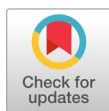


Sociological Research and Innovation (SRI)

Volume 4 Issue 1, Fall 2026

ISSN(P): 3007-3251, ISSN(E): 3007-326X

Homepage: <https://journals.umt.edu.pk/index.php/SRI>



- Title:** Socio-Economic Contributions of Iyara Cultural Festival to Sustainable Tourism Development in Ijumu, Kogi State, Nigeria
- Author (s):** Rufus Abiodun Olayemi, Olumuyiwa Abimbola Akande, & Opeyemi Olawumi Akinkuotu
- Affiliation (s):** University of Ibadan, Oyo State, Nigeria
- DOI:** <https://doi.org/10.32350/sri.41.05>
- History:** Received: March 20, 2026, Revised: April 25, 2026, Accepted: May 10, 2026, Published: June 30, 2026
- Citation:** Olayemi, R. A., Akande, O. A., & Akinkuotu, O. O. (2026). Socio-economic contributions of Iyara cultural festival to sustainable tourism development in Ijumu, Kogi State, Nigeria. *Sociological Research and Innovation*, 4(1),106-135. <https://doi.org/10.32350/sri.41.05>
- Copyright:** © The Authors
- Licensing:**  This article is open access and is distributed under the terms of [Creative Commons Attribution 4.0 International License](https://creativecommons.org/licenses/by/4.0/)
- Conflict of Interest:** Author(s) declared no conflict of interest



A publication of

Department of Sociology, School of Social Sciences and Humanities
University of Management and Technology Lahore, Pakistan

Socio-Economic Contributions of Iyara Cultural Festival to Sustainable Tourism Development in Ijumu, Kogi State, Nigeria

Rufus Abiodun Olayemi^{id}, Olumuyiwa Abimbola Akande^{id}, and Opeyemi Olawumi Akinkuotu^{*id}

Department of Sustainability Studies, Tourism and Development Programme, University of Ibadan, Oyo State, Nigeria

Abstract

This study examines the socio-economic contributions of Iyara cultural festival to sustainable tourism development in Ijumu Local Government Area, Kogi State Nigeria. Descriptive and cross sectional survey research design, with a mixed method of quantitative and qualitative approach was adopted for the study. A purposive sampling technique was used to select 200 respondents for the study. Questionnaires were administered to gather research information. The instrument had a minimum reliability coefficient of $r = 0.79$. Data were analysed using descriptive statistics, frequency count, mean and standard deviation. The study established that there was a high influence of cultural innovations on the Iyara festival to sustainable tourism development; all the ten items yielded high mean scores between 2.20 and 3.64. Furthermore, there was a high level of social contributions on the Iyara festival to sustainable tourism development, all the ten items yielded high mean scores between 2.23 and 3.64. There was a high level of economic contributions on the Iyara festival to sustainable tourism development, all the ten items yielded high mean scores between 2.30 and 3.40. Finally, there was a high level of perception of cultural innovations on the Iyara festival to sustainable tourism development; all the ten items yielded high mean scores between 3.24 and 3.67. Based on these findings, the study concluded that socio-economic contributions and cultural innovations of Iyara festival have a significant influence to determine sustainable tourism development in Ijumu Local Government Area.

Keywords: cultural festival, cultural innovations, development, socio-economic, sustainable tourism

Introduction

Tourism is a social, cultural, and economic activity that involves visitors engaging in different experiences, and spending within destinations,

*Corresponding Author: oakinkuotu240380@stu.ui.edu.ng



contributing significantly to development (Pearce, [2013](#); Zeng et al., [2022](#)). Sustainable tourism focuses on environmentally responsible practices that balance cultural preservation, economic benefits, and social well-being while attracting eco-conscious travelers (García-García et al., [2023](#); Martijn, [2024](#)). It also involves strategic development of infrastructure, services, and marketing, which improves accessibility and tourism growth in places like Ijumu, Nigeria (Zhao, [2023](#)).

Traditional festivals, often rooted in religion and cultural heritage, play a vital role in preserving identity, promoting cultural authenticity, and strengthening community cohesion (Ndubisi, [2018](#)). Despite some negative perceptions, they remain key tourist attractions, supporting local economies through job creation and income generation. In addition, traditional dances within festivals provide entertainment and cultural expression, although they may evolve over time, making their original meanings less distinct (Akande, [2023](#)). Overall, festivals remain essential for sustaining cultural heritage and promoting tourism-driven development in communities (Lopes & Hiray, [2024](#)).

Statement of Problem

Traditional festivals like the Iyara masquerades play an important role in promoting local economic development, job creation, and social cohesion, while also enhancing the visibility of Ijumu as a cultural tourism destination (Ayodeji, [2021](#)). These benefits can attract investment and encourage repeat tourism, supporting long-term growth. However, challenges may reduce participation and threaten their continuity. Overall, preserving and promoting such festivals is essential for sustaining cultural heritage and driving economic development (Alleva et al., [2024](#)).

Research Aim and Objectives

The aim of this study is to determine the socio-economic contributions of Iyara cultural festival as a tourist attraction to the development of Ijumu Local Government Area, Kogi State, Nigeria.

The objectives of the study are to

- Determine the influence of cultural innovations on the Iyara festival to sustainable tourism development in the host community.
- Evaluate the social contributions of the Iyara festival to sustainable tourism development in the host community.

- Determine the economic contributions of the Iyara festival to sustainable tourism development in the host community.
- Examine the perception of cultural innovations on the Iyara cultural festival to sustainable tourism development in the host community.

Literature Review

Conceptual Review

Festivals have gained academic attention for their role in promoting tourism, economic growth, and socio-cultural development in destinations (Getz, [2010](#); Raj, [2003](#)). However, scholars caution against fully transforming community cultural practices into tourism products due to risks of cultural distortion and loss of authenticity (Gearing, [1976](#)). While cultural commodification may attract tourists, it can also alter traditional meanings and reduce cultural integrity (Lisette, [2013](#)). In the context of Iyara festivals, there is growing recognition that they are already tourism-oriented, creating economic opportunities that should be properly regulated and taxed for public benefit. However, without proper management, tourism activities may lead to economic losses for the government, social strain on host communities, and possible environmental and cultural impacts. If these challenges persist, they may also create tension between residents and visitors, threatening the sustainability of the festival experience.

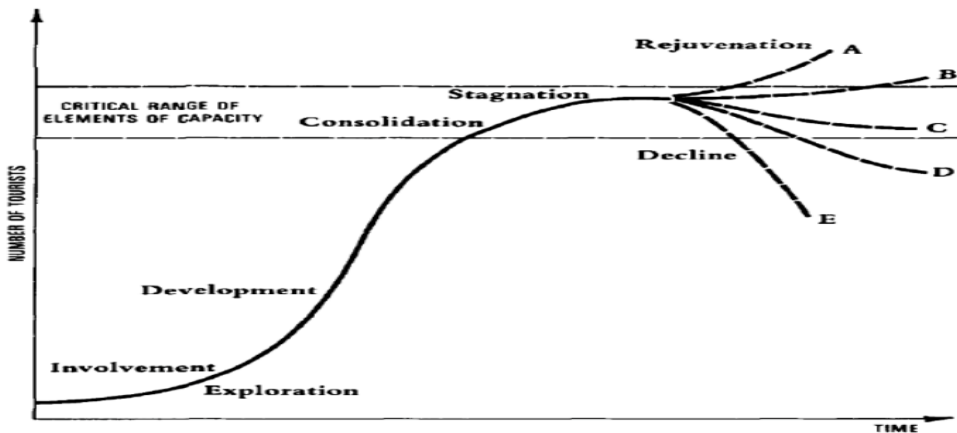
Theoretical Framework

Butler's Model of Tourism Development

Butler argues that tourists are dynamic; with various factors, choices, and needs continually influencing and shaping their tourism preferences and decisions.

Butler's ([1980](#)) Tourism Area Life Cycle model explains how destinations evolve from initial discovery through development and possible decline or renewal. It can be applied to understand how the Iyara Festival develops over time, especially as it becomes more commercialized and creatively enhanced, and how these changes impact the host communities.

Stage 1: The exploration phase refers to the early stage of the Iyara Festival when it was purely a local community event, with little or no involvement of tourists and no developed tourism infrastructure.

Figure 1*Butler's Model of Tourism Area Life Cycle*

Source: Butler, ([1980](#))

Stage 2: The involvement phase describes the stage when the Iyara Festival begins to attract visitors, local awareness increases, and organizers start making arrangements to accommodate guests alongside community participants.

Stage 3: The development phase can be used to describe the stage at which more developmental amenities and infrastructure are put in place (mostly by outside investors) and the destination is advertised and promoted to draw more visitors to the location.

Stage 4: The consolidation phase occurs when a destination reaches its carrying capacity, leading to overcrowding, visitor dissatisfaction, and a possible decline in tourist numbers.

Stage 5: The stagnation phase refers to the way excessive commercialization and artificial cultural additions may weaken the authenticity of the festival, reducing its attractiveness to tourists. At this stage, stakeholders often need to rethink and reinvent the festival to sustain visitor interest and maintain its cultural and tourism value.

Stakeholders Theory

The theory emphasizes the importance of strong relationships among all stakeholders in tourism, including governments, tourists, host communities, and other relevant groups, as each plays a vital role in the success of tourism

development. It stresses fair inclusion and active participation in decision-making to achieve sustainable tourism. However, some stakeholders, especially local communities, are often overlooked in the planning processes. Ultimately, sustainable tourism depends on cooperation, community engagement, and open dialogue between governments and local people to ensure long-term benefits and support (Xing & Heaton, [2021](#))

Influence of Cultural Innovations on the Iyara Festival to Sustainable Tourism Development

Cultural festivals contribute to income generation, employment, tourism attraction, and community development by combining cultural expression with economic activities (Nworgu, [2020](#); Onyekwer & Nworgu, [2020](#)). In Iyara, cultural festivals not only strengthen identity and social cohesion but also support local livelihoods and tourism-based development. However, despite their economic potential, sustainability challenges persist. Globally, cultural festivals are increasingly recognized by UNESCO and other bodies as important tools for sustainable regional development and cultural preservation.

Social Contributions of the Iyara Festival to Sustainable Tourism Development in Ijumu Local Government Area

The Iyara festival plays an important role in promoting cultural heritage, unity, and social cohesion within the community. It serves as a medium for preserving traditions, transmitting historical knowledge through songs, dances, stories, and rituals, and fostering peace, reflection, and communal identity among the Iyara people (Ododo, [2022](#)). The festival also encourages leisure, cultural education, healing practices, and community support, while contributing positively to the moral and social development of the society.

Economic Contributions of the Iyara Festival to Sustainable Tourism Development

The diverse cultural heritage of the Iyara community has strong potential to attract both domestic and international tourists, thereby promoting tourism development, economic growth, urban renewal, and cultural preservation (Egbonyi et al., [2022](#)). Festivals also help build community identity, create economic opportunities, and enhance the image of the destination, although limited support and negative attitudes from some stakeholders may hinder their full development (Bola et al., [2025](#);

Tripathy & Raha, [2023](#)).

Perception of Cultural Innovations on the Iyara Festival to Sustainable Tourism Development

Festivals contribute significantly to tourism and community development by promoting local identity, creating jobs, supporting urban renewal, attracting investment, and extending tourist seasons. They also serve as cost-effective tools for promoting destinations, encouraging community participation through volunteering, and enhancing the image of a destination when successfully managed (Kukoyi et al., [2015](#); Quinn, [2024](#); Tadesse et al., [2024](#)).

Iyara Cultural Festival

It is unclear what the term "Ighara," as used by the first settlers, originally meant. Those who wished to learn the thoughts of their forebears thus offered various meanings. From another perspective, it might refer to the thick and rough plant cover of the region. The original settlers mostly claimed and named the settlement "Igharaghara-ighara". According to a different viewpoint, "Agharagha," which means "We by ourselves," is the root of the word "Ighara". The name was mistranslated as "Iyara"; as "Ighara" is the correct designation. Iyara is divided into four parts with scattered communities, whose names are "Onah," "Otun," "Ilupa," and "Araromi". Despite the financial gains from increased tourism, the Iyara festival's traditional character is in danger due to its increasing commercialization. Because of increased demand from tourists, sacred rituals may be turned into theatrical performances. Source: Fieldwork, (2025).

A Brief History of Iyara

The oral tradition of Ijumu, relates that three brothers departed from Ile Ife, the ancestral home of the Yoruba, to establish themselves in the region currently recognised as Ijumu Local Government Area in Kogi State. They travelled together until they arrived at 'Iya', present-day 'Iyamoye', where they subsequently separated. The eldest established 'Ebiti' or 'Igbe-Ode', today known as 'Gbedde', while the elder brother founded 'Adde', and the youngest established 'Ogidi'. The trio consistently convened in the elder brother's residence, thereby designating it as 'Adde-Meeting Point.' This version states that both 'Adde' and 'Ighara' share a common progenitor. Another iteration of oral tradition states that a man named 'Oro', who

participated in the exodus from Ile-Ife, had a stopover at Ikole. The man thereafter reunited with his community but directly established himself in 'Ijihun' (Ji Ohun), signifying the shade of camwood, which is present-day 'Onah Ighara'. 'Oro', the progenitors of 'Omoeleadi' (from whom the overarching title of 'Eleta' was derived), were renowned martial figures and inhabitants of the surrounding region. Later in his life, while on a hunting journey east of 'Ijihun', 'Oro' observed distant smoke and resolved to follow it, ultimately discovering a new settler who was the ancestral progenitor of the 'Omo Abo' in present-day 'Otun Iyara'.

Origin of Iyara

The original meaning of the word, 'Ighara' as used by the original settlers remains unclear. However, different meanings were given by people who tried to read the minds of their forebears. A school of thought is that it may not be too far from the rough and thick vegetation cover of the land. They opined that the earlier settlers must have described the settlement as 'Igharagbara-ighara'. Another school of thought opined that the meaning of Ighara was coined out of the words 'Agharagha', which means 'We by ourselves'. Although the name was wrongly written and accepted as 'Iyara', the original and correct name is 'Ighara'. Iyara consists of four quarters whose settlements were dispersed. They are 'Onah', 'Otun', 'Ilupa' and 'Araromi'.

Masquerade Festival in Iyara

African masquerade traditions, as highlighted by Van Beek ([2024](#)), are a central feature of African art and cultural expression, combining various artistic forms such as carving, textiles, music, dance, drama, and poetry. In the Iyara community of Kogi State, masquerades function both in ritual and entertainment contexts, serving purposes such as communicating with spiritual beings, performing ancestral rites, preventing witchcraft, and celebrating initiation and community identity. Their forms and meanings vary widely across African societies, often reflecting historical narratives and social commentary through costumes, performances, and symbolic actions.

Types of Masquerades in Iyara

Masquerade tradition among the Yoruba is a reflection of African culture representing the spirit of the ancestors. It is a creative impersonation of the reincarnated departed souls of the dead. Akande, ([2019](#)). Given this

assertion, Masquerade, known in the local parlance as ‘Egungun’ in Iyara is a social practice that has been able to weather the storm of civilization.

- Akapo
- Owewe
- Agiris
- Iro
- Ogelese

All these masquerades are dressed in the same way. They are clad in a flowing robe known as ‘Agbada’ in Yoruba. The Agbada is tucked into the pair of trousers and fastened to the waists. The face is then masked in a veil known as “fele fele”.

Purposes of this Masquerades

‘Iganre’ or ‘Iyara’ masquerades have no specific time of the year to come out. There is no specific festival connected to this masquerade. The outing of the masquerade is connected to something in the community. Its songs must not be sung playfully, else the culprit is heavily fined. It is equally a taboo to beat the ‘Iganre’ sound except during the outing of the masquerade or when the needs arise. Violators are subjected to the process of “Peran sun” which means if anyone is found guilty breaking the taboo, the masquerade would be invited impromptu, and since it is customary that whenever the masquerade come out they must touch blood of a goat, so the masquerade would order that a goat be fetched and it is killed. The culprit would then be left at the mercy of the owner of the goat who would charge any amount for his/her goat and the offender must pay without hesitation. Every other rite associated with their outing is also billed on the culprit. There are two occasions which could warrant the outing of the masquerades. These two occasions form the purposes of these masquerades.

Burial Rites

Masquerades are traditionally invited during the burial rites of high chiefs, titled men, or initiated male members of the Egungun society. However, with the spread of Christianity and Islam, their participation has significantly declined, as only adherents of traditional beliefs still permit them during burial ceremonies, including final rites that may take place years after interment.

Mysterious Events

In certain situations, masquerades are believed to serve as spiritual intermediaries within the community. When unusual crises such as repeated youth deaths, drought, or natural disasters occur, they may be summoned to provide guidance and restore balance. During such rituals, youths are sent to obtain a goat for sacrifice, and the owner is compensated by the community. At this stage, masquerades are regarded as oracles that deliver warnings of danger and prescribe sacrifices as solutions to avert further harm.

Costumes

The Iganre masquerades, under whatever name, be it Akapo, Owewe, Agirisa, Iro are dressed the same way. They are clad in a flowing robe known as ‘Agbada’ in Yoruba. The Agbada is tucked into the pair of trousers and fastened to the waists. The face is then masked in a veil known as “fele fele”. The head is covered by two pieces of cloth preferably red, and some other colors. This head cover is known as ‘Ibori’. Locally fabricated shakers known as ‘Isho’ are worn above the ankle to the shin level. It is made from raffia palm front ropes and tiny stones. However, it is a taboo to fabricate Isho at home, so it is produced in the deep forest. Completing the costume, they wear socks to cover their feet. All other masquerades wield canes and are dressed almost the same except the last member of the masquerade known as ‘Ogelese’. Its outfit is completely different from the rest. It wears a tight fitted cardigan and a pair of khaki trousers, hand gloves and socks to match. Its identity is concealed under a material made of thick fabric and decorated with feathers looking like bee hives. ‘Ogelese’ also wields canes and staggers as he walks.

Songs

Masquerade songs are divided into two main categories. The first type is sacred and restricted, performed only by the masked participants and often delivered in Yoruba dialect as ‘Okun’ with proverbs, incantations, warnings, and strong expressions. These songs are highly valued, and a skilled performance can attract financial rewards from the audience. The second category is public and used during the “Iganre” procession, featuring a wide range of songs that reflect different themes such as war, victory, and warnings, often aimed at mobilizing or influencing the crowd.

Leader: E ho mo gha



Chorus: O iru keke o o

Translation:

Leader: continue nearer to us

chorus: O yes we shall

Songs that closely related to warfare go this way;

O si sa o

Wa moju gbe eru

Translation: He who opens the hot pot on fire gets his face affected by hot vapor.

Mo wi n wo

Oo oo ookorin o o

Translation: I warned you

Oh yes, I did.

O nib a mo sara gha

E paa e e sara gha

Translation: Anyone who is not part of us should be killed for that cause.

Baka ri were

Aluju a kan gogo

Translation: This is how little in size we are, yet we trouble the jungle and make it sour

When the purpose of the masquerade is to stem the rampant death of youth, songs like the following are heard.

A mu le oo oo

Iku mo ti kpo nig ha

Translation: It is now a resolution that death should stop killing our people

On the occasion of the death of the elderly ones.

Olore o o

Orun a han wo

Translation: oh, the good doer

Your heaven shall be peaceful.

When an unusual thing happens

Ighere ngo gbenla

Ighere wo si iun gbe

Translation: The fish trap that catches a cow is in trouble because it is a

wrong catch.

Dance

The dance of the masquerade is called ‘Iganre’ dance. It is an energy sapping kind of dance. The masquerades and every other person can dance to ‘Iganre’ beat supplied by drums, with the bigger drum called ‘Iya ilu bembé’, the next in size called ‘Omele ako’, and the smallest one referred to as ‘Omele abo’. Men, women and even children can participate in Iganre dance. The dance is usually rigorous, athletic and involves a great procession of crowd that stops intermittently to perform the dance.

On the occasion of the death of an elder for example, the place of convergence is the abode of the deceased where necessary rites and formalities are done before the dance procession. The dance, unlike all other dances, does not take the Yoruba verb “jo” which means to dance but “yi” which refers to dance and procession. That is why the people will say “A yi Iganre” instead of “A jo Iganre” to do this dance, whether masquerade or ordinary person, one spreads one’s two arms wide, bends down a bit, then hits one’s feet alternatively on the ground to strike a perfect rhythm with the sound of the drums. Source: Fieldwork, (2025)

Praise(Oriki) of Iganre Masquerades

The clan and the name of the masquerades, are praised the same way:

Oke se wele wele

A gha ye a mo sa

Wo jeun ton agb omodo y’ oyin

Omo tuntun, a bowo kelu kelu

A to jo iku noni

Translation: The dangling cock

One that comes to the earth and people are not bored

He eats and picks his teeth with pestle

The infant with fresh hand

The one who gathers people on the day of funeral.

Other non-Iganre Masquerades include: Egunre, Ato, Egun olomo, Ayedero, inu oko, Obako, Iro etc.

Methodology

This study employed a descriptive survey method. This method provides an

avenue for what Braun et al. (2021) referred to as in-depth exploration of the research problem, providing a detailed description of Socio-Economic Contributions of Iyara Cultural Festival to Sustainable Tourism Development in Ijumu, Kogi State, Nigeria. Data was gathered through structured questionnaires administered to tourist, traditional chiefs, and committees. Primary data was collected via 200 questionnaires, divided into five sections. A sample size of 200 was chosen using purposive sampling to ensure representativeness while balancing resource constraints.

Study Area

Iyara is a town in the Ijumu Local Government Area, southwestern part of Kogi State, Nigeria. The settlement is located along Kabba-Omuo Ekiti. People speak an Okun variant of the Yoruba language. The office is in the town of Iyara. Other towns under the local government include Ayetoro Gbede, Iyah-Gbede, Ayegunle Gbede, Araromi Gbede, Ayere, Ayeh Gbede, Okoro Gbede, Odokoro Gbede, Ekinrin-Adde, Egbeda Egga, Iyamoye, Ogidi, Ikoyi, Otungba, Oton-Ade, Origa, etc. The people who live in Ìjùmú speak Okun, a Yoruba language. Males are mainly engaged in agricultural activities and women in trading activities. Education is the main industry of Ìjùmú. It is inhabited by 119,929 people in an area of 1,306 km² as of the 2006 census.

Data Analysis

Quantitative data were analysed using SPSS, employing descriptive statistics (frequencies, percentages, mean, standard deviation). The number of questionnaires that were given was two hundred (200), and 193 were received, representing 96.5% return rate. The data gathered from 193 respondents were therefore analysed below.

Results

This section presents the data analysis. Descriptive statistics (mean, frequencies, percentages) were used to analyse respondents' socio-demographics (used in this study are sex, age, educational qualification, and occupation of the respondents) and research objectives. The following are the frequency distribution tables.

Table 1 reveals sex of the respondents, 84 (43.5%) were male and 109 (55.5%) were female.

Table 1*Distribution by Respondents by Sex*

Sex	Frequency	Percentage
Male	84	43.5
Female	109	55.5

Table 2*Distribution of Respondents by Age*

Age (In years)	Frequency	Percentage
18-30	24	12.4
31- 40	59	30.6
41- 50	48	24.9
51-60	62	32.1

Table 2 reveals the ages of the respondents, 24 (12.4%) were within the ages of 18-30 years, 59 (30.6%) were within the ages 31-40 years, while 48 (24.9%) were within the ages 41-50 years and 62 (32.1%) were within the age range of 51-60 years.

Table 3*Distribution of Respondents by Educational Qualification*

Educational qualification	Frequency	Percentage
Primary	15	7.8
Secondary	19	9.8
Tertiary	82	42.5
Postgraduate	77	39.9

Table 3 depicts the educational qualification of the respondents, 15 (7.8%) had primary education, 19 (9.8%) had secondary education while 82 (42.5%) tertiary and 77 (39.9%) held postgraduate degrees respectively.

Table 4*Distribution of the Respondents by Occupation*

Occupation	Frequency	Percentage
Self-employed	82	42.5
Employed	101	52.3
Unemployed	10	5.2

Table 4 depicts the occupation of the respondents, 82 (42.5%) were self-

employed, while 101(52.3%) were employed, and 10 (5.2%) were unemployed respectively.

Research Question 1. What is the influence of cultural innovations on the Iyara cultural festival to sustainable tourism development in Ijumu Local Government Area, Kogi State, Nigeria?

Table 5

Descriptive Analysis on the Influence of Cultural Innovations on the Iyara Cultural Festival to Sustainable Tourism Development in Ijumu Local Government Area, Kogi State, Nigeria (N = 193)

S/N	Item	SA (%)	A (%)	D (%)	SD (%)	M	SD
1	Cultural festival is an event where individuals generate income	49 (25.4)	106 (54.9)	28 (14.5)	10 (5.2)	2.98	0.775
2	Culture and environment significantly influence tourism	123 (63.7)	70 (36.3)	0 (0.0)	0 (0.0)	3.64	0.482
3	Cultural festivals have greatly contributed to the advancement of numerous communities and states	77 (39.9)	88 (45.6)	28 (14.5)	0 (0.0)	3.25	0.694
4	Numerous developing nations are not reformulating policies for the conservation of cultural community and environmental resources	20 (10.4)	144 (74.6)	24 (12.4)	5 (2.6)	2.93	0.673
5	Iyara is not recognised for its varied cultural celebrations that transcend basic living necessities	36 (18.6)	78 (40.4)	60 (31.1)	19 (9.8)	2.63	0.868
6	The cultural festival of the Iyara people encompasses identity, social connectivity and tourism appeal	53 (27.5)	116 (60.1)	14 (7.3)	10 (5.2)	3.08	0.737
7	Certain cultural festivals in Iyara does not function as tourist attractions and yield substantial revenue	32 (16.5)	128 (66.3)	28 (14.5)	5 (2.7)	3.92	0.621
8	Cultural festivals have historically served as a catalyst for regional	44 (22.8)	100 (51.8)	40 (20.7)	9 (4.7)	2.93	0.787

S/N	Item	SA (%)	A (%)	D (%)	SD (%)	M	SD
9	sustainable development Cultural festival does not contributes to job creation The integration of cultural heritage into regional sustainable development strategies is not	15 (7.8)	44 (22.8)	99 (51.3)	35 (18.1)	2.20	0.826
10	acknowledged by the international community as a significant element and innovation in strategic regional planning for sustainable development. Weighted mean	32 (17.15)	29 (57.5)	60 (15.0)	0 (0.0)	2.62	0.738
						3.48	0.713

Note. SA= Strongly Agreed, A= Agreed, D= Disagree, SD = Strongly Disagree. SA+A= Agree while D+SD= Disagree.

Table 5 reveals the frequency distribution of the ten listed influences of cultural innovations on the Iyara cultural festival to sustainable tourism development in the host community in Ijumu Local Government Area, Kogi State, Nigeria. The results show that out of 193 respondents, 155 (80.3%) agreed that the cultural festival is an event where individuals generate income, while 38 (19.7%) disagreed with the statement. The results also reveal that 193 (100.0%) agreed that culture and environment significantly influence tourism while nil (0.0%) disagreed with the statement, 165 (85.5%) agreed that cultural festivals have greatly contributed to the advancement of numerous communities and states while 28 (14.5%) disagreed with the statement. Finally, 164 (85.0%) agreed that numerous developing nations are not reformulating policies for the conservation of cultural community and environmental resources while 29 (15.0.0%) disagreed with the statement.

Furthermore, the results show that 114 (59.0%) participants agreed that Iyara is not recognised for its varied cultural celebrations that transcend basic living necessities, while 79 (41.0%) disagreed with the statement; 169 (87.6%) agreed that the cultural festival of the Iyara people encompasses identity, social connectivity and tourism appeal, while 24 (12.5%) disagreed with the statement. 160 (82.5%) participants agreed that certain cultural festivals in Iyara do not function as tourist attractions and yield substantial revenue, while 33 (17.2%) disagreed with the statement. Also 144 (84.6%)

agreed that cultural festivals have historically served as a catalyst for regional sustainable development, while 49 (25.4%) disagreed with the statement; and 59 (30.6%) agreed that cultural festivals do not contribute to job creation, while 134 (69.4%) disagreed with the statement.

Finally, the results show that 93 (48.2%) participants agreed that the integration of cultural heritage into regional sustainable development strategies is not acknowledged by the international community as a significant element and innovation in strategic regional planning for sustainable development, while 100 (51.8%) disagreed with the statement. In summary, it can be deduced that majority of the respondents agreed on the influence of cultural innovations on the Iyara cultural festival to sustainable tourism development in the host community in Ijumu Local Government Area. This is because the majority of the respondents agreed that culture and environment significantly influence tourism.

The result also revealed that out of the ten items listed to examine the influence of cultural innovations on the Iyara cultural festival to sustainable tourism development in the host community in Ijumu Local Government Area, all the items yielded high mean scores between 2.20 and 3.64. With these results, a high level of influence of cultural innovations on the Iyara cultural festival to sustainable tourism development in the host community in Ijumu Local Government Area could be deduced.

Research Question 2. What are the social contributions of the Iyara cultural festival to sustainable tourism development in Ijumu Local Government Area, Kogi State, Nigeria?

Table 6

Analysis on the Social Contributions of the Iyara Cultural Festival to Sustainable Tourism Development in Ijumu Local Government Area, Kogi State, Nigeria (N = 193)

S/N	Item	SA (%)	A (%)	D (%)	SD (%)	M	SD
1	Iyara cultural festival serves to promote Iyara culture	107 (55.5)	61 (31.5)	25 (13.0)	0 (0.0)	3.41	0.714
2	Many groups that participate and perform cultural dances does not illustrate their modernity and its effects on cultural	43 (22.2)	59 (30.6)	81 (42.0)	10 (5.2)	2.61	0.833

S/N	Item	SA (%)	A (%)	D (%)	SD (%)	<i>M</i>	<i>SD</i>
3	festivals Iyara people are instructed in prayer, dancing, song, sacrifice, and proper seating etiquette during this festival	86 (44.5)	83 (43.0)	19 (9.8)	5 (2.6)	3.26	0.752
4	They have no ability to recite incantations, tales, and stories	28 (14.5)	45 (23.3)	79 (40.9)	41 (21.3)	2.23	0.913
5	Safeguarding certain secret things and perform specific rituals are not necessary	7 (3.6)	95 (49.2)	68 (35.2)	23 (11.9)	2.43	0.736
6	This celebration cultivates a convivial atmosphere among individuals, consequently promoting unity.	74 (38.3)	98 (50.8)	21 (10.9)	0 (0.0)	3.27	0.646
7	Cultural festival does not serve as an identity promotion event that cultivates unity and fraternity, fostering communal solidarity among the Iyara people.	43 (22.3)	76 (39.4)	58 (30.1)	16 (8.2)	2.73	0.885
8	People do not unite to celebrate, consume beverages, engage in play, and partake in other forms of enjoyment	60 (31.1)	52 (26.9)	65 (33.7)	16 (8.3)	2.78	0.968
9	The celebration does not adversely affect the moral standards of society nor does it contribute to an increase in crime rates	69 (35.7)	56 (29.0)	37 (19.2)	31 (16.1)	2.83	1.082
10	The festival offers several opportunities for enjoyable leisure activities, fosters cultural growth, and enhances the educational and cultural standards of the community.	86 (44.5)	75 (38.9)	32 (16.6)	0 (0.0)	3.27	0.736
	Weighted mean					3.61	1.043

Note. *SA*= Strongly Agreed, *A*= Agreed, *D*= Disagree, *SD* = Strongly Disagree. *SA*+*A*= Agree while *D*+*SD*= Disagree.

Table 6, reveals the frequency distribution of the ten listed social contributions of the Iyara cultural festival to sustainable tourism development in Ijumu Local Government Area, Kogi State, Nigeria. The results show that out of 193 respondents, 168 (67.0%) agreed that the Iyara cultural festival serves to promote Iyara culture, while 25 (13.0%) disagreed with the statement. The results also reveal that 102 (52.8%) participants agreed that many groups that participate and perform cultural dances do not illustrate their modernity and its effects on cultural festivals, while 91 (47.2%) disagreed with the statement. 169 (87.5%) agreed that Iyara people are instructed in prayer, dancing, song, sacrifice, and proper seating etiquette during this festival, while 24 (12.4%) disagreed with the statement, and 73 (37.8%) agreed that they had no ability to recite incantations, tales, and stories, while 120 (62.2%) disagreed with the statement.

Furthermore, the results show that 102 (52.8%) participants agreed that safeguarding certain secret things and performing specific rituals are not necessary, while 91 (47.1%) disagreed with the statement. 172 (89.1%) agreed that this celebration cultivates a convivial atmosphere among individuals, consequently promotes unity, while 24 (12.5%) disagreed with the statement. 119 (61.7%) agreed that the cultural festival does not serve as an identity promotion event that cultivates unity and fraternity, fostering communal solidarity among the Iyara people, while 74 (38.3%) disagreed with the statement. Also 112 (58.0%) agreed that people do not unite to celebrate, consume beverages, engage in play, and partake in other forms of enjoyment, while 71 (42.0%) disagreed with the statement. 125 (64.7%) agreed that the celebration does not adversely affect the moral standards of society nor does it contribute to an increase in crime rates, while 68 (25.3%) disagreed with the statement.

Finally, the results show that 161 (83.4%) agreed that the festival offers several opportunities for enjoyable leisure activities, fosters cultural growth, and enhances the educational and cultural standards of the community, while 32 (16.6%) disagreed with the statement. In summary, it can be deduced that the majority of the respondents agreed on the social contributions of the Iyara cultural festival to sustainable tourism development in Ijumu Local Government Area, Kogi State, Nigeria. This is because the majority of the respondents agreed that Iyara cultural festival serves to promote Iyara culture. The result also revealed that out of the ten items listed to examine the social contributions of the Iyara cultural festival

to sustainable tourism development in Ijumu Local Government Area, all the items yielded high mean scores between 2.23 and 3.64. With these results, a high level of the social contributions of the Iyara cultural festival to sustainable tourism development in Ijumu Local Government Area could be deduced.

Research Question 3. What are the economic contributions of the Iyara cultural festival to sustainable tourism development in the host community in Ijumu Local Government Area, Kogi State, Nigeria?

Table 7

Descriptive Analysis on the Economic Contributions of the Iyara Cultural Festival to Sustainable Tourism Development in Ijumu Local Government Area, Kogi State, Nigeria (N = 193)

S/N	Item	SA (%)	A (%)	D (%)	SD (%)	M	SD
1	Cultural festivals attract visitors both domestically and internationally.	89 (46.1)	34 (17.6)	65 (33.7)	5 (2.6)	3.40	0.949
2	The community has gotten minimal or no sponsorship and help from the government.	14 (7.2)	72 (37.3)	97 (50.3)	10 (5.2)	2.45	0.693
3	Media coverage resulting from these events do not assist communities in establishing credibility and a favourable reputation in the tourism sector	17 (8.8)	90 (46.6)	70 (36.3)	16 (8.3)	2.54	0.759
4	Festivals are especially appealing to communities seeking to address challenges related to civic design, local pride and identity	26 (14.4)	93 (48.2)	54 (28.0)	20 (10.4)	2.63	0.835
5	Employment prospects, and economic development does not contribute to the community	15 (7.7)	52 (26.9)	105 (54.4)	21 (11.0)	2.30	0.754
6	Festivals do not frequently possess historical significance and evident economic relevance.	31 (16.0)	43 (22.3)	89 (46.2)	30 (15.5)	2.37	0.925

S/N	Item	SA (%)	A (%)	D (%)	SD (%)	M	SD
7	Festivals globally possess substantial socio-economic and historical significance	45 (23.3)	106 (54.9)	37 (19.2)	5 (2.6)	2.98	0.725
8	Festivals supports the advancement of urban infrastructures	37 (19.1)	126 (65.4)	30 (15.5)	0 (0.0)	3.03	0.584
9	Festivals generate chances for citizens to cultivate new economic prospects.	56 (29.0)	106 (54.9)	31 (16.1)	0 (0.0)	3.12	0.658
10	Festival promotes the enhancement of environmental concerns	74 (38.3)	103 (53.4)	2 (1.0)	14 (7.3)	3.20	0.797
	Weighted mean					3.69	0.354

Note. SA= Strongly Agreed, A= Agreed, D= Disagree, SD = Strongly Disagree. SA+A= Agree while D+SD= Disagree.

Table 7 reveals the frequency distribution of the ten listed economic contributions of the Iyara cultural festival to sustainable tourism development in Ijumu Local Government Area, Kogi State, Nigeria. The results show that out of 193 respondents, 123 (63.7%) agreed that cultural festivals attract visitors both domestically and internationally, while 70 (36.3%) disagreed with the statement. The results also reveal that 86 (44.5%) agreed that the community has gotten minimal or no sponsorship and help from the government, while 107 (55.5%) disagreed with the statement. 107 (55.4%) agreed that media coverage resulting from these events does not assist communities in establishing credibility and a favourable reputation in the tourism sector, while 86 (44.6%) disagreed with the statement. Furthermore, 119 (62.6%) agreed that festivals are especially appealing to communities seeking to address challenges related to civic design, local pride, and identity, while 64 (38.4%) disagreed with the statement.

Furthermore, the results show that 67 (44.5%) respondents agreed that employment prospects, and economic development does not contribute to the community, while 126 (64.4%) disagreed with the statement. 74 (38.3%) agreed that festivals do not frequently possess historical significance and evident economic relevance, while 119 (71.7%) disagreed with the statement. 151 (78.2%) agreed that festivals globally possess substantial socio-economic and historical significance, while 42 (21.8%)

disagreed with the statement. Moreover, 163 (74.5%) agreed that festivals support the advancement of urban infrastructures, while 30 (15.5%) disagreed with the statement; and 162 (83.9%) agreed that festivals generate chances for citizens to cultivate new economic prospects, while 31 (16.1%) disagreed with the statement.

Finally, the results show that 177 (91.7%) agreed that the festival promotes the enhancement of environmental concerns, while 16 (8.3%) disagreed with the statement. In summary, it can be deduced that majority of the respondents agreed on the economic contributions of the Iyara cultural festival to sustainable tourism development in Ijumu Local Government Area, Kogi State, Nigeria. This is because majority of the respondents agreed that cultural festivals attract visitors both domestically and internationally. The result also revealed that out of the ten items listed to examine the economic contributions of the Iyara cultural festival to sustainable tourism development in Ijumu Local Government Area, all the items yielded high mean scores between 2.30 and 3.40. With these results, a high level of the economic contributions of the Iyara cultural festival to sustainable tourism development in Ijumu Local Government Area could be deduced.

Research Question 4. What is the perception of cultural innovations on the Iyara cultural festival to sustainable tourism development in Ijumu Local Government Area, Kogi State, Nigeria?

Table 8 reveals the frequency distribution of the ten listed perceptions of cultural innovations on the Iyara cultural festival to sustainable tourism development in Ijumu Local Government Area, Kogi State. The results show that out of 193 respondents, 187 (96.9%) agreed that tourists should always be allowed to experience/feel the activities of Iyara cultural festival, while 6 (3.1%) disagreed with the statement. The results also reveal that 175 (90.7%) agreed that tourists should pay gate fee before they are allowed to the venue of the Iyara cultural festival, while 18 (9.3%) disagreed with the statement. 181 (93.8%) agreed that Iyara cultural festival event should be well packaged and sold out by tour organisers, while 12 (6.2%) disagreed with the statement. Moreover, 181 (93.8%) agreed that cultural innovations aimed at promoting the Iyara cultural festival impacted the economy of the host community positively, while 12 (6.2%) disagreed with the statement. Furthermore, the results show that 181 (93.8%) respondents agreed that cultural innovations aimed at promoting the Iyara cultural festival impacted

the social life of the host community positively, while 12 (6.2%) disagreed with the statement. 187 (96.9%) agreed that cultural innovations aimed at promoting the Iyara cultural festival impacted the environment of the host community positively, while 66 (33.7%) disagreed with the statement. 175 (90.7%) agreed that cultural innovations aimed at promoting the Iyara cultural festival increased the business opportunities of the host community, while 18 (9.3%) disagreed with the statement. Also 189 (97.9%) agreed that cultural innovations aimed at promoting the Iyara cultural festival lifted up/changed the spending patterns during the festival in the community, while 4 (2.1%) disagreed with the statement.

Table 8

Descriptive Analysis on the Perception of Cultural Innovations on the Iyara Cultural Festival to Sustainable Tourism Development in Ijumu Local Government Area, Kogi State, Nigeria (N = 193)

S/N	Item	SA (%)	A (%)	D (%)	SD (%)	M	SD
1	Tourists should always be allowed to experience/feel the activities of Iyara cultural festival	60 (31.1)	127 (65.8)	6 (3.1)	0 (0.0)	3.28	0.515
2	Tourists should pay gate fee before they are allowed to the venue of the Iyara cultural festival	87 (45.1)	88 (45.6)	12 (6.2)	6 (3.1)	3.33	0.730
3	The Iyara cultural festival event should be well packaged and sold out by tour organisers	126 (65.3)	55 (28.5)	12 (6.2)	0 (0.0)	3.59	0.607
4	Cultural innovations aimed at promoting the Iyara cultural festival has impacted the economy of the host community positively	98 (50.8)	83 (43.0)	12 (6.2)	0 (0.0)	3.45	0.611
5	Cultural innovations aimed at promoting the Iyara cultural festival has impacted the social life of the host community positively	86 (44.6)	95 (49.2)	12 (6.2)	0 (0.0)	3.38	0.602

S/N	Item	SA (%)	A (%)	D (%)	SD (%)	<i>M</i>	<i>SD</i>
6	Cultural innovations aimed at promoting the Iyara cultural festival has impacted the environment of the host community positively	65 (33.7)	122 (63.2)	66 (33.7)	0 (0.0)	3.31	0.625
7	Cultural innovations aimed at promoting the Iyara cultural festival has increased the business opportunities of the host community	65 (33.7)	110 (57.0)	18 (9.3)	0 (0.0)	3.24	0.610
8	Cultural innovations aimed at promoting the Iyara cultural festival has lifted up/changed the spending patterns during the festival in the community	60 (31.1)	129 (66.8)	4 (2.1)	0 (0.0)	3.24	0.566
9	Cultural innovations aimed at promoting the Iyara cultural festival contribute to employment creation during the festival in the community	129 (66.8)	64 (33.2)	0 (0.0)	0 (0.0)	3.67	0.472
10	There should be changes in the activities that characterise the Iyara cultural festival as event innovation arises.	70 (36.3)	113 (58.5)	10 (5.2)	0 (0.0)	3.31	0.565
Weighted mean						3.35	0.216

Note. SA= Strongly Agreed, A= Agreed, D= Disagree, SD = Strongly Disagree. SA+A= Agree while D+SD= Disagree.

Furthermore, 193 (100.0%) agreed that cultural innovations aimed at promoting the Iyara cultural festival contribute to employment creation during the festival in the community, while nil (0.0%) disagreed with the statement. Finally, the results show that 183 (93.8%) agreed that there should be changes in the activities that characterise the Iyara cultural festival as event innovation arises, while 10 (5.2%) disagreed with the statement. In summary, it can be deduced that majority of the respondents agreed on the perception of cultural innovations on the Iyara cultural festival to sustainable tourism development in Ijumu Local Government Area, Kogi



State, Nigeria. This is because majority of the respondents agreed that cultural innovations aimed at promoting the Iyara cultural festival contribute to employment creation during the festival in the community, while 183 (91.8%) also asserted that there should be changes in the activities that characterise the Iyara cultural festival as event innovation arises. The result also revealed that out of the ten items listed to examine the perception of cultural innovations on the Iyara cultural festival to sustainable tourism development in Ijumu Local Government Area, Kogi State, Nigeria, all the items yielded high mean scores between 3.24 and 3.67. With these results, a high level of perception of cultural innovations on the Iyara cultural festival to sustainable tourism development in Ijumu Local Government Area could be deduced.

Discussion

The study showed that cultural innovations play an important role in improving the Iyara Cultural Festival and positively support sustainable tourism development in the host community of Ijumu Local Government Area. This was evident from the high mean scores 2.20 and 3.64 recorded for all the items examined in the study. With these results, a high level of influence of cultural innovations on the Iyara cultural festival to sustainable tourism development in the host community in Ijumu Local Government Area could be deduced. There is a growing acknowledgement that culture and environment significantly influence tourism, and cultural festivals have greatly contributed to the advancement of numerous communities and states. Numerous developing nations are reformulating policies for the conservation of cultural livelihoods and environmental resources. Nigeria is a nation blessed with a vibrant culture, where it also functions as a source of livelihood (Chukwurah [2022](#); Sarfo-Mensah & Oduro [2007](#)).

The second research question pondered on the social contributions of the Iyara cultural festival to sustainable tourism development in Ijumu Local Government Area. The study revealed that the Iyara Cultural Festival makes significant social contributions to sustainable tourism development in Ijumu Local Government Area, as reflected in the high mean scores 2.23 and 3.64 recorded for all the assessed items. With these results, a high level of the social contributions of the Iyara cultural festival to sustainable tourism development in Ijumu Local Government Area could be deduced. These findings are in line with Ayo et. al. ([2022](#)) who asserted that they unite to celebrate, consume beverages, engage in play, and partake in other

forms of enjoyment. It is noteworthy that during this celebration, individuals afflicted with various ailments experienced healing. Secondly, the principal participants of the event are bestowed gifts from various homes in accordance with their performances and abilities. Occasionally, the attires of certain Iyara singers and other financial responsibilities are managed by kind affluent individuals. Certain ritualistic things have taken on pivotal functions in the lives of individuals.

Research question three interrogated the economic contributions of the Iyara cultural festival to sustainable tourism development in Ijumu Local Government Area. The study showed that the Iyara Cultural Festival contributes greatly to sustainable tourism development in Ijumu Local Government Area through its strong economic benefits, as indicated by the high mean scores 2.30 and 3.40 across all the assessed items. With these results, a high level of the economic contributions of the Iyara cultural festival to sustainable tourism development in Ijumu Local Government Area could be deduced. These activities engage residents and provide recreational opportunities for tourists throughout the year. Media coverage resulting from these events assists in establishing credibility of these locations, and points to a favourable reputation in the tourism sector. Festivals are especially appealing to communities seeking to address challenges related to civic design, local pride and identity, heritage, urban revitalisation, employment prospects, and economic development (Mejabi, [2019](#)).

Research question four questioned the perception of cultural innovations on the Iyara cultural festival to sustainable tourism development in Ijumu Local Government Area. The study revealed a strong positive perception of cultural innovations in the Iyara Cultural Festival, showing that they greatly support sustainable tourism development in Ijumu Local Government Area, Kogi State, Nigeria as indicated by the high mean scores 3.24 and 3.67 across all the assessed items. With these results, a high level of perception of cultural innovations on the Iyara cultural festival to sustainable tourism development in Ijumu Local Government Area could be deduced. Festivals and events typically embody the host community's identity. The celebratory and communal aspects of festivals and events are crucial, since they have historically served as key cultural practices for public display, collective celebration, and civic ritual (Quinn, [2009](#)).



Conclusion

The study concludes that the Iyara Cultural Festival contributes significantly to the development of sustainable tourism in Ijumu Local Government Area of Kogi State in terms of cultural innovation, social contributions, economic benefits, and the positive perception of the community. The study findings also indicate that cultural innovation has a significant effect to improve the Iyara Cultural Festival and positively impact sustainable tourism development based on the high mean score of the items assessed. The introduction and preservation of cultural innovations seem to enhance the attraction and relevance of the festival as well as the cultural identity of the host community.

It also reveals that the Iyara Cultural Festival contributes significantly to the host community. The festival encourages social interaction, community engagement, fun, cultural expression, and community unity. These social benefits enhance the relationships among residents, as well as between the residents and visitors, and offer opportunities for everyone in the neighborhood and visitors to engage in common cultural activities. The study suggests that the Iyara Cultural Festival is an important channel for local economic development in economic terms. The festival helps residents to engage in some tourism activities, offers recreational and entertainment experience for visitors, increases the visibility and reputation of the destination, and increases the employment and economic opportunities for residents.

The final finding of the study is that the respondents have a very positive perception on cultural innovations that came from the Iyara Cultural Festival. Given this positive perception, innovations that build on the identity, traditions, and interests of the host community can reinforce community acceptance and support for the festival. Overall, it can be concluded that cultural innovation, social benefits, economic contribution, and positive perception of the community are able to increase the capacity of Iyara Cultural Festival to be a sustainable tourism development tool in Ijumu Local Government Area. Thus, the need for ongoing support for culturally relevant innovations, community involvement, and the economic and social advantages of the festival are crucial to ensure its contribution to tourism development.

Recommendations

Based on the findings of this study, the following recommendations were made:

- The study recommends that socio-economic contributions and cultural innovations of Iyara cultural festival should not be considered a threat that render local culture inauthentic, rather it should be a means to promote tourism, increase communal benefits.
- The study recommends that Iyara cultural 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.
- The study recommends that adequate security measures should also be put in place by all concerned stakeholders to fight against overcrowding during the festival period in order to gain the confidence of tourists attending the festival.
- The study also recommends that the Kogi State government should aim to generate more revenue through the introduction of consumption tax during Iyara cultural festival period and introduction of gate fees around festival venues, among others.

Author Contribution

Rufus Abiodun Olayemi: conceptualization, writing – original draft. **Olumuyiwa Abimbola Akande:** supervision. **Opeyemi Olawumi Akinkuotu:** Writing - review & editing.

Conflict of Interest

The authors of the manuscript have no financial or non-financial conflict of interest in the subject matter or materials discussed in this manuscript.

Data Availability Statement

Data supporting the findings of this study will be made available by the corresponding author upon request.

Funding Details

No funding has been received for this research.

Generative AI Disclosure Statement

The authors did not use any type of generative artificial intelligence software for this research.

References

Akande, A. O. (2019). Ará Òrun kìn-ìn kin-in: Òyó-Yòrùbá Egúngún



- masquerade in communion and maintenance of ontological balance. *Genealogy*, 3(1), Article e7. <https://doi.org/10.3390/genealogy3010007>
- Akande, O. A. (2023). Dancers as interpreters: The aesthetics and social commentary of Hausa Koroso dance. *Studies in Theatre and Performance*, 43(3), 293–306. <https://doi.org/10.1080/14682761.2022.2105541>
- Alleva, J. M., Custers, M., Chatzi, N., Vogt, J., Lukan, C., Annerbo, V., Hartmann, S., & Martijn, C. (2024). The feeling is mutual: A randomised controlled trial testing the positive body image process of reciprocity among close friends. *Body Image*, 51, Article e101794. <https://doi.org/10.1016/j.bodyim.2024.101794>
- Ayo, G. A., Yusufu, A. M., & Itopa, J. (2022). Modernity and its impact on Ekuechi festival among the Ebira-Ihima of Kogi State in the 21st century. *Confluence Journal of History & International Affairs*, 1(1), 65–86.
- Ayodeji, A. F. (2021). *The cultural significance and influence of digital media on selected Yoruba festivals* (Publication no. 28772506.) [Master's thesis, Kwara State University]. ProQuest Dissertations & Theses.
- Bola, O. H., Ejidike, B. N., & Odewumi, O. S. (2025). Cultural festivals' potentials in developing regions: The case of Ekuechi, Egungun and Egwu festivals for sustainable development. *International Journal of Science, Architecture, Technology and Environment*, 2(4), 705–724.
- Braun, V., Clarke, V., Boulton, E., Davey, L., & McEvoy, C. (2021). The online survey as a qualitative research tool. *International Journal of Social Research Methodology*, 24(6), 641–654. <https://doi.org/10.1080/13645579.2020.1805550>
- Butler, R. W. (1980). The concept of a tourist area cycle of evolution: Implications for management of resources. *The Canadian Geographer/Le Géographe canadien*, 24(1), 5–12. <https://doi.org/10.1111/j.1541-0064.1980.tb00970.x>
- Chukwurah, G. O. (2022). Preservation of urban historic and cultural heritage sites in Delta State, Nigeria. *International Journal of Science and Management Studies*, 5(2), Article e105. <https://doi.org/10.51386/25815946/ijsms-v5i2p105>
- Egbonyi, E. E., Ephraim, I. E., Omoogun, R. M., Ambe, B. A., & Onnogen,

- U. N. (2022). Cultural festivals and sustainable economic development in Cross River State, Nigeria. *International Journal of Sustainable Development*, 4(1), 142–151.
- Gearing, C. E., Swart, W. W., & Var, T. (1976). *Planning for tourism development: Quantitative approaches*. Praeger.
- García-García, A. R., Jacobo-Hernández, C. A., Ochoa-Jiménez, S., & Valdez-del Río, S. (2023). Sustainable development and tourism: A review of the literature in WoS from 2001 to 2020. *Sustainability*, 15(24), Article e16805. <https://doi.org/10.3390/su152416805>
- Getz, D. (2010). The nature and scope of festival studies. *International Journal of Event Management Research*, 5(1), 1–47.
- Kukoyi, I. A., Abioye, A., Aina Olayinka, C., Emmanuel, A. A., & Chinonso, C. C. (2015). Evaluation of the Lagos Black Heritage Festival as a means of promoting Lagos culture and socioeconomic advancement. *American Journal of Tourism Management*, 4(4), 77–88.
- Lisette, V. D. B. (2013). *Commoditization of the Ju'Hoansi culture: Destroying authenticity or revitalizing tradition?* [Doctoral dissertation, University of Leiden].
- Lopes, R., & Hiray, A. (2024). Impacts of cultural events and festivals on cultural tourism. *Journal of Advanced Zoology*, 45(S4), 174–179. <https://doi.org/10.53555/jaz.v45iS4.4177>
- Mejabi, E. I. (2019). The context of events in destination development: A case of the Osun-Osogbo cultural festival. *Journal of good governance and sustainable development in Africa*, 4(3), 1–12.
- Ndubisi, E. J. O. (2018). African traditional festivals in a globalised society: A philosophical examination of Egba-Eze Ibagwa-Aka community. *Nnamdi Azikiwe Journal of Philosophy*, 10(1), 67–78.
- Ododo, S. E. (2004). *'Facekuerade' theatre: A performance model from Ebira-Ekuechi festival in Nigeria* [Doctoral dissertation, University of Ilorin].
- Onyekwere, I. A., & Nworgu, K. O. (2020). Threats to rural livelihoods in Nigeria. *Advances in Applied Sociology*, 10(3), 41–60. <https://doi.org/10.4236/aasoci.2020.103004>
- Pearce, P. L. (2013). *The social psychology of tourist behaviour* (Vol. 3). Elsevier.
- Quinn, B. (2009). Festivals, events, and tourism. In T. Jamal & M. Robinson



- (Eds.), *The SAGE handbook of tourism studies* (pp. 483–503). SAGE.
<https://doi.org/10.4135/9780857021076.n27>
- Quinn, B. (2024). Geographies of festival and event spaces and places. In J. Wilson & D. Müller (Eds.), *The Routledge handbook of tourism geographies* (2nd ed., pp. 158–167). Routledge.
- Raj, R. (2003, December 16). *The impact of festivals on cultural tourism* [Paper presentation]. Proceedings of the 2nd De’Haan Tourism Management Conference, Christel DeHaan Tourism and Travel Research Institute, Nottingham University Business School.
- Sarfo-Mensah, P., & Oduro, W. (2007). *Traditional natural resources management practices and biodiversity conservation in Ghana: A review of local concepts and issues on change and sustainability* (Nota di Lavoro No. 90.2007). Fondazione Eni Enrico Mattei.
<https://doi.org/10.2139/ssrn.1017238>
- Tadesse, T., Bekele, M., Tumito, M., & Fikre, H. (2024). Intangible heritages: Historical perspectives of the Yahooode (Hadiya New Year) festival of the Hadiya people, South Central Ethiopia. *Cogent Social Sciences*, 10(1), Article e2361535.
<https://doi.org/10.1080/23311886.2024.2361535>
- Tripathy, B., & Raha, S. (2023). Role of Socio-Cultural Activities of Tribal People in Tourism Development in Arunachal Pradesh, with Special Reference to Local Festivals. *Journal of Geography, Environment and Earth Science International*, 27(9), 140–145.
- Van Beek, W. E. A. (2024). Masks versus cattle: The ecology of an African art form. *Human Ecology*, 52(4), 851–865.
<https://doi.org/10.1007/s10745-024-00484-7>
- Xing, S., & Heaton, D. (2021). A grounded theory study of ethnic tourism in Hainan, China. In M. D. Lucia & E. Giudici (Eds.), *Humanistic management and sustainable tourism* (pp. 155–173). Routledge.
- Zeng, L., Li, R. Y. M., Nuttapong, J., Sun, J., & Mao, Y. (2022). Economic development and mountain tourism research from 2010 to 2020: Bibliometric analysis and science mapping approach. *Sustainability*, 14(1), Article 562. <https://doi.org/10.3390/su14010562>
- Zhao, Z. (2023). Tourism development and marketing strategies in emerging markets. *Tourism Management and Technology Economy*, 6(7), 26–32.