not in Existence	Corporate Sponsor (Egba National Association Incorporation and Globacom Telecoms)	1 <sup>st</sup> prices: N1,000,000.00 / N300,000.00 2 <sup>nd</sup> prices: N200,000.00 3 <sup>rd</sup> prices: N100,000.00
<b>Post-Event</b>	Site Cleaning and Appreciations	Donation from Indigenes of the Community	Corporate Sponsors (Globacom Telecom and others)	Not Specified

Post-Event Communal Benefits	Not in Existence	Proceeds from corporate sponsorship and other donations	Not specified
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Source: Field Survey (2017)



#### **4.7 Perception of the Residents of Ijebu-Ode and Abeokuta on the Reinventions and Commodification of Ojude-Oba and Lisabi Festivals as Event Tourism**

In a KII session with the Coordinator of the Ojude-Oba Festival (Pers. Com. Yusuf, 2017), he stated that in his own view, he is of the idea of commodifying the festival for commercial gain in such a way to improve the community's wellbeing which should also have a social benefit for the community. He stated that even if the community wants to charge access fee into the arcade, it will be difficult to control; while making reference to Rio Carnival festival in Brazil where tourists have to pay, Chief Yusuf said that will actually be the duty of the state government. He said taxing individuals will look more like intruding peoples' freedom but the state can tax hoteliers, travel agents and tour operators etc. He also stated that the community do not have a monetary gain from the festival except for people who comes to give gift to the king.

As a form of commodification of the Ojude-Oba Festival, Chief Fassy-Yusuf mentioned contracts with Telecommunication Companies as Official Sponsors of the festival in years past, which included Econnet, V-Mobile, and MTN before Globacom Telecommunications came in as the major sponsor. Initially, Globacom was featuring on a trial basis and later in 2006 signed a 10 year contract as the official major corporate sponsor of the Ojude-Oba festival, which was renewed in 2016 for another 10 years to lapse in the year 2026. Other official sponsors of the Ojude-Oba festival include Maltina, Goldberg and Bigi Soft Drinks (As the Official Drink of the Festival), First City Monument Bank (FCMB) has also been the official bank of the festival for many years. Other sponsors include: Dangote Group, Julius Berger, Rite Foods Limited, WEMPCO Group, Ogun State Government, and others. The respondent also informed that aside from the contribution of the sponsors, concerned stakeholders such as the Regbe-Regbes also levied themselves so as to meet the financial needs for the event. Chief Fassy-Yusuf reiterated that part of the sustainable programme put in place for the Ojude-Oba festival include the revival of the Regbe-regbe and giving it a place in the annual Ojude-Oba Festival.

During one of the FGD sessions, it was gathered that the growth witnessed in the various activities that characterised the Ojude-Oba Festival have resulted in a very large crowd during the high-point of the festival and this possess security challenges to

festival attendees. This was reported as part of the reasons why some community visitors, residents and indigenes of the community are scared of attending the festival.

In another KII session with the Chairman of the Lisabi Festival planning Committee (Pers. Com.Raji, 2017), the chairman agreed that the Lisabi festival has been commodified, and the restrictions from sacred events no longer exist, international and local journalists now cover the event for public view. Also, use of recording equipment, archiving relevant data, educating the public on the essence of documenting activities of the festival, in his opinion has only brought about improvement to preservation of the culture. In the area of funding, the chairman informed that, the royal majesty (Alake of Egbaland), members of committee, individuals and government make contributions (willingly), some corporate agencies such as Globacom Telecommunications (currently the major corporate sponsor of Lisabi Festival) and some other organizations are sources from which they generate funds for staging the Lisabi festival. There has never been a time in the history of the festival that lack of funds prevented it from taking place because contributions for financing the festival activities is in a standardized form and Globacom Telecommunication company pays the largest percentage of the expenses.

On a commercial scale, the chairman reported that there are plans in place to bring in a business venture to stage events that can generate money for the community during the festival; such as fund raising dinner and some other commercial event. In his own view, the chairman informed that there should always be improvement/modification in some of the activities of the festival, stressing that this must not hinder the primary aim of the festival. He added that this will make invited guests and other visitors to be attracted to the community, and this will not pose any threat to the local culture of the community. More so, the chairman posited that, there is nothing wrong in tour companies packaging and selling holiday that include the Lisabi festival in its component to tourists, upholding that, this will add economic value to the festival and local people. He stated that making of T-Shirt, Caps, beads and other kinds of souvenir are some of the means of exploring the economic benefits of the festival.

The chairman in his opinion reiterated that, since the Lisabi festival is a community owned cultural event, participation should be made free and people should not be taxed, except some products and activities that are exclusive to people that are willing

to pay (such as the festival programme brochure, festival branded souvenirs, Lisabi Festival Concert among others. The chairman also informed that, in planning the festival, political and economic situation is put into consideration as well as long term community benefit. That is why programmes such as skill acquisition, women education, children motivation etc. are now included in the festival.

In the opinion of Chief Labode (2017 Pers. Comm.) in a KII, the primary aim of the Lisabi Festival is still been preserved, by making it relevant to all Egba communities, the chief opines that commodifying the festival cannot override its authenticity because he believes that “tourism helps people to respect other people’s culture”. He added that the Egba indigenes are still very much concerned in the activities of the festival and they still make willful financial contribution towards its success annually. Ascertaining that this is one of the sustainability plan in place to handle financing the festival in case the major corporate sponsor backs off. The chief also made a clear distinction stating that, the festival is community owned, and it is for everybody to be joyous and not centered around money making for the community. He stressed that there are sponsors who are happy to contribute in cash and in kind to ensure success of the festival events, hence none of the festival attendees/tourists is forced to pay in order to partake in the festival activities. This he claims is making the festival to become self-sustaining.

The chief stated that the Egba people are happy having more visitors around them celebrating the festival with them, adding that their presence does not in any way pose threatsto the Egba culture; rather, it is promoting the Egba culture. He also suggested that the venue of the festival needs to be expanded in order to enable it accommodate people especially during the high-point of the festival (Woro Dance).

#### **4.7.1 Descriptive Analysis of the Perception of Residents of Ijebu-Ode and Abeokuta on the Commodification and Promotion of Ojude-Oba and Lisabi Festivals for Tourism**

Tables 4.7a and 4.7b revealed that majority of the respondents (53.9% and 53.3% respectively) agreed that tourist should always be allowed to experience the activities of Ojude-Oba and Lisabi Festivals. Also, 65.5% and 61.5% of the respondents from Ijebu-Ode and Abeokuta communities opined that tourists should be made to paygate fees before they are allowed into the venue of the Ojude-Oba and Lisabi Festivals respectively.

Meanwhile, 60.1% of the respondents from Ijebu-Ode residents agreed that the Ojude-Oba Festival should be packaged and sold by Tour Operators. Also, 53.3% of the respondents from Abeokuta agreed that the Lisabi Festival should be packaged and sold by Tour Operators. More so, very low population amongst the respondents from both Ijebu-Ode (13.5%, 23.1% and 22.4%) and Abeokuta (24.8%, 25.3% and 19.8%) agreed that reinvention and innovations that are aimed at promoting the Ojude-Oba and Lisabi Festivals have impacted negatively on the economy, social life and environment of the respective host communities. Respondents from Ijebu-Ode (42.2%) and Abeokuta (43.0%) communities were of the perception that changes should be allowed in the activities that characterized the festivals as event innovation arises.

**Table 4.7a Perception of the Residents of Ijebu-Ode on the Commodification and Promotion of Ojude-Oba Festival, and Tourists Visiting their Community**

<b>Variables</b>	<b>Strongly Agree</b>	<b>Agree</b>	<b>Not Sure</b>	<b>Disagree</b>	<b>Strongly Disagree</b>	<b>Weighted Mean</b>	<b>Rank</b>
Tourists should always be allowed to experience the activities of Ojude-Oba Festival	143 (18.4%)	276 (35.5%)	173 (22.2%)	82 (10.5%)	104 (13.4%)	3.35	2
Tourists should pay before they are allowed to the venue of the Ojude-Oba Festival	167 (21.5%)	342 (44.0%)	95 (12.2%)	86 (11.0%)	88 (11.3%)	3.53	1
The Ojude-Oba Festival should be packaged and sold by tour operators	164 (21.1%)	311 (40.0%)	41 (5.3%)	64 (8.2%)	198 (25.4%)	3.23	3
Reinventions and innovations aimed at promoting the Ojude-Oba Festival has impacted the economy of the host community negatively	28 (3.6%)	77 (9.9%)	107 (13.7%)	269 (34.6%)	297 (38.2%)	2.06	7
Reinventions and innovations aimed at promoting the Ojude-Oba Festival has impacted the social life of the host community negatively	32 (4.1%)	148 (19.0%)	121 (15.6%)	226 (29.0%)	251 (32.3%)	2.33	5
Reinventions and innovations aimed at promoting the Ojude-Oba Festival has impacted the environment of the host community negatively	48 (6.2%)	126 (16.2%)	128 (16.5%)	107 (13.7%)	369 (47.4%)	2.29	6
Changes should be allowed in the activities that characterize the festival as event innovation arises.	87 (11.2%)	241 (31.0%)	142 (18.3%)	117 (15.0%)	191 (24.5%)	2.89	4

Source: Field Work, 2017.

**Table 4.7b Perception of the Residents of Abeokuta on the Commodification and Promotion of Lisabi Festival, and Tourists Visiting their Community**

<b>Variables</b>	<b>Strongly Agree</b>	<b>Agree</b>	<b>Not Sure</b>	<b>Disagree</b>	<b>Strongly Disagree</b>	<b>Weighted Mean</b>	<b>Rank</b>
Tourists should always be allowed to experience the activities of Lisabi Festival	123 (15.7%)	294 (37.6%)	146 (18.7%)	66 (8.4%)	153 (19.6%)	3.21	2
Tourists should pay before they are allowed to the venue of the Lisabi Festival	193 (24.7%)	288 (36.8%)	73 (9.3%)	145 (18.5%)	83 (10.6%)	3.46	1
The Lisabi Festival should be packaged and sold by tour operators	141 (18.0%)	276 (35.3%)	64 (8.2%)	78 (10.0%)	223 (28.5%)	3.04	3
Reinventions and innovations aimed at promoting the Lisabi Festival has impacted the economy of the host community negatively	68 (8.6%)	127 (16.2%)	112 (14.3%)	144 (18.4%)	333 (42.5%)	2.30	7
Reinventions and innovations aimed at promoting the Lisabi Festival has impacted the social life of the host community negatively	43 (5.5%)	155 (19.8%)	102 (13.1%)	274 (35.0%)	208 (26.6%)	2.43	6
Reinventions and innovations aimed at promoting the Lisabi Festival has impacted the environment of the host community negatively	61 (7.8%)	94 (12.0%)	109 (13.9%)	411 (52.5%)	107 (13.7%)	2.49	5
Changes should be allowed in the activities that characterize the festival as event innovation arises	142 (18.2%)	194 (24.8%)	122 (15.6%)	129 (16.5%)	195 (24.9%)	2.95	4

Source: Field Work, 2017.

#### **4.8 Means of Income Generation from the Ojude-Oba and Lisabi Festivals and Other Possible Opportunities for the Economic Prosperity of Ogun State**

According to Yusuf (Pers.Comm, 2017), other activities can be added to the festival in order to engage visitors beyond the festival activities, such as including visits to other tourist attractions in Ogun State during the festival period. This would allow tourists to experience a more robust packaged tour of Ogun State and make their visit a worthwhile experience. In his words, the respondent advised government to look at tourism as an area of foreign exchange earnings for the country. He also advised a make-up of festival calendar and put similar things together and check for marketable events in all other communities within the state. Thereby coming out with combination of two or more festivals and other natural and or man-made attractions put together as a package that can be sold to the outside world. In his concluding remarks, he stated that private partnership will be needed if the government can put in place policies which will aid continuity and sustainability, then trust will be established which will encourage investors to come.

Also, According to Labode (Pers.Com, 2017) the Egbas in diaspora and their friends come from various parts of the world for Lisabi festival, and the local indigenes have the opportunity to market and promote their various products, hence generating revenue for themselves. He added that the government could also generate additional revenue through consumption tax which would likely be at its peaks during this festival season.

Table 4.8a and 4.8b shows the result of investigation on the means of income generation from the Ojude-Oba and Lisabi Festivals and other possible opportunities that can be tapped from the festivals for the economic prosperity of Ogun State. According to the tables, very low population amongst the respondents (Ojude-Oba Festival: 3.2% and Lisabi Festival: 4.9%) admitted that they paid to gain access to the venue of the Ojude-Oba and Lisabi Festivals, while very large percent (93.5%; Ojude-Oba Festival respondents and 91.5%; Lisabi Festival respondents) informed us that they did not pay. Also 59.6% of the respondents from Ojude-Oba Festival disagreed that the Ojude-Oba Festival is now packaged and sold by Tour Operator, while 34.1% claimed that they are not sure. Likewise, 46.7% of the respondents from Lisabi Festival disagreed that the Lisabi Festival is now packaged and sold by Tour Operators, while 49.0% claimed that they are not sure.

Table 4.8a and 4.8b further revealed that 70.3% and 87.3% of the respondents at the Ojude-Oba and Lisabi Festivals respectively agreed that there should be a consumption tax levied on business operators in the respective host communities during the festivals. Majority 62.0% (Ojude-Oba Festival respondents) and 79.1% (Lisabi Festival respondents) disagreed that there should be entrance fees charged by government for both tourists and residents/indigenes of the host communities to pay. Also, 52.7% and 55.6% of respondents at the Ojude-Oba and Lisabi festivals respectively, disagreed that the local communities (Ijebu-Ode and Abeokuta respectively) should be made to pay gate fees.



**Table 4.8a Means of Income Generation from the Ojude-Oba Festival and other Possible Opportunities for the Economic Prosperity of Ogun State**

<b>Variables</b>	<b>Strongly Agree</b>	<b>Agree</b>	<b>Not Sure</b>	<b>Disagree</b>	<b>Strongly Disagree</b>	<b>Weighted mean</b>	<b>Rank</b>
There is a gate fee to gain access to the venue of the Ojude-Oba festival	7 (0.9%)	18 (2.3%)	26 (3.3%)	295 (38.0%)	364 (55.5%)	3.78	1
The Ojude-Oba festival is now packaged and sold by tour operators	24 (3.1%)	25 (3.2%)	265 (34.1%)	294 (37.8%)	170 (21.8%)	3.48	3
There should be a consumption tax levied on business operators in the host community during the festival	207 (26.6%)	340 (43.7%)	98 (12.6%)	28 (12.6%)	35 (4.5%)	3.62	2
There should be entrance fees charged by government for both tourist and residents/indigenes of the host community to pay	85 (10.9%)	173 (22.2%)	38 (4.9%)	298 (38.3%)	184 (23.7%)	3.34	4
I support payment of gate fees at Ojude-Oba festival to the local community	134 (17.2%)	184 (23.7%)	20 (2.3%)	185 (23.8%)	255 (28.9%)	2.98	5

Source: Field Work, 2017.

**Table 4.8b Means of Income Generation from the Lisabi Festival and other Possible Opportunities for the Economic Prosperity of Ogun State**

<b>Variables</b>	<b>Strongly Agree</b>	<b>Agree</b>	<b>Not Sure</b>	<b>Disagree</b>	<b>Strongly Disagree</b>	<b>Weighted mean</b>	<b>Rank</b>
There is a gate fee to gain access to the venue of the Lisabi festival	13 (1.7%)	25 (3.2%)	28 (3.6%)	317 (40.5%)	399 (51.0%)	3.72	1
The Lisabi festival is now packaged and sold by tour operators	8 (1.0%)	26 (3.3%)	383 (49.0%)	246 (31.5%)	119 (15.2%)	3.56	3
There should be a consumption tax levied on business operators in the host community during the festival	284 (36.3%)	399 (51.0%)	61 (7.8%)	14 (1.8%)	24 (3.1%)	3.47	4
There should be entrance fees charged by government for both tourist and residents/indigenes of the host community to pay	17 (2.2%)	82 (10.5%)	64 (8.2%)	228 (29.1%)	391 (50.0%)	3.63	2
I support payment of gate fees at Lisabi festival to the local community	74 (9.5%)	227 (29.0%)	46 (5.9%)	153 (19.6%)	282 (36.0%)	2.94	5

Source: Field Survey, 2017.

## 4.9 Result of Hypotheses Tested

### Hypothesis I

**H<sub>0</sub>:** Reinventions in the Ojude-Oba Festival has no significant impact on the host community.

Table 4.9.1a shows crosstab analysis of the opinion of respondents on the parameters that provided information on the impact of reinventions in the Ojude-Oba festival on its host community (Ijebu-Ode), while table 4.9.1b shows result of the Chi-Square tests.

From table 4.9.1b, result of the “Pearson Chi-Square” row shows that  $\chi^2 (1) = 1.031$ ,  $P = 0.310$ . Since the p-value (0.310) is greater than the significant level of 0.05, the null hypothesis is rejected. Therefore, the alternate hypothesis is accepted. This shows that there is a significant association between reinventions and the impact of Ojude-Oba festival on the host community. This meant that reinventions in Ojude-Oba festival has significant impact on the host community. As such, the more the reinvention/innovations in the festival, the greater the impact on the host community.

**Table 4.9.1a Result of Hypothesis I****Crosstab**

Count

		Reinventions in the Ojude-Oba Festival		Total
		Disagree	Agree	
Impact on Ijebu-Ode Community	Disagree	303	42	345
	Agree	212	32	244
Total		515	74	589

**Table 4.9.1b Result of Hypothesis I****Chi-Square Tests**

	Value	Df	Asymp. Sig. (2- sided)	Exact Sig. (2- sided)	Exact Sig. (1- sided)
Pearson Chi-Square	1.031 <sup>a</sup>	1	.310		
Continuity Correction <sup>b</sup>	.064	1	.800		
Likelihood Ratio	1.653	1	.199		
Fisher's Exact Test				.549	.441
Linear-by-Linear Association	1.016	1	.314		
N of Valid Cases	589				

a. 2 cells (50.0%) have expected count less than 5. The minimum expected count is .67.

b. Computed only for a 2x2 table

## **HypothesisII**

**H<sub>0</sub>:** Reinventions in the Lisabi Festival has no significant impact on the host community.

Table 4.9.2a shows crosstab analysis of the opinion of respondents on the parameters that provided information on the impact of reinventions in the Lisabi festival on its host community (Abeokuta), while table 4.9.2b shows result of the Chi-Square tests.

From table 4.9.2b, result of the “Pearson Chi-Square” row shows that  $\chi^2 (1) = 1.957$ ,  $P = 0.162$ . Since the p-value (0.162) is greater than the significant level of 0.05, the null hypothesis is rejected. Therefore, the alternate hypothesis is accepted. This shows that there is a significant association between reinventions and the impact of Lisabi festival on the host community. This meant that reinventions inLisabi festival has significant impact on the host community. As such, the more the reinventions/innovationsin thefestival, the greater the impact on the host community.

**Table 4.9.2a Result of Hypothesis II****Crosstab**

Count

		Reinventions in the Lisabi Festival		Total
		Disagree	Agree	
Impact on Abeokuta Community	Disagree	243	135	278
	Agree	213	47	260
Total		456	182	538

**Table 4.9.2b Result of Hypothesis II****Chi-Square Tests**

	Value	Df	Asymp. Sig. (2- sided)	Exact Sig. (2- sided)	Exact Sig. (1- sided)
Pearson Chi-Square	1.957 <sup>a</sup>	1	.162		
Continuity Correction <sup>b</sup>	1.175	1	.278		
Likelihood Ratio	1.923	1	.166		
Fisher's Exact Test				.212	.139
Linear-by-Linear Association	1.918	1	.166		
N of Valid Cases	538				

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 5.78.

b. Computed only for a 2x2 table

### **HypothesisIII**

**H<sub>0</sub>:** Commodification of the Ojude-Oba Festival has no significant impact on the host community.

Table 4.9.3a shows crosstab analysis of the opinion of respondents on the parameters that provided information on the impact of Commodification of the Ojude-Oba festival on its host community (Ijebu-Ode), while table 4.9.3b shows result of the Chi-Square tests.

From table 4.9.3b, result of the “Pearson Chi-Square” row shows that  $\chi^2 (1) = 0.386$ ,  $P = 0.534$ . Since the p-value (0.534) is greater than the significant level of 0.05, the null hypothesis is rejected. Therefore, the alternate hypothesis is accepted. This shows that there is a significant association between commodification and the impact of Ojude-Oba festival on the host community. This meant that commodification of Ojude-Oba festival has significant impact on the host community. As such, the more the festival is commodified, the greater the impact on the host community.

**Table 4.9.3a Result of Hypothesis III**

**Crosstab**

Count

		Commodification the Ojude-Oba Festival		Total
		Disagree	Agree	
Impact on Ijebu-Ode Community	Disagree	346	67	413
	Agree	134	83	217
Total		480	150	630

**Table 4.9.3b Result of Hypothesis III**

**Chi-Square Tests**

	Value	Df	Asymp. Sig. (2- sided)	Exact Sig. (2- sided)	Exact Sig. (1- sided)
Pearson Chi-Square	.386 <sup>a</sup>	1	.534		
Continuity Correction <sup>b</sup>	.047	1	.828		
Likelihood Ratio	.404	1	.525		
Fisher's Exact Test				.698	.426
Linear-by-Linear Association	.379	1	.538		
N of Valid Cases	630				

a. 1 cells (25.0%) have expected count less than 5. The minimum expected count is 2.77.

b. Computed only for a 2x2 table



#### **HypothesisIV**

**H<sub>0</sub>:** Commodification of the Lisabi Festival has no significant impact on the host community.

Table 4.9.4a shows crosstab analysis of the opinion of respondents on the parameters that provided information on the impact of Commodification of the Lisabi festival on its host community (Abeokuta), while table 4.9.4b shows result of the Chi-Square tests.

From table 4.9.4b, result of the “Pearson Chi-Square” row shows that  $\chi^2 (1) = 0.329$ ,  $P = 0.566$ . Since the p-value (0.566) is greater than the significant level of 0.05, the null hypothesis is rejected. Therefore, the alternate hypothesis is accepted. This shows that there is a significant association between commodification and the impact of Lisabi festival on the host community. This meant that commodification of Lisabi festival has significant impact on the host community. As such, the more the festival is commodified, the greater the impact on the host community.

**Table 4.9.4a Result of Hypothesis IV**

**Crosstab**

Count

		Commodification of the Lisabi Festival		Total
		Disagree	Agree	
		Impact on Abeokuta Community	Disagree	
	Agree	111	74	185
Total		494	181	675

**Table 4.9.4b Result of Hypothesis IV**

**Chi-Square Tests**

	Value	Df	Asymp. Sig. (2- sided)	Exact Sig. (2- sided)	Exact Sig. (1- sided)
Pearson Chi-Square	.329 <sup>a</sup>	1	.566		
Continuity Correction <sup>b</sup>	.023	1	.879		
Likelihood Ratio	.341	1	.559		
Fisher's Exact Test				.692	.450
Linear-by-Linear Association	.322	1	.570		
N of Valid Cases	675				

a. 2 cells (50.0%) have expected count less than 5. The minimum expected count is 2.68.

b. Computed only for a 2x2 table

#### **4.10 Other Festival Events in Ogun State Apart from Ojude-Oba and Lisabi Festivals**

Table 4.10 shows a list of some other festivals celebrated in various parts of Ogun State that are known to the respondents apart from the Ojude-Oba and Lisabi Festivals. The table revealed that Egungun festival is celebrated across the state and it ranked first, as the most popular festival amongst the respondents. Next to the Egungun Festival in terms of popularity amongst all the respondents is Agemo Festival which ranked second and it is celebrated in the Ijebu area of Ogun State. Next to Agemo Festival is the Oronna Day Festival which is celebrated in the Yewa area of Ogun State. Owu Day Festival and Igunnuko Festival ranked 4<sup>th</sup> and 5<sup>th</sup> respectively. The African Drum Festival which was recently launched by the Ogun State Government in the Year 2016 in an attempt to revive and promote traditional drums and dance in Africa ranked 6<sup>th</sup>. This implies that the effort of the Ogun State government is notable to the people. Orisa-Oko Day Festival, Oro Festival, Obirin-Ojowu Festival and Yemoji Festival which are celebrated in various areas in Ogun State as indicated by the table ranked 7<sup>th</sup>, 8<sup>th</sup>, 9<sup>th</sup> and 10<sup>th</sup> (respectively) in terms of popularity amongst the respondents. Other festivals that are celebrated in Ogun State, known to the respondents are as presented in table 4.10 below.

However, the festivals tagged (with three asterisk sign ‘\*\*\*’) in the table which ranked 21<sup>st</sup> and 22<sup>nd</sup> (Ojude-Oba Oru Festival and Ojude-Oba Ayepe Festival respectively) are found to have evolved from the practice of the original Ojude-Oba festival in Ijebu-Ode. This is an evidence of trivialization of the Ojude-Oba festival within the Ijebu communities. This may have happened owing to the benefits derivable from the festival by the host community which may be as a result of commodification and reinventions in the Ojude-Oba Festival in Ijebu Ode. Findings from the study in the course of interviews with indigenes of Ayepe-Ijebu and Oru-Ijebu, revealed that notable members of the respective communities, haven observed the Ojude-Oba Festival in Ijebu-Ode for many years mooted the idea of starting their own Ojude-Oba Festival in their respective community. It was reported that the activities characterized the Ojude-Oba festival in these two communities is synonymous to that of Ijebu-Ode even though the population of attendees are very small when compared to that of Ijebu-Ode.



**Table 4.10 Other Festival Events in Ogun State Apart from Ojude-Oba and Lisabi Festivals that are of Interest and Known to the Respondents**

S/N	Festival Event /Tourist Site	Area in Ogun State	Respondents' Percentage	Cumulative Percentage	Rank
1	Egungun Festival	Across Ogun State	13.6	13.6	1 <sup>st</sup>
2	Agemo Festival	Ijebu	11.5	25.1	2 <sup>nd</sup>
3	Oronna Day Festival	Yewa	9.3	34.4	3 <sup>rd</sup>
4	Owu Day Festival	Egba	8.1	42.5	4 <sup>th</sup>
5	Igunnuko Festival	Egba/Yewa	5.5	48.0	5 <sup>th</sup>
6	African Drum Festival	Abeokuta	5.3	53.3	6 <sup>th</sup>
7	Orisa-Okoko Day festival	Egba	5.1	58.4	7 <sup>th</sup>
8	Oro Festival	Across Ogun State	4.0	62.4	8 <sup>th</sup>
9	ObirinOjowu Festival	Ijebu	3.7	66.1	9 <sup>th</sup>
10	Yemoji Festival	Ijebu	3.5	69.6	10 <sup>th</sup>
11	Sagamu Day Festival	Remo (Sagamu)	3.2	72.8	11 <sup>th</sup>
12	Eyo Festival	Remo (Iperu)	2.9	75.7	12 <sup>th</sup>
13	OrisaOlomolu Festival	Egba	2.6	78.3	13 <sup>th</sup>
14	Akogun Day Festival	Egba	2.4	80.7	14 <sup>th</sup>
15	Ogun Festival	Across Ogun State	2.1	82.8	15 <sup>th</sup>
16	Gelede Festival	Yewa	1.8	84.6	16 <sup>th</sup>
17	Obanta Festival	Ijebu	1.6	86.2	17 <sup>th</sup>
18	Ereke Day Festival	Remo (Ikenne)	1.5	87.7	18 <sup>th</sup>
19	Ifa Festival	Across Ogun State	1.3	89.0	19 <sup>th</sup>
20	Isanbi Day Festival	Remo (Ilisan)	1.2	90.2	20 <sup>th</sup>
21	Ebiripo Day Festival	Ijebu (Ago-Iwoye)	1.2	91.3	20 <sup>th</sup>
22	Ilese Day Festival	Ijebu (Ilese-Ijebu)	1.1	92.4	21 <sup>st</sup>
23	Ojude-Oba Oru Festival***	Ijebu (Oru-Ijebu)	1.1	93.5	21 <sup>st</sup>
24	Ojude-Oba Ayeye Festival***	Ijebu (Ayeye-Ijebu)	1.0	94.5	22 <sup>nd</sup>
25	Ayetero Day Festival	Yewa (Ayetero)	1.0	95.5	22 <sup>nd</sup>
26	IganAlade Day Festival	Yewa (IganAlade)	0.9	96.4	23 <sup>rd</sup>
27	Olobatala Festival	Egba	0.8	97.2	24 <sup>th</sup>
28	Sango Festival	Across Ogun State	0.8	98.0	24 <sup>th</sup>
29	OrisaErinle Festival	Egba	0.7	98.7	25 <sup>th</sup>
30	Adokun Festival	Yewa (Igan)	0.7	99.4	25 <sup>th</sup>
31	Ekinne Festival	Ijebu (Ijebu-Ife)	0.6	100	26 <sup>th</sup>

Source: Field Survey, 2017 (\*\*Evidence of Trivialization of the Ojude-Oba Festival within the Ijebu Communities)

Table 4.11 also shows festivals celebrated across Ogun State apart from the Ojude-Oba and Lisabi Festivals that are known to the Ogun State Government. The table revealed that there are nineteen (19) festival celebrated across the state known to the state government. Findings from the survey in table 4.10 however revealed thirty-one (31) festivals known to the festival attendees. Meanwhile, table 4.11 under ranking column revealed that there are some festivals known to the state government that were not mentioned by the respondents, such festivals are denoted 'N/A' (that is not applicable). They include Osun festival, Osousi Festival and Obaluaye Festival. Therefore, if these three festivals are added to the thirty-one (31) festivals known to the respondents most of which are also known to the State Government, there are about thirty-four or more festivals in Ogun State. These festivals can be harnessed to boost event tourism potentials of Ogun State if proper attention is given to them, through favourable policies formulation to attract investors and adequate investment friendly infrastructure are put in place.

**Table 4.11 Other Festival Events Celebrated Across Ogun State Apart from Ojude-Oba and Lisabi Festivals that are known to the Ogun State Government.**

<b>S/N</b>	<b>Festivals</b>	<b>Ranking According to Ogun State Residents' Interest Amongst Known Festival Events/Tourist Attractions</b>
1	Egungun festival	1 <sup>st</sup>
2	Sango Festival	24 <sup>th</sup>
3	Obatala Festival	24 <sup>th</sup>
4	Ogun Festival	15 <sup>th</sup>
5	Oro Festival	8 <sup>th</sup>
6	Ifa Festival	19 <sup>th</sup>
7	Yemoji Festival	10 <sup>th</sup>
8	Osun Festival	N/A
9	OrisaOko Festival	7 <sup>th</sup>
10	Gelede/Efe Festival	16 <sup>th</sup>
11	Eyo Festival	12 <sup>th</sup>
12	Akoogun Festival	14 <sup>th</sup>
13	OrisaErinle Festival	25 <sup>th</sup>
14	OrisaOmolu Festival	13 <sup>th</sup>
15	Osousi Festival	N/A
16	Obaluaye Festival	N/A
17	Oronna Day Festival	3 <sup>rd</sup>
18	Ifa/Iseese Festival	19 <sup>th</sup>
19	Agemo Festival	2 <sup>nd</sup>

Source: Ogun State Ministry of Culture and Tourism (2017). Ranking is in accordance with Table 4.10 above.



Table 4.12 shows cultural festivals in Ogun State that have currently gained government's recognition, the period in which they are celebrated and their significance to the people. From the table, it can be deduced that apart from the Ojude-Oba Festival which is celebrated every third day of the Ileya Festival which is not static owing to the fact that the Ileya Festival date is determined by the Lunar Month calendar which does not correspond with the Gregorian Calendar. Other festivals have fixed period in which they are celebrated. Although, the period of celebration of the festivals seems far apart, the Agemo Festival and Ifa/Iseese Festival which holds in July and August respectively seems close. Hence, can be combined to make components of a packaged holiday tour. But none seems close to the Ojude-Oba and Lisabi Festivals in term of the period of the year which they are celebrated.

**Table 4.12 Festival Events Celebrated in Ogun State with Ogun State Government Recognition**

S/N	Name of Festival	Month	Significance
1	Ojude-Oba Festival	Every third day after Ileya Festival	To foster unity and love.
2	Lisabi Festival	March	To commemorate Lisabi, the hero who led the Egba people for their freedom during the intra-tribal war of the 18 <sup>th</sup> century.
3	Oronna Day Festival	November	To foster unity. Love and progress of the community.
4	Ifa/Iseese Festival	August	To celebrate ifa deity and cultural heritage.
5	Agemo Festival	July	To appease the agemo deity and to ward away evil from the community.

Source: Ogun State Ministry of Culture and Tourism (2017).

#### **4.11 Discussion of Findings**

The role of tourism in the commodification of culture and how the process of commodification itself affects tourism is not clearly understood. Also, little has been reported on the sustainability of intangible tourist attractions (such as festivals and carnivals). There is no existing research report to ascertain the socio-cultural, economic, environmental and political contributions of the Ojude-Oba and Lisabi Festivals to event tourism development in Ogun State.

Findings from investigations revealed that both the Ojude-Oba and Lisabi festivals originated from human activities that were intended to be a festival at inception. The two festivals metamorphosed from their initial practices at inception and have passed through series of innovations and cultural reinventions to give rise to what is obtainable today. Findings from the origin of the two festivals to present revealed that both Ojude-Oba and Lisabi Festivals exhibited that there are conspicuous elements of reinvention of past cultural practices/products in the course of celebrating the festivals and ensuring it progresses in the style of celebration and in order to ensure continuity in the festival celebration and guide against extinction. This is in line with Szabo (2012) which indicates that cities use popular festivals to serve tourism and urban rehabilitation.

Findings from the study also reveals that certain cultural practices/products that were being reinvented were also commodified to suit the festival needs. Findings from this study has been able to establish that there is a relationship between reinvention of cultural practices/products and commodification of cultural practices/product. This is because, virtually all the past cultural practices/products that has been reinvented at both the Ojude-Oba and Lisabi Festival were found to have been used as an opportunity for economic gain by placing a commercial value on the original cultural use value that they possess. This is in agreement with the position of Marx (1996) that the use-value (reinvention of a past cultural practice/product for use) and exchange-value (commodification of cultural practice/product in exchange for economic gain) are two inseparable parts of a whole.

This study further established that, despite that many of these cultural practices/products are commodified, majority of the local residents/indigenes of the two host communities (Ijebu-Ode and Abeokuta) did not see this as a threat to their

culture. They rather perceived the reinvention of process as a means of promoting and preserving their cultural heritage. Also, most of the stakeholders see commodification of a cultural practice/product as a means of promoting and sustaining their cultural heritage. Majority of the respondents agreed that foundational beliefs that are not conforming to realities of the modern world should be jettisoned or modified to suit needs of the modern society. This conforms with the position of Chang (1997); Lisette (2013) and Tashi (2013) that culture is not static by its nature and that some of what we see as destruction culture is reconstruction.

This study disagree with the position of Greenwood (1989) in his essay on the commodification of local festival in the Basque region of Spain where he “argued that anything sold assumes a commodity form, including culture (as theorized by Marx, 1996); however, because culture does not belong to anyone, marketing and selling of cultural productions to tourists is a form of community-wide expropriation and when this happens, local culture is altered and often destroyed and made meaningless to its people”. What Greenwood (1989) referred to as destruction in his essay, is not destruction, rather, it is actually a form of cultural modification. As reported in this study; local residents and community leaders in Ijebu-Ode and Abeokuta opined that their culture has not been destroyed, rather modified to suit their needs. This position is in agreement with Friedman (2002).Also, Chang (1997) stated that culture is not meant to be static, and that there are forces which makes culture to be ever dynamic. These forces he classified as external and internal forces (where tourism is viewed as one of the external forces). This implies that apart from tourism there are some other external forces that could make culture to change.

Investigation in this study, also revealed that in the opinion of the community residents/indigenes in Ijebu-Ode and Abeokuta, their culture is not being destroyed due to the changes experienced, rather they opined that their culture is being modified for communal progress (especially when modified for tourism promotion). The study however agreed with the argument of Meethan (2001) that “once heritage is transformed into a tourist product, its cultural value is also transformed into a commercial value”, a process which stimulate the reinvention of the past. This is evident in the reinvention of ‘*regbe-regbe*’ in Ijebu-Ode to boost patronage at the Ojude-Oba Festival, the elephant tusk-like shape used for storing charms and lightening that is now designed with ceramic and stainless steel, the long side-drop

Egba warrior cap used in storing charms during war that the design is now being sewed and sold by tailors during Lisabi Festival period, the native hand fan to mention a few. All these cultural products are produced in large number as tourist product thereby, commercializing them for tourist consumption and at the same time educating or bringing memory of the past to its users. In this scenario, we are experiencing a new form of cultural production that takes the past as its theme.

It was gathered that, Ojude-Oba and Lisabi Festivals were not touristic in nature at inception, but were born out of the spirit of appreciating, visiting, sharing, promotion of heroic achievement all of which are touristic in character. The two festivals later went through series of modification overtime which was as a result of reinvention and commodification of certain cultural elements. This is in agreement with Olufemi et al.'s (2013) study, which affirms that the intensity of local culture and tradition impacts on tourism development.

Key informant interviewees also affirmed that, "what is being experienced today in the Ojude-Oba and Lisabi Festivals is a reflection on inventions/innovations that has been put in place to accommodate all and sundry to partake in the festival activities. More so, majority of the respondents (that questionnaires were administered to) at the Ojude-Oba and Lisabi Festivals agreed that changes experienced in the Ojude-Oba and Lisabi Festivals were deliberate in order to meet the demand of visitors/tourists. It was also gathered that the changes has a positive significance because rather than resulting into destruction of culture, these changes has improved the cultural value of the festivals as it is becoming globally known and appreciated as a means of promoting local culture to international community. The changes were also found to have positive influence on the economy, environment and political stability and strength of the local community. This tallies with the study of Adekeye (2011) which reveals that festival promotion brings about socioeconomic gains to the host community.

Nonetheless, it was gathered that community chiefs and majority of residents/indigenes of the host communities (Ijebu-Ode and Abeokuta) did not view commodification and promotion of these festivals and the presence of tourist/visitors in their community during the festival as a negative thing. They are rather of the view that more should be done to take the festival events to a higher level in as much as the primary motive of the festival is not compromised. This is in line with Duran (2013) study, which reveals that the success of any festival or special event heavily relies on the support of the

local community. In addition, the study found that no entrance fee is charged to access the festival venue to experience activities of the festival. Even though, some respondents agreed that tourist should be made to pay for the experience, majority of local residents/indigenes declined that they should equally be made to pay to partake in the festival. Also majority of respondents disagreed that the festival is currently sold in form of a package to tourist.

Suggested means of income generation for the Ogun State Government according to the findings of the study include, combining additional touristic activities and other marketable events to the festival to form a sellable package during the festival period in order to increase the population of visitors and tourist as well as make more money during the festival. Levying of consumption tax, policies that can aid continuity and sustainability of the events, public private partnership were also suggested.

Findings from the study reveals that, charging entry fees at the venue of the Ojude-Oba and Lisabi Festivals is not feasible for now as the government opined that these festivals are community owned and have some elements of religious sentiment. Imposing entry fee is viewed as infringing on the peoples' human right. It was also established that, there are socioeconomic gains from the festival activities but, the Ogun State Government is not making any earnings from these festivals rather, the state government is spending on the festival. Although, findings from the study further revealed that government can make revenue without conflicting with the interest of the local community through the imposition of consumption taxes on business and provision of infrastructure for commercial use in the community (such as modern car parking facilities that users would pay for. This is in line with Meethan (2001) study, which argues that once heritage/festival is transformed into a tourist product, its cultural value is also transformed into a commercial value.

The study also established various categories of people who attends these festivals annually, ranging from the community based age-grade (*regbe-regbe*) and social clubs in Ijebu-Ode and Abeokuta respectively to community warlords/warriors (*Baloguns*) and their respective family members, invited guests, government functionaries, local residents/indigenes and visiting tourists (local and foreign). The study found that business people such as traders, transporters, hoteliers, tour operators, photographers to mention a few have high patronage during the festival. Findings also show that the process of reinvention and commodification identified in the festivals conforms to the

objectives of tourism. Also, stakeholders in the community, have no negative view about commodification of their community festival for tourism promotion. This concurs with Hall (1992) study, which states that many of the economic impacts of events are quite tangible.

Finally, the results of hypotheses tested revealed that reinventions in the Ojude-Oba and Lisabi festivals have significant impact on the host communities. Likewise, commodification of the Ojude-Oba and Lisabi festivals have significant impact on the respective host communities (Ijebu-Ode and Abeokuta). This implies that, the more the two festivals are subjected to reinvention and commodification processes, the more the impact on the host communities. This is in line with the position of Butler (1980), which explains that for an attraction that has reach stagnation stage to continue to attract tourists, stakeholders may have to consider rejuvenation which is synonymous to reinventions in the case of festivals. Hence, cultural elements may require be commodified if they are to be sustainably explored for tourism purpose. Likewise, for any festival to be explored for tourism purposes, the host community should be ready for reinventions (changes) that would likely affect the foundational belief in the cultural festival in order to make such festival sellable to the global tourism market (as reported by Labode, 2017 in this study in the case of Lisabi festival whereby cultural practices in the festival that are not visitors friendly are jettisoned).

The study also reports that cultural festivals that are subjected to commodification and reinvention processes for tourism benefits would most likely be able to meet the objectives of tourism development in their host community. The sustainable plans in place for the Ojude-Oba and Lisabi festivals are related to involvement of community residents and indigenes (both home and abroad). This is evident in the involvement community based age-grade groups (*regbe-regbe*) in the Ojude-Oba Festival and community based social clubs in Abeokuta in the Lisabi Festival. The idea of corporate branding for sponsorship of the two festivals, as reported in this study is another sustainability plan and this will continue to foster the image of the festivals and the host communities.

## CHAPTER FIVE

### SUMMARY, CONCLUSION AND RECOMMENDATION

#### 5.1 Summary

This study examined the concept of festival and events, reinvention and how the staging of Ojude-Oba and Lisabi Festivals activities are commodified within the discourse of event tourism. The study made use of ethnography and survey as design; qualitative data were content analysed while quantitative data were analysed with the use of descriptive statistics.

This study affirmed that the Ojude-Oba and Lisabi Festivals emerged as an invention of the members of the host community, at inception they were both not intended to be festivals as celebrated to the magnitude it is at present. Also, the study revealed that right from inception, activities that characterize the two festivals has been subjected to modification from time to time. Therefore, the study deduce that cultural production involves modification of cultural practices. The study found that in recent times, the activities that characterize both Ojude-Oba and Lisabi Festivals were in conformity with the objectives of events tourism in the sense that, economic activities such as transportation, lodging, trading and so on were at their peak and lots of people were economically engaged. In addition, the two festival resulted into shift of attention of government and other political players in Ogun State to the respective host communities. Indigenes, residents and other festival attendees also viewed the festivals as a means to recreate and unwind stress, show of social status and avenue to interact with distant family and friends and make new contact. Increasing population in the two festivals also results in overcrowding at the festival venues and may pose security threat. Although, both festivals draw attention of government and investors to the infrastructural needs of the host communities.

Investigation from this study revealed that despite that some of the cultural practices/products are commodified, majority of the local residents/indigenes of the two host communities (Ijebu-Ode and Abeokuta) did not see this as threat to their



culture. They rather perceived the reinvention process as a means of promoting and preserving their cultural heritage. Findings from the study further revealed that in the opinion of the community residents/indigenes, their culture is not been destroyed due to the changes experienced, rather they opined that their culture is been modified for communal progress (especially when modified for tourism promotion). The study also revealed that, members of the host community have positive view about tourist visiting their community and they are happy with the reinventions and commodification processes. The study established that commodification of the two festivals has fostered their popularity to the entire world and paving opportunities for increased benefits.

The sustainability of the Ojude-Oba and Lisabi festival was tied to their promotion as event tourism to both local and foreign participants. Also, increased tourist attendance will further encourage sponsors and other event supporters. Increasing population at the festival annually will make the festival and its people a force to reckon with, this will boost their political strength and promote and preserve the culture of the host community and the festival itself. Findings from the study also revealed that, both the Ojude-Oba and Lisabi festivals has grown in leaps and bounds as a result of the positive supports from the monarchs in the two host communities and their respective festival planning committee. This study established that, the promotion of cultural festivals for events tourism does not demean the cultural beliefs or values that the local people attach to their culture.

## **5.2 Conclusion**

The study concluded that the changes witnessed in the Ojude-Oba and Lisabi Festivals have resulted into reinvention and commodification of cultural practices/products during the festivals. This have a significant impact on the host communities and have resulted into socioeconomic improvement for the host communities especially during the festival period. Indigenes and residents of Ijebu-Ode and Abeokuta are comfortable with reinvention and commodification of the festivals and they acknowledge that this have benefitted their respective communities. Also, the reinvention and commodification process have not destroy the authenticity of their culture.

In addition, the sustainability of community based festivals can be achieved through the involvement of community members themselves, encouraging the festival activities to

be competitive in nature amidst participants, sponsorship from corporate entities and promoting the activities of such festivals for event tourism. The Ojude-Oba and Lisabi festivals have potentials for increased revenue generation for Ogun State government through the introduction of consumption tax during festival period and provision of paid car parks around festival venue among others.

### **5.3 Recommendations**

1. The study recommends that reinvention and commodification of traditional festivals should not be considered a threat that render local culture inauthentic rather a means to promote tourism, increase communal benefits from festival and sustainability of the festival.
2. The study recommends that festival stakeholders, most especially in the host community should be further sensitized on the benefits of promoting their culture for tourism and their role as stakeholders in utilizing tourism for community development.
3. The study recommends that adequate security measures should also be put in place by all concerned stakeholders to mitigate the effect of overcrowding during the festival period in order to gain tourist's confidence in attending the festival
4. The study also recommends that Ogun State government can generate increased revenue through the introduction of consumption tax during festival period and provision of paid car parks around festival venue among others.

### **5.4 Contribution to Knowledge**

The study has contributed to the body of knowledge by providing a clearer understanding on issues stated below:

1. The study has been able to establish that, the belief by some earlier researchers that alteration (invention/innovations and commodification) of cultural practices (festivals especially) renders it inauthentic and meaningless to the owner of the culture is not correct. Changes in cultural practices is a part of cultural production and leads to reconstruction and not destruction of culture.

2. In addition, the study reemphasize that when changes in cultural practices are geared towards promotion of tourism, the host community is bound to reap socioeconomic benefits from it.
3. Cultural festivals can be explored for events tourism and are as well potential source of revenue generation.

### **5.5 Areas of Further Research**

During the course of this study, the researcher found that there are over thirty festivals celebrated in various parts of Ogun State annually. These festivals can be further studied in order to determine the date each is celebrated and then come up with a calendar of festivals in Ogun State. Also, how viable these festivals are for event tourism development can be determined through research studies and recommendations made on the ones that can be fully developed in order to boost the economic prosperity of Ogun State.

The study suggests further investigation on the relationship between people invented cultural practices that has been subjected to reinvention and commodification, and the perception of the host community(ies) on authentication of cultural belief.

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## APPENDIX I

### QUESTIONNAIRE FOR THE OJUDE-ObA FESTIVAL

CENTER FOR SUSTAINABLE DEVELOPEMNT  
UNIVERSITY OF IBADAN, NIGERIA

Dear Respondent,

The researcher is a student of the above named institution. The purpose of this questionnaire is to gather relevant information for an academic research work titled “Commodification and Reinvention of Ojude-Oba and Lisabi Festivals as Events Tourism in Ogun State, Southwest, Nigeria”.

You are therefore required to supply adequate and accurate answer to the questions below. Any information provided will be treated confidentially and it is purely for academic purposes. No reference will be made to your person in the course of compiling the result of the study without your consent.

Thank you for your cooperation.

#### **Instruction**

Please tick (  ) as appropriate in the spaces provided in front of any answer applicable to your response to each question. Please do not tick more than one answer as response to each question.

#### **Section A: Socio-Demographic Data of the Respondents**

Age: ( \_\_\_\_\_ ) Years old.)

Gender: Male (  ) Female (  )

Marital Status: Single (  ) Married (  ) Divorced (  )

Widow (  ) Widower (  )

Educational Qualification: Primary School Cert. (  ) Secondary School Cert.(  )  
ND/NCE (  ) HND/B.Sc (  ) Masters (  ) PhD (  )  
No Formal Education (  )

Occupation: Civil Servant (  ) Organized Private Sector (  ) Trader (  )

Self Employed (  ) Farmer (  ) Artisan (  )

Religion: Islam (  ) Christianity (  ) Traditionalist (  ) Others(  )

Duration of Stay in Ijebu-Ode: 0-1 Day (  ) 1-7 Days (  ) 8-30 Days (  )  
31-365 Days (  ) 365 Days and above (  )

Level of Income/ Average Personal Monthly Earning ( )

Average Personal Budget Proposed to be Spent During the Festival ( )

Average Family Budget Proposed for Spending During the Festival ( )

Do You Engage in Activities that Earn You Money During the Festival? Yes() No()

If Yes, What is the Average Amount of Money You Realize During the Festival ( )

**Section B: Research Questions for the Respondent**

Instruction: Please tick ( ✓ ) as appropriate in the spaces provided in front of each questions in the table below for questions 1-8.

(A) YES B (NO)

	CATEGORY A	A	B
1	Have you heard about tourism before?		
2	Have you heard about cultural tourism before?		
3	Have you been to Ijebu-Ode before?		
4	Are you familiar with the people of Ijebu-Ode?		
5	Have you heard of Ojude-Oba festival before?		
6	Do you have knowledge of Ojude-Oba festival and its features?		
7	Do you know any other cultural festival in Ogun State?		
8	Have you been to any other cultural festival in Ogun State?		
CATEGORY B			
9	Can you mention any other cultural festival(s) or tourist site in Ogun State? _____ _____ _____		
10	Compare the level of development in Ojude-Oba festival and other cultural festivals/tourist site that you know in Ogun State? _____		

<hr/> <hr/> <hr/> <hr/>						
Please tick ( ✓ ) as appropriate in the spaces provided in front of each question in the table below for questions 11-70						
(A) Strongly Agree      (B) Agree      (C) Not Sure      (D) Disagree      (E) Strongly Disagree						
<b>CATEGORY C</b>						
		A	B	C	D	E
11	The way the Ojude-Oba festival is currently celebrated is not the way it was at inception.					
12	There is a slight difference between the way the Ojude-Oba festival was celebrated in the past and present.					
13	There is a great difference between the way the Ojude-Oba festival was celebrated in the past and the present.					
14	The Ojude-Oba festival had undergone certain developmental changes.					
15	The promotion of the festival was as a result of changes in the attitude and attributes of the local residents					
16	The promotion of the festival was targeted toward tourism development in the host community					
17	The changes in the way and manner the Ojude-Oba festival is celebrated occurred					

	gradually to give rise to what it is presently.					
18	The changes in the way and manner the Ojude-Oba festival is celebrated occurred suddenly to give rise to what it is presently.					
19	The changes were deliberate to meet the demand of visitors/tourists					
20	The changes were deliberate to allow a boost in the local economy of the host community during the festival.					
(A) Strongly Agree (B) Agree (C) Not Sure (D) Disagree (E) Strongly Disagree						
		A	B	C	D	E
21	The changes were deliberate to increase participants and generate income for the host community					
22	The changes occurred unconsciously as people changes in all sphere of life with time.					
23	The changes has affected the core practice (activities) of the festival					
24	The changes in the festival programme of events has led to loss of cultural values					
25	The in has led to decrease in the number of Ijebu indigenes participating in the festival.					
26	The changes has led to decrease in the number of					



	visitors/tourist participating in the festival.					
27	The changes has resulted into providing more business opportunity for local entrepreneurs					
28	The changes has disrupted the economic activities of the community					
29	The changes has resulted into poor standard of living amidst household in the host community					
30	The changes has resulted into increase in crime rate in the host community.					
31	The changes has resulted into noise pollution in the community.					
32	The changes has resulted into overcrowding in the host community.					
33	The changes has resulted into air pollution in the community					
(A) Strongly Agree    (B) Agree    (C) Not Sure    (D) Disagree    (E) Strongly Disagree						
		A	B	C	D	E
34	The change has resulted into increase in waste generation in the community.					
35	The changes has resulted into indecent way of life amongst community residents/indigenes.					

36	The changes has led into loss of moral values within the community					
37	The Ojude-Oba festival is a good event that should continue within the Ijebu community					
38	The Ojude-Oba festival is a true reflection of the cultural norms of the Ijebu people					
39	The Ojude-Oba festival promotes the social wellbeing of the Ijebu-Ode people					
40	The Ojude-Oba festival promotes the economic wellbeing of the Ijebu people					
41	The Ojude-Oba festival promotes Unity and Political Strength of the Ijebu people					
42	The activities of the Ojude-Oba festival promotes environmental wellbeing of the Ijebu people					
43	Benefit derivable from tourism is the main focus of the Ojude-Oba festival planning committee					
44	Tourist do pay before they are allowed to partake /experience the Ojude-Oba festival					
(A) Strongly Agree (B) Agree (C) Not Sure (D) Disagree (E) Strongly Disagree						
		A	B	C	D	E
45	The Ojude-Oba festival is a mere money making venture					

	for the Ijebu community					
46	The Ojude-Oba festival does not preserve the culture of Ijebu-Ode					
47	The Ojude-Oba festival has led to loss of the authentic Ijebu culture					
48	The Ojude-Oba festival should be cancelled					
49	The significance of the festival has been reduced to a commodity with price attached					
50	The festival can be staged and experienced by anybody at any time as much as the person can pay the price					
51	The festival can be organized for money making purpose by the community					
52	The festival has lost its originality due to commodification					
53	The present Ojude-Oba festival is not authentic					
54	The current Ojude-Oba festival has been corrupted by money, thereby turning into a mere commodity					
55	There is need for change in the way and manner the Ojude-Oba festival is been celebrated					
(A) Strongly Agree      (B) Agree      (C) Not Sure      (D) Disagree      (E) Strongly Disagree						

		A	B	C	D	E
56	The Ojude-Oba festival has witnessed series of innovation and inventions					
57	The innovations and inventions are brought by the community residents/indigenes					
58	The innovations and inventions are brought by the visitors/tourists					
59	The innovations and inventions has led to decrease in the numbers of festival attendees					
60	The innovation and inventions in the Ojude-Oba festival has impacted the economy of the host community negatively					
61	I paid to gain access to the venue of the Ojude-Oba festival					
62	The Ojude-Oba festival is now packaged and sold by tour operators					
63	There should be a consumption tax levied on business operators in the host community during the festival					
64	There should be entrance fees charged by government for both tourist and residents/indigenes of the host community to pay					
65	If there is entrance fee charged to experience the Ojude-Oba festival, I will still be attending the festival.					

66	The innovation and inventions in the Ojude-Oba festival has impacted the social life of the host community negatively					
67	The innovation and inventions in the Ojude-Oba festival has impacted the environment of the host community negatively					
(A) Strongly Agree (B) Agree (C) Not Sure (D) Disagree (E) Strongly Disagree						
		A	B	C	D	E
68	Tourist should continually be allowed to partake in viewing Ojude-Oba festival					
69	The culture of the Ijebu people is disappearing due to the Ojude-Oba festival					
70	Changes should be allowed in the festival events as they come					

## Appendix II

### INTERVIEW QUESTIONS ON OJUDE-ObA FESTIVAL

1. Can I meet you sir?
2. Can you please explain how the Ojude-Oba festival emerged?
3. What kind of activity is used to characterize the festival at inception?
4. What was the aim of the festival at inception?
5. Where would you place the festival between this two context; religious festival and cultural festival?
6. Does the Ojude-Oba festival have impact on the community at inception?
7. How does Ojude-Oba festival influence the economy of the community at inception?
8. How does Ojude-Oba festival influence the social wellbeing of the community at inception?
9. How does Ojude-Oba festival influence the physical environment of the community at inception?
10. Do non-indigenes celebrate the festival with you at inception?
11. From your knowledge of the way and manner the festival was celebrated at inception and today, is there any innovation/invention in the festival?
12. What was the aim of the inventionsthat was brought into the festival?
13. Have you noticed any changes that was not deliberately put into the festival without a specific aim?
14. What significant changes have you noticed over time? (Can you please mention them)
15. Has the change(s) led to loss of cultural value?
16. What led to the changes witnessed in the way and manner the festival was celebrated from inception to date?
17. Can you please explain what Ojude-Oba festival is all about today?
18. What kind of activity is used to characterize the Ojude-Oba festival today?
19. What is the aim of Ojude-Oba festival today?
20. Owing to the current status of the festival today, where would you place the festival between this two context; religious festival and cultural festival?
21. Doesthe Ojude-Oba festival have impact on the community in present times?

22. How does Ojude-Oba festival influence the economy of the community in present times?
23. How does Ojude-Oba festival influence the social wellbeing of the community in present times?
24. How does Ojude-Oba festival influence the physical environment of the community in present times?
25. How best can you describe the developmental activities that Ojude-Oba Festival has witnessed so far?
26. Do you agree that the quest to promote Ojude-Oba festival for tourism development led to the innovations and inventions in the festival? (please give reasons for your answer)
27. Do you agree that Ojude-Oba festival has been commodified? (please give reasons for your answer)
28. Do you agree that the innovations/inventions in the festival has affected the authenticity of the festival? (please give reasons for your answer)
29. Do you agree that the commodification of the festival and its reinvention has not hindered the festival from serving its purpose, in the local community? (please give reasons for your answer)
30. How do you generate funds for organizing the festival annually?
31. Do you get sponsorship from Ogun State government?
32. Have you ever had challenges funding the festival for any given year in the past? (please mention)
33. Are community members compelled to contribute for funding of the festival?
34. Do you have any sustainable plan or structure in place for the yearly funding of the festival?
35. The way Ojude-Oba festival is currently celebrated, is it a true reflection of the authentic Ijebu Culture?
36. Would you have loved that the festival is currently celebrated the way in which it was celebrated at inception?
37. Are you happy with the way and manner in which Ojude-Oba festival is currently celebrated?
38. Are you happy seeing tourist/foreigners celebrating the festival with you in the community?

39. Do you think the presence of the tourist during the festival is posing threat on the local culture?
40. What would you have liked to change in the way and manner in which the festival is being celebrated?
41. How can Ojude-Oba festival become a money making venture?
42. What facility and plans should be put in place to successfully make Ojude-Oba a profitable venture?
43. Why is there no gate fee attached to the entrance at the venue of Ojude-Oba festival?
44. Do you have any worries generating funds for the community through the Lisabi festival?
45. What plan do you have to make Ojude-Oba festival self-sustaining in future?

**APPRECIATION:** THANK YOU INDEED FOR YOUR TIME, ATTENTION AND INTEREST IN OUR RESEARCH. GOD BLESS YOU AND ALL YOURS SIR/MA.



## APPENDIX III

### QUESTIONNAIRE FOR THE LISABI FESTIVAL

CENTER FOR SUSTAINABLE DEVELOPEMNT  
UNIVERSITY OF IBADAN, NIGERIA

Dear Respondent,

The researcher is a student of the above named institution. The purpose of this questionnaire is to gather relevant information for an academic research work titled “Commodification and Reinvention of Ojude-Oba and Lisabi Festivals as Events Tourism in Ogun State, Southwest, Nigeria.”

You are therefore required to supply adequate and accurate answer to the questions below. Any information provided will be treated confidentially and it is purely for academic purposes. No reference will be made to your person in the course of compiling the result of the study without your consent.

Thank you for your cooperation.

#### **Instruction**

Please tick (  ) as appropriate in the spaces provided in front of any answer applicable to your response to each question. Please do not tick more than one answer as response to each question.

#### **Section A: Socio-Demographic Data of the Respondent**

Age: ( \_\_\_\_\_ years old.)

Gender: Male (  )      Female (  )

Marital Status: Single (  )      Married (  )      Divorced (  )

                 widow (  )      Widower (  )

Educational Qualification: Primary School Cert.(  )Secondary School Cert.(  )  
ND/NCE (  )      HND/B.Sc (  )      Masters (  )      PhD (  )

                 No Formal Education (  )

Occupation: Civil Servant (  )      Organized Private Sector (  )Trader (  )

                 Self Employed (  ) Farmer (  )      Artisan (  )

Religion: Islam (  )Christianity (  )Traditionalist (  )      Others(  )

Duration of Stay in Abeokuta: 0-1 Day (  )      1-7 Days (  )8-30 Days (  )  
)      31-365 Days (  )      365 Days and above (  )

Level of Income / Average Personal Monthly Earning ( )

Average Personal Budget Proposed to be Spent During the Festival ( )

Average Family Budget Proposed for Spending During the Festival ( )

Do You Engage in Activities that Earn You Money During the Festival? Yes ( ) No ( )

If Yes, What is the Average Amount of Money You Realize During the Festival ( )

**Section B: Research Questions for the Respondent**

Instruction: Please tick (  ) as appropriate in the spaces provided in front of each questions in the table below for questions 1-8.

A (YES) B (NO)

	CATEGORY A	A	B
1	Have you heard about tourism before?		
2	Have you heard about cultural tourism before?		
3	Have you been to Abeokuta before?		
4	Are you familiar with the people of Abeokuta?		
5	Have you heard of Lisabi festival before?		
6	Do you have knowledge of Lisabi festival and its features?		
7	Do you know any other cultural festival in Ogun State?		
8	Have you been to any other cultural festival in Ogun State?		
CATEGORY B			
9	Can you mention any other cultural festival(s) or tourist site in Ogun State? _____ _____ _____		
10	Compare the level of development in Lisabi festival and other cultural festivals/tourist site that you know in Ogun State? _____		

<hr/> <hr/> <hr/> <hr/>						
Please tick ( ✓ ) as appropriate in the spaces provided in front of each question in the table below for questions 11-70						
(A) Strongly Agree      (B) Agree      (C) Not Sure      (D) Disagree      (E) Strongly Disagree						
<b>CATEGORY C</b>						
		A	B	C	D	E
11	The way the Lisabi festival is currently celebrated is not the way it was at inception.					
12	There is a slight difference between the way the Lisabi festival was celebrated in the past and present.					
13	There is a great difference between the way the Lisabi festival was celebrated in the past and the present.					
14	The Lisabi festival had undergone certain developmental changes.					
15	The promotion of the festival was as a result of changes in the attitude and attributes of the local residents					
16	The promotion of the festival was targeted toward tourism development in the host community					
17	The changes in the way and manner the Lisabi festival is celebrated occurred gradually to give rise to what it is					

	presently.					
18	The changes in the way and manner the Lisabi festival is celebrated occurred suddenly to give rise to what it is presently.					
19	The changes were deliberate to meet the demand of visitors/tourists					
20	The changes were deliberate to allow a boost in the local economy of the host community during the festival.					
(A) Strongly Agree (B) Agree (C) Not Sure (D) Disagree (E) Strongly Disagree						
		A	B	C	D	E
21	The changes were deliberate to increase participants and generate income for the host community					
22	The changes occurred unconsciously as people changes in all sphere of life with time.					
23	The changes has affected the core practice (activities) of the festival					
24	The changes in the festival programmes of events has led to loss of cultural values					
25	The changes has led to decrease in the number of Egba indigenes participating in the festival.					
26	The changes has led to decrease in the number of					

	visitors/tourist participating in the festival.					
27	The changes has resulted into providing more business opportunity for local entrepreneurs					
28	The changes has disrupted the economic activities of the community					
29	The changes has resulted into poor standard of living amidst household in the host community					
30	The changes has resulted into increase in crime rate in the host community.					
31	The changes has resulted into noise pollution in the community.					
32	The changes has resulted into overcrowding in the host community.					
33	The changes has resulted into air pollution in the community					
(A) Strongly Agree (B) Agree (C) Not Sure (D) Disagree (E) Strongly Disagree						
		A	B	C	D	E
34	The change has resulted into increase in waste generation in the community.					
35	The changes has resulted into indecent way of life amongst community residents/indigenes.					

36	The changes has led into loss of moral values within the community					
37	The Lisabi festival is a good event that should continue within the Egba community					
38	The Lisabi festival is a true reflection of the cultural norms of the Egba people					
39	The Lisabi festival promotes the social wellbeing of the Abeokuta people					
40	The Lisabi festival promotes the economic wellbeing of the Egba people					
41	The Lisabi festival promotes Unity and the Political Strength of the Egba people					
42	The activities of the Lisabi festival promotes environmental wellbeing of the Egba people					
43	Benefit derivable from tourism is the main focus of the Lisabi festival planning committee					
44	Tourist do pay before they are allowed to partake /experience the Lisabi festival					
45	The Lisabi festival is a mere money making venture for the Egba community					
Strongly Agree (B) Agree (C) Not Sure (D) Disagree (E) Strongly Disagree						
		A	B	C	D	E

46	The Lisabi festival does not preserve the culture of Abeokuta					
47	The Lisabi festival has led to loss of the authentic Egba culture					
48	The Lisabi festival should be cancelled					
49	The significance of the festival has been reduced to a commodity with price attached					
50	The festival can be staged and experienced by anybody at any time as much as the person can pay the price					
51	The festival can be organized for money making purpose by the community					
52	The festival has lost its originality due to commodification					
53	The present Lisabi festival is not authentic					
54	The current Lisabi festival has been corrupted by money, thereby turning into a mere commodity					
55	There is need for change in the way and manner the Lisabi festival is been celebrated					
56	The Lisabi festival has witnessed series of innovation and inventions					
57	The innovations and inventions are brought by the					

	community residents/indigenes					
58	The innovations and inventions are brought by the visitors/tourists					
Strongly Agree		(B) Agree	(C) Not Sure	(D) Disagree	(E) Strongly Disagree	
		A	B	C	D	E
59	The innovations and inventions has led to decrease in the numbers of festival attendees					
60	The innovation and inventions in the Lisabi festival has impacted the economy of the host community negatively					
61	I paid to gain access to the venue of the Lisabi festival					
62	The Lisabi festival is now packaged and sold by tour operators					
63	There should be a consumption tax levied on business operators in the host community during the festival					
64	There should be entrance fees charged by government for both tourist and residents/indigenes of the host community to pay					
65	If there is entrance fee charged to experience the Lisabi festival, I will still be attending the festival.					
66	The innovation and inventions in the Lisabi festival has impacted the social life of the host community negatively					



67	The innovation and inventions in the Lisabi festival has impacted the environment of the host community negatively					
68	Tourist should continually be allowed to partake in viewing Lisabi festival					
69	The culture of the Egba people is disappearing due to the Lisabi festival					
70	Changes should be allowed in the festival as they come					

## APPENDIX IV

### INTERVIEW QUESTIONS ON LISABI FESTIVAL

1. Can I meet you sir?
2. Can you please explain how the Lisabi festival emerged?
3. What kind of activity is used to characterize the Lisabi festival at inception?
4. What was the aim of the Lisabi festival at inception?
5. Where would you place the festival between this two context; religious festival and cultural festival?
6. Does the Lisabi festival have impact on the community at inception?
7. How does Lisabi festival influence the economy of the community at inception?
8. How does Lisabi festival influence the social wellbeing of the community at inception?
9. How does Lisabi festival influence the physical environment of the community at inception?
10. Do non-indigenes celebrate the Lisabi festival with you at inception?
11. From your knowledge of the way and manner the festival was celebrated at inception and today, is there any innovation/invention in the festival?
12. What was the aim for of the inventions that was brought into the Lisabi festival?
13. Have you noticed any changes that was not deliberately put into the festival without a specific aim?
14. What significant changes have you noticed over time? (can you please mention them)
15. Has the change(s) led to loss of cultural value?
16. What led to the changes witnessed in the way and manner the festival was celebrated from inception to date?
17. Can you please explain what Lisabi festival is all about today?
18. What kind of activity is used to characterize the Lisabi festival today?
19. What is the aim of Lisabi festival today?
20. Owing to the current status of the festival today, where would you place the festival between this two context; religious festival and cultural festival?
21. Does the Lisabi festival have impact on the community in present times?

22. How does Lisabi festival influence the economy of the community in present times?
23. How does Lisabi festival influence the social wellbeing of the community in present times?
24. How does Lisabi festival influence the physical environment of the community in present times?
25. How best can you describe the developmental activities that Lisabi Festival has witnessed so far?
26. Do you agree that the quest to promote Lisabi festival for tourism development led to the innovations and inventions in the festival? (please give reasons for your answer)
27. Do you agree that Lisabi festival has been commodified? (please give reasons for your answer)
28. Do you agree that the innovations/inventions in the festival has affected the authenticity of the festival? (please give reasons for your answer)
29. Do you agree that the commodification of the festival and its reinvention has not hindered the festival from serving its purpose, in the local community? (please give reasons for your answer)
30. How do you generate funds for organizing the festival annually?
31. Do you get sponsorship from Ogun State government?
32. Have you ever had challenges funding the festival for any given year in the past? (please mention)
33. Are community members compelled to contribute for funding of the festival?
34. Do you have any sustainable plan or structure in place for the yearly funding of the festival?
35. The way Lisabi festival is currently celebrated, is it a true reflection of the authentic Egba Culture?
36. Would you have loved that the festival is currently celebrated the way in which it was celebrated at inception?
37. Are you happy with the way and manner in which Lisabi festival is currently celebrated?
38. Are you happy seeing tourist/foreigners celebrating the festival with you in the community?

39. Do you think the presence of the tourist during the festival is posing threat on the local culture?
40. What would you have liked to change in the way and manner in which the festival is being celebrated?
41. How can Lisabi festival become a money making venture?
42. What facility and plans should be put in place to successfully make Lisabi festival a profitable venture?
43. Why is there no gate fee attached to the entrance at the venue of Lisabi festival?
44. Do you have any worries generating funds for the community through the Lisabi
45. What plan do you have to make Lisabi festival self-sustaining in future?

**APPRECIATION:** THANK YOU INDEED FOR YOUR TIME, ATTENTION AND INTEREST IN OUR RESEARCH. GOD BLESS YOU AND ALL YOURS SIR/MA.

**APPENDIX V**  
**FGD GUIDELINE**

Can I meet your group/club/association?

1. When was this group/club/association established?
2. What are the main goals of this group/club/association?
3. From your knowledge of the way and manner the Ojude-Oba/Lisabi festival was celebrated at inception and today, is there any innovation/reinvention in the festival?
4. What significant changes have you noticed over time? (can you please mention them)
5. How best can you describe the developmental activities that Ojude-Oba/Lisabi Festival has witnessed so far?
6. Do you agree that the quest to promote Ojude-Oba/Lisabi festival for tourism development led to the innovations and reinventions in the festival? (please give reasons for your answer)
7. Do you agree that Ojude-Oba/Lisabi festival has been commodified? (please give reasons for your answer)
8. Do you agree that the innovations/reinventions in the Ojude-Oba/Lisabi festival has affected the authenticity of the festival? (please give reasons for your answer)
9. Do you agree that the commodification of the Ojude-Oba/Lisabi festival and its reinvention has not hindered the festival from serving its purpose, in the local community? (please give reasons for your answer)
10. Are you happy with the way and manner in which Ojude-Oba/Lisabi festival is currently celebrated?
11. Are you happy seeing tourist/foreigners celebrating the Ojude-Oba/Lisabi festival with you in the community?
12. Do you think the presence of the tourist during the Ojude-Oba/Lisabi festival is posing threat on the local culture?
13. What would you have liked to change in the way and manner in which the Ojude-Oba/Lisabi festival is being celebrated?

14. As a group/club/association what plan do you have to make As a group/club/association what plan do you have to make Lisabi festival self-sustaining in future? festival self-sustaining in future?

**APPENDIX VI**  
**LIST OF PARTICIPANTS IN KIIs AND FGDs**

1. Chief (Dr.) Fassy Yusuf.
2. Navy Captain Rasheed Raji
3. Chief LayiLabode
4. Rt. (Hon.) OlumuyiwaOladipupa
5. MrsTokunbo Peters
6. Alhaji Rasheed Agboola
7. Alhaji MorufOladokun
8. Chief IsmailaAkinjobi
9. Mr. Dare Folarin
10. Chief Bayo Hassan
11. Chief AbeebKamoru
12. Alhaji Bola Dongo
13. Mr. OluwafemiOlayiwola
14. MrSanusiAkinlade
15. MrsSoretireBolanle
16. Alhaja SonibareAjoke
17. MrLabodeJamiu
18. Mr FemiGbadebo
19. Saka Mutiu
20. Mr Peter Adedayo
21. MrOluwafemiOlaiwola
22. MrSokenuAyinde

## APPENDIX VII

### CONCEPTUAL CLARIFICATION

#### **Invention and Reinvention**

According to Cambridge dictionary (2018), the word invention refers something newly designed or created, or the activity of designing or creating new things. Invention could also be an improvement upon a product or a new process for creating something. Invention is often a creative process, and an invention or its development may serve purposes never envisioned by its inventors (Talk to the Nation, 2004). Also, according to Craig (1997), 'Cultural Invention' refers an innovative set of useful social behaviour adopted by people and passed on to others.

Reinvention, according to Merriam Webster Dictionary (2016), the word 'reinvent' has two simple definition. Firstly, it means "to make major changes or improvement to (something)". Secondly, it means "to present (something) in a different or new way". None the less, dictionary.com (2016) also defines the word 'reinvent' as a verb to mean "to invent again or anew, especially without knowing that the invention already exist" or "to remake or make over, as in a different form" or "to bring back; revive.

#### **Commodification and Commoditization**

Modern business and economic theory describe commodities as goods which are identical. But commodification and commoditization have social and theoretical valences beyond this simple definition (Caitlin, 2013).

The terms commodification and commoditization are at times used synonymously to describe the process of making commodities out of anything that was not used to be available for trade earlier. However, other authors differentiate them with 'commodification' used in social contexts to mean that a non-commercial good has become commercial, typically with connotations of "corrupted by commerce", while 'commoditization' is used in business contexts to mean when the market for an existing product has become a commodity market, where products are interchangeable and there is heavy price competition. For the purpose of this study, the word 'commodification' is used to connote "non-commercial good has become commercial".



## **Festival**

Festival refers an organized set of special social events held in a given day or period in memory of an event usually with its own social activities to include food, drinks, musical performances, dance, religious rituals, cultural display of arts and ceremonies that produces a happy and enjoyable feelings for the people celebrating.

## **Event Tourism**

Tourism refers traveling to and staying in places outside ones usual environment for not more than one consecutive year for recreation and other purposes (such as visit to family and friends) not yielding remuneration. Events are unusual celebrations that are strategically staged in a place by public institution or private organizations and may contain a number of activities. Events can be a form of tourism offer whereby content of the events are connected with specific resources of the area where it is held to attract prospective visitors and where a range of tourism programs is planned related to natural and other tourist resources and values.

APPENDIXVIII

MINISTRY OF  
AND



CULTURE  
TOURISM

ABEOKUTA, OGUN STATE.

Your Ref No  
All communications should be addressed  
to the Permanent Secretary quoting:  
Our Ref No MCT.22volIII/245

17/2 February, 2017

Date:.....

The Coordinator,  
Tourism and Development Programme,  
Centre for Sustainable Development,  
University of Ibadan.  
Nigeria.

Dear Sir,

**RE: REQUEST FOR YOUR COOPERATION ON RESEARCH STUDIES IN YOUR  
MINISTRY (FOR KUKOYI IBRAHEEM ADESINA, MATRIC NO. 166489)**

I am directed to refer to your letter dated 16<sup>th</sup> January, 2017 on the above subject and acknowledge its receipts.

2. In view of your request concerning the above named researcher to conduct an interview with the policy makers in the field of Tourism in Ogun State, I hereby inform you that the Hon. Commissioner for Culture and Tourism is willing to grant the interview.

3. Furthermore, the Ministry will give you introduction letter to the following Obas for interview on **Ojude Oba and Lisabi Festivals.**

- |      |  |                              |
|------|--|------------------------------|
| (i)  | <b>H.R.M. Oba (Dr.) S. K. Adetona</b>    | <b>Awujale of Ijebu Land</b> |
| (ii) | <b>H.R.M. Oba Adedotun Aremu Gbadebo</b> | <b>Alake of Egba Land</b>    |

4. Thank you.

  
**O. O. Ogun (Miss.)**  
for: Permanent Secretary

Address: 2nd Floor, Block D, New State Secretariat, Oke-Mosan, Abeokuta.