



## RESEARCH ARTICLE

### HARNESSING INDIGENOUS FESTIVALS FOR SUSTAINABLE TOURISM DEVELOPMENT: A STUDY OF OSUN-OSOGBO AND EGUNGUN FESTIVALS IN SOUTHWEST NIGERIA

<sup>1</sup> Y. MUBARAK, <sup>2</sup> S. A. OYINLOYE, <sup>3</sup> L. K. AJAO, <sup>4</sup> F. A. MUHAMMED

<sup>1</sup>Department of Science Laboratory Technology, Federal Polytechnic Ayede; <sup>2</sup>Department of Tourism Management Technology, Federal Polytechnic Ayede, Oyo State; <sup>3</sup>Department of Procurement, Federal Polytechnic Ayede, Oyo State; <sup>4</sup>Department of Hospitality Management Technology, Federal Polytechnic Offa, Kwara State

#### ABSTRACT

This research explores the potential of indigenous festivals to aid sustainable tourism growth within Southwest Nigeria using the Osun-Osogbo and Egungun festivals as examples. Using a mixed-methods research design involving surveys among 300 respondents and 15 key informant interviews among cultural custodians, tourism officials, and leaders, surveys and interviews used an ordered structured 4-point Likert questionnaire and semi-structured interviews. Quantitative data were tested via descriptive statistics and regression through SPSS v.26 and ANOVA, and thematic content analysis on qualitative data. Results showed indigenous festivals play a crucial role in the preservation of culture, economic empowerment, and pride among members. Poor infrastructure and environmental pressure remain significant challenges. Regression analysis validated that cultural preservation ( $\beta = 0.278$ ), economic empowerment ( $\beta = 0.301$ ), and membership participation ( $\beta = 0.226$ ) remain strong predictors of tourism sustainability and explain 51% of the variance. ANOVA results further showed perceptual difference among the stakeholders where the custodians are more positive compared to the tourists who blamed lack of amenities. Attendance records also showed Osun-Osogbo has higher international popularity and Egungun is steadily growing with untapped potential. Infrastructural upgrade is suggested by the study to enhance sustainability alongside an inclusion of members to enhance belonging and adoption of eco-friendly festival culture and inclusion within the cultural tourism policy document within Nigeria.

**Keywords:** Indigenous festivals, sustainable tourism, cultural preservation, Osun-Osogbo Festival, Egungun Festival, Nigeria

#### *Corresponding Author*

Y. Mubarak

**Received:** 20/9/2025; **Revised:** 28/10/2025; **Accepted:** 18/11/2025; **Published:** 31/11/2025



## INTRODUCTION

Tourism is increasingly framed as an agent of sustainable development, especially in the developing world where culture and nature assets provide potential for economic diversification, communal empowerment, and cultural preservation (UNWTO, 2022). Against this backdrop, festivals and other culture events have come to be recognized as one of the most durable expressions of heritage tourism appreciated for the ability to lure tourists, raise revenue, resouse identity, and hand down cultural values to future generations (Adeola & Ezenagu, 2021). Worldwide, festivals like Brazil's Rio Carnival, India's Holi, and Spain's La Tomatina represent the way cultural festivals can be relied upon to further economic and cultural sustainability. On the African continent, local festivals play the central role to the communal way of life and play venues for social cohesion, aesthetic expression, and religious encounter and gain progressive attention to the way they can be deployed to ensure sustainable tourism (Akintoye & Adedayo, 2022).

Nigeria, with over 250 ethnic groups and an indigenous richness of traditions, is home to hundreds of festivals each year, from masquerade occasions to harvesting get-togethers. Amongst them, the Osun-Osogbo Festival held in Osun State and the Egungun Festival observed by the entire Yoruba settlements gain relevance due to their culture and tourism value. While the Osun-Osogbo Festival honoring the river goddess Osun is not merely an alive evidence to the religious aspect of the Yorubas but also is achampion UNESCO World Heritage festival which is toured by local and international tourists (UNESCO, 2022), the Egungun Festival that is a masquerade culture representing ancestral respect has its roots as an indigenous culture performance entwined with religious and musical and dance performance and social inclusion. Such festivals do not remain just culture expressivities but socio-economic entities having the potential to provide employment opportunities, boost local livelihoods and improve the international image of the culture of Nigeria (Olaniyan & George, 2021).

In spite of their potential roles, the indigenous festivals remain untapped sources of sustainable tourism development in Nigeria. Hurdles caused by lack of infrastructure adequacy, lack of strong policy support, bad brand positioning, commodification of culture, and absence of communal engagement have prevented them from being included in wider tourism development plans (Bolarinwa et al., 2023; Okafor & Agbo, 2020). Though festivals like the Osun-Osogbo gain international attention, the hosting communities' revenue inflows are dampened by inefficient crowd management, environmental hazards, and seasonality. Despite its extensive popularity, the Egungun Festival is faced with limited publicity and moderate institutional backing unlike more commercially inclined rites. This double standard highlights the imperative to ensure the existence of an orderly framework where indigenous festivals serve platforms for sustainable tourism with the balance between cultural sustenance, economic development, and environmental control.



Global sustainable tourism discussion advocates that tourism development is always required to be compatible with the triple bottom line sustainability of economic viability, socio-cultural integrity, and environmental responsibility (Sharpley & Telfer, 2021). Indigenous festivals represent an opportunity to be unique about this balance. At an economic level, they earn revenue for the artisans, hoteliers, transport providers, and neighbourhood marketers. At socio-cultural level, the festivals conserve languages, oral stories, dances, dresses, and rites and hence confirm identity and pride among the neighbourhood residents. Alienatively, environmentally the swelling crowds represent an environmental risk through the generation of waste, the pressure on the environmental resources and the unsustainable measures if not sustainably managed (Adebayo & Omisore, 2022). Incorporation of the principles of sustainability within the management of the festivals hence becomes critical to optimize the benefits and reduce the adverse effects.

Latest research highlights the significance of hosting and ownership by the community to ensure cultural tourism supports sustainable development (Adeola & Evans, 2023). Festivals not only thrive as tourism events but also as social initiatives by empowering the local stakeholders to control the telling of stories, gain economically, and preserve authenticity. Then Osun-Osogbo and Egungun festivals offer an empty page to research the way indigenous cultural operations can be methodically sourced to feed tourism with the support to ensure inclusivity, resilience, and cultural preservation. By critically examining contributions, challenges, and possibilities, this research supports Nigeria's larger goal to de-risk its economy from oil dependence through tourism and creative industries (Federal Ministry of Information and Culture, 2021).

Accordingly, the objective of this research is to analyze the potential of indigenous festivals, namely the Osun-Osogbo and Egungun festivals, to be used to promote sustainable tourism development within the region of Southwest Nigeria. It aims to review their cultural values, review their roles in the economy and social development, determine challenges inhibiting them from realizing full tourism potential, and make recommendations on how they can be included within sustainable tourism platforms. through this, the research is added to the swelling debate on cultural heritage tourism within the continent and provides policy-informed analysis on the potential through which indigenous culture can be an catalyst of sustainable development. Although Nigeria is endowed with rich cultural traditions and festivals, their potential for driving sustainable tourism development remains largely underutilized.

The Osun-Osogbo and Egungun festivals are globally recognized as symbols of Yoruba cultural identity, spirituality, and creativity, yet they face challenges of poor infrastructure, weak policy frameworks, inadequate branding, and environmental mismanagement that limit their contributions to tourism. While the Osun-Osogbo Festival attracts international attention due to its UNESCO World Heritage status, benefits to host communities are often undermined by crowd congestion, seasonal reliance, and commercialization of sacred



traditions. Similarly, the Egungun Festival, though deeply rooted in ancestral reverence and widely celebrated across Yoruba communities, suffers from limited visibility, inconsistent government support, and insufficient integration into Nigeria's tourism development agenda. Previous studies on Nigerian festivals have tended to emphasize cultural symbolism and historical preservation (Okafor & Agbo, 2020; Adebayo & Omisore, 2022) but have given less attention to how such festivals can be systematically harnessed for sustainability—economic, socio-cultural, and environmental. This gap necessitates an empirical investigation into the extent to which indigenous festivals contribute to sustainable tourism, the challenges they encounter, and the strategies required to maximize their potentials.

With this backdrop, the study seeks to appraise the potential to harness the Osun-Osogbo and Egungun festivals to sustain tourism development in Southwest Nigeria. Precisely, it endeavors to: (i) survey the cultural and tourism value of the festivals; (ii) appraise the roles they play in sustainable tourism in the areas of economic empowerment, preservation of culture and environmental management; (iii) determine the challenges restraining them from realizing their tourism potential and potential and (iv) make recommendations on the integration of indigenous festivals to the sustainable tourism roadmap of Nigeria.

Consequently, the study pursues the following research questions: How do the Osun-Osogbo and Egungun festivals enhance cultural preservation and tourism development? What socio-economic rewards do they yield to the hosting communities? What limitations inhibit them from being more effective agents of sustainable tourism? And what is the strategy to harness the potential to sustain the tourism agenda through indigenous festivals? By pursuing these queries, the study yields policy-informed evidence on the potential to harness cultural heritage not just as an instrument of identity but also an inducement to sustainable development in Nigeria.

## **LITERATURE REVIEW**

Cultural festivals have long been seen to be important aspects of tourism development, especially where indigenous culture, religiosity, and cultural heritage are the centerpiece of communal life. Conceptually, festivals can be described as periodic cultural events based on heritage, religiosity, or social custom which assemble people to celebrate, to performance and to renew themselves (Adeola & Ezenagu, 2021). They tend to serve multidimensional spaces where culture is performed and exchanged economically and where social cohesion is maintained.

In the sustainable tourism discussion, festivals come to be viewed not merely as cultural assets but also the means to further the triple bottom line sustainability outcome of the following: the economic viability outcome, the socio-cultural integrity outcome and the environmental stewardship outcome (Sharpley & Telfer, 2021). Such places indigenous festivals thereby put indigenous festivals at the convergence between the preservation of heritage and the management and global market side.



Conceptually, festivals add to tourism through the offering of distinct culture occasions that make places unique and facilitate repeat visitation (Akintoye & Adedayo, 2022). Festivals stand out from the ordinary tourist attractions by being improvisational and inclusive through the involvement of occupants in rituals, songs and dances, and communal festivals. The Osun-Osogbo Festival is an example where the local belief can be developed to be an internationally renowned attraction and still not lose the ritual character through inscription on the UNESCO World Heritage list (UNESCO, 2022). Like the Egungun Festival, with its highly dramatic masquerade display and ancestral imagery, is an example where the preservation of the culture can be sustained through attracting the domes and the diaspora to be interested in the culture of the Yorubas. Festivals showcase the convergence between tangible heritage (shrines, costumes, sacred groves) and intangible heritage (rituals, songs, oral claims) and therefore are key to cultural tourism.

The theoretical discussion on festivals and sustainable tourism is borrowers on various frameworks. Butler's Tourism Area Life Cycle (TALC) postulates that festivals go through the exploration and involvement phases to development, consolidation, and potential stagnation if the principles of sustainability are not incorporated (Butler, 2020). Using this perspective, Osun-Osogbo is potentially at the consolidation state owing to its universal popularity and repeat visitation, and Egungun is yet to be developed as an organized tourism product. Another is the Sustainable Livelihoods Approach (SLA) that sustains the view that festivals can enhance the resilience of the people by income diversification, social network building, and the preservation of cultural capital (Chambers & Conway, 2021).

Another is the theory on Cultural Capital where the view is propagated that festivals are repositories of collective culture and symbolic capital that can be harnessed to sustain tourism development provided authenticity is not lost (Bourdieu, 1986; rejuvenated by other scholars in the modern period like Adeola & Evans, 2023). All these theory undertakings come together on the view that festivals remain engines of sustainable tourism provided they can be properly managed and that growth and preservation can be balanced.

Empirical studies from Africa and other continents affirm the key role of festivals to sustainable tourism development. In Ghana, the Homowo Festival has been observed to enhance food heritage and intergenerational cultural transmission and to attract diaspora tourists (Mensah & Boateng, 2021). In Kenya, the Lamu Cultural Festival demonstrates the ability of festivals to stimulate the local economy, conserve Swahili identity, and integrate environmentalism programs (Juma et al., 2022). Research on Nigeria has similar aspirations but also identifies persistent challenges. The Osun-Osogbo Festival has been commended to produce seasonally generated income to creators of art pieces, hoteliers, and transport providers and to save Yoruba religious life (Olaniyan & George, 2021).

Nonetheless, among the challenges observed are waste management misplacement and overcrowd and conflict between the forces to commercialize and to remain spiritual and





hence raise questions about sustainability (Adebayo & Omisore, 2022). The Egungun Festival has been less effectively embedded within the formal tourism strategy of Nigeria and has suffered from limited institutional support and international publicity and inadequately developed infrastructure to serve the strategy and attract tourists (Bolarinwa et al., 2023).

Latest research highlights the economic benefits of festivals as key agents of sustainable tourism. Festivals unlock employment opportunities, boost market demand and sales for the arts and culture industries, and spur local enterprise (Hassan & Yusuf, 2022). For example, ColdHubs (2022) cited that within the period of Osun-Osogbo festival, small scale marketers get up to a sales increment of 40%, but artists that make costumes and artworks get immense exposure. But the reward is rarely shared equally where elites and outside investors corner unduly large festival-linked revenue shares. This problem highlights the necessity to put inclusive governance frameworks in place where the voice and shared benefits are neighborhood-centric.

Socio-cultural aspects of festivals also dominate the extant debate. Festivals are living museum galleries where languages, oral traditions, costumes, and rituals are transmitted and preserved (Akintoye & Adedayo, 2022). Osun-Osogbo Festival reinforces the worship of the goddess and cosmology of the Yorubas, whereas the Egungun Festival performs reverence to the ancestors through the performance of masquerades inferring the spirit, artistry, and communal essence. Such roles are consistent with UNESCO's (2022) view on intangible cultural heritage and sustainable development. Nevertheless, worries regarding the commodification of culture continue to haunt the scene where critics view excessive commodification to undermine the religious meaning and transform the festivals to be but tourism-inferable spectacle (Okafor & Agbo, 2020). This contradiction between authenticity and tourism underscores the imperative to frame management strategies that ensure the protection of the socio-culture integrity and bolster the economic returns.

Environmental considerations make the third aspect of sustainability in festival tourism. High crowds, more waste generation, and strain on natural resources can spoil ecological balance if unattended. Deforestation pressure and littering during yearly celebrations at the Osun Sacred Grove around the Osun-Osogbo Festival raised red flags about its conservation (UNESCO, 2022). Likewise, Egungun celebrations where usually there are processions and popular convergences create waste and need to be managed effectively around safety. Research emphasizes finding ways to integrate eco-friendly measures like waste recycling, green infrastructure, and environmental awareness into festival organization to make it sustainable (Adebayo & Omisore, 2022; Adeola & Evans, 2023).

Another critical dimension emerging in recent scholarship is the role of community participation. Evidence from Nigeria and elsewhere indicates that festivals are most sustainable when local communities are involved in decision-making, planning, and benefit distribution (Mensah & Boateng, 2021; Bolarinwa et al., 2023). Exclusion of traditional



custodians and youth from festival governance often breeds mistrust and reduces community ownership. In contrast, when communities are empowered, festivals become platforms for cultural pride and socio-economic empowerment. For Osun-Osogbo and Egungun festivals, ensuring inclusive participation of priests, masquerade custodians, youth groups, and women vendors is critical for achieving sustainable outcomes. By themselves, the studies confirm that indigenous festivals are effective vehicles for sustainable tourism but that sustainability is sensitive to an often precarious inter-balance between economic growth, preservation of culture and the environment. While international and African studies report success stories, the Nigerians report critical shortcomings at the national level regarding the integration of the festivals within tourism policy and environmental impact mitigation and the achievement of community benefits. Herein lies the value added by a systematic study on Osun-Osogbo and Egungun festivals to the field of study and to the cause of sustainable tourism development within Nigeria and similar settings.

## **METHODOLOGY**

This research employed a mixed-methods study design to assess the roles of the Osun-Osogbo and Egungun festivals towards sustainable tourism development within Southwest Nigeria. Participants included festival-goers, residents, cultural custodians, and tourism officials within Osun and Oyo States. A sample size of 300 respondents was calculated using Yamane's (1967) formula at a 95 percent confidence level, and 15 key informants (priests, custodians of masquerades, leaders of cooperatives, and tourism officers) were purposively sampled to allow qualitative interviews. Data collection occurred through a structured questionnaire developed on the basis of the sustainability dimensions on a 4-point Likert scale on economic, socio-cultural, and environmental aspects, and through semi-structured interviews examining cultural values, challenges, and management strategies. Reliability checks confirmed the Cronbach's alpha to be 0.81, and expert validation guaranteed the validity of the content. Quantitative data were subjected to SPSS v.26 where descriptive statistics provided the summaries of the responses, regression tests used to determine relationships between perceived sustainability and festival outcomes, and ANOVA to assess the comparison between the different stakeholders' perception. Qualitative data provided transcripts and undergone thematic content analysis with triangulation used to ensure the validity. Ethical considerations included the provision of informed consent, confidentiality, and voluntary status where the participants strictly observed the requirements.

## **PRESENTATION OF RESULTS AND DISCUSSION**

### **Presentation of Results**

The results presented in Table 1 indicate that participants highly agreed that indigenous festivals are crucial to the preservation of cultural heritage ( $\bar{x} = 3.32$ ) and the production of seasonally generated income ( $\bar{x} = 3.28$ ). Community pride ( $\bar{x} = 3.21$ ) and tourism attraction ( $\bar{x} = 3.18$ ) also featured highly.

**Table 1: Descriptive Statistics of Perceived Contributions of Festivals to Sustainable Tourism (n = 300)**

Indicator	Mean ( $\bar{x}$ )	SD	Rank
Festivals preserve cultural heritage and traditions	3.32	0.74	1st
Festivals generate seasonal employment and income	3.28	0.76	2nd
Festivals enhance community identity and pride	3.21	0.80	3rd
Festivals attract foreign and domestic tourists	3.18	0.82	4th
Festivals encourage youth and women participation	3.02	0.85	5th
Poor infrastructure reduces tourism potential	3.36	0.79	Key Constraint

Source: Authors' Analysis (2025).

Nonexistent infrastructure facilities were also picked out by the respondents as the greatest limitation ( $\bar{x}$  = 3.36). All these outcomes are consistent with Adeola & Evans (2023) and UNESCO (2022), who highlight that African festivals maintain cultural existence amidst Structural constraints like roads, accommodations, and waste management.

**Table 2: Regression Analysis: Dimensions of Festivals and Sustainable Tourism Outcomes**

Predictor Variable	$\beta$	t-value	p-value	Interpretation
Economic empowerment	0.301	5.02	0.000	Significant
Cultural preservation	0.278	4.62	0.000	Significant
Environmental management	0.194	3.11	0.002	Significant
Community participation	0.226	3.78	0.000	Significant
Infrastructure (negative effect)	-0.184	-2.92	0.004	Significant inverse
Model Summary	$R^2$ = 0.51, $F(5,294)$ = 38.42, $p < 0.001$			51% of variance explained

Source: Authors' Analysis (2025).

In context of Table 2, the outcomes of Regression analysis indicate that economic empowerment ( $\beta$  = 0.301), cultural preservation ( $\beta$  = 0.278), and community involvement ( $\beta$  = 0.226) significantly indicate sustainable tourism outcomes. Environmental management also positively contributed, whereas poor infrastructure negatively impacted significantly ( $\beta$  = -0.184,  $p$  = 0.004). The model accounted for 51% of the variance, thereby affirming that indigenous festivals greatly determine sustainability if well managed. These results support Mensah & Boateng (2021) at Ghana's Homowo Festival and Bolarinwa et al. (2023) at Nigeria's finding cultural preservation and economic empowerment as key festival benefits.

The test of effects of variation in perception of festival among stakeholders in the series is conducted using ANOVA and the results summarized in Table 3 reveal differences. For instances, significant variations are observed between groups ( $F$  = 4.36,  $p$  = 0.006). Cultural custodians valued most the festivals positively ( $\bar{x}$  = 3.42), indicating strong attachment to the heritage, whereas tourists valued lowest ( $\bar{x}$  = 3.05) due to poor infrastructure and limited





facilities. This is consistent with Adebayo & Omisore (2022), who reported that authenticity gathers pride to the community but falls shortness on the tourist's expected facilities lowers the level of satisfaction. Also similar is the finding by Akintoye & Adedayo (2022) who highlighted the custodial function to maintain festival authenticity.

**Table 3: ANOVA: Differences in Perceptions of Festivals by Stakeholder Groups**

Stakeholder Group	N	Mean ( $\bar{x}$ )	SD	F-value	p-value	Interpretation
Community members	120	3.24	0.78	4.36	0.006	Significant difference Custodians most positive, tourists least satisfied
Cultural custodians (priests/masquerade leaders)	40	3.42	0.71			
Tourism officials	50	3.30	0.74			
Visitors/tourists	90	3.05	0.82			
Total	300	3.25	0.76			

Source: Authors' Analysis (2025).

Attendance figures indicate sustained growth after COVID-19 pandemic, with Osun-Osogbo increasing from 25,000 (2018) to 35,000 (2023), and Egungun from 15,000 to 20,200. Though Osun-Osogbo has more tourists due to UNESCO status, Egungun also shows steady increment and interest developments on masquerade culture. They confirm UNWTO (2022) that identifies cultural resilience and post-pandemic revival of heritage tourism. They also confirm Olaniyan & George (2021) who observed Osun-Osogbo having more international brand strength among other Yoruba festivals.

**Table 4: Tourist Attendance Trends at Osun-Osogbo and Egungun Festivals (2018–2023)**

Year	Osun-Osogbo Attendance	Egungun Attendance	Percentage Growth
2018	25,000	15,000	—
2019	28,500	17,200	+10.5%
2020	18,000*	10,000*	-35% (COVID-19)
2021	26,000	15,800	+44% recovery
2022	32,500	18,500	+20%
2023	35,000	20,200	+12%

\*COVID-19 restrictions reduced attendance.

Source: Authors' Analysis (2025).

Results indicate indigenous festivals play an important role to play in sustainable tourism through preservation of culture and empowering the economy. Sustainability is however eroded through infrastructure adversity, unequal sharing of benefits and environmental damage. Disparity between the perception between the stakeholders suggests the necessity to consolidate local custodianship and visitor expectations within the management of the



festival. Trends on visitation by tourists affirm the resilience and flexibility of the festivals but through increased branding, investment and policy inclusion can the sustainability be long-lasting.

## **CONCLUSION AND RECOMMENDATIONS**

This research investigated the contribution of indigenous festivals, namely the Osun-Osogbo and Egungun festivals, to sustainable tourism development in Southwest Nigeria. Results showed that the festivals make critical interventions in cultural preservation, economic empowerment, and identity building and represent platforms for domestic and international tourism. Regression confirmed that cultural preservation and economic empowerment are strong predictors of tourism sustainability and also confirmed the negative effect of infrastructure and environmental challenges on long-term sustainability. ANOVA analysis also showed perception differences among stakeholders where the custodians are more optimistic compared to the tourists who pointed to accessibility challenges and visitor amenity and experience.

Attendance patterns further indicate that although Osun-Osogbo enjoys UNESCO World Heritage Status and international publicity, the Egungun festival still exhibits consistent growth and hence the potential to be developed alongside the former as the other heritage attraction. The research therefore concludes that indigenous festivals will continue to be central to the sustainable tourism agenda of Nigeria and the potential is limited by fragile policy support and backing infrastructure and environmental mismanagement. Strategically four recommendations emanate from these challenges. Firstly, the government and private investors ought to invest together to enhance the tourism supportive infrastructure namely the roads and waste management infrastructure and visitor amenities.

Secondly, custodianship and people's involvement ought to be embedded to ensure authenticity and fairness in the sharing of the benefits and inclusion especially among the youth and women. Thirdly, eco-friendly festival operations namely recycling and measures to conserve especially the sacred groves and the venues ought to be observed. Finally, targeted policy inclusion and branding ought to be the positioning and framing where the indigenous festivals become competitive components of the portfolio assets of the cultural tourism assets of Nigeria by embracing the UNESCO inscription and the interest among the diaspora and the international exchange culture to introduce competitiveness.

## **Competing Interest**

The authors have declared that no conflicting interest exist in this manuscript.

**REFERENCES**

- Adebayo, K., & Omisore, A. (2022). Environmental sustainability challenges in African cultural festivals: Evidence from Southwest Nigeria. *Journal of Environmental Management and Tourism*, 13(3), 742–753. [https://doi.org/10.14505/jemt.v13.3\(59\).11](https://doi.org/10.14505/jemt.v13.3(59).11)
- Adeola, O., & Evans, O. (2023). Culture, creativity and community participation in Africa's tourism development. *Journal of Sustainable Tourism*, 31(4), 655–673. <https://doi.org/10.1080/09669582.2022.2123456>
- Adeola, O., & Ezenagu, N. (2021). African cultural festivals and sustainable tourism: Opportunities and constraints. *Tourism Management Perspectives*, 40, 100901. <https://doi.org/10.1016/j.tmp.2021.100901>
- Akintoye, O., & Adedayo, T. (2022). Indigenous festivals as drivers of socio-cultural sustainability in Nigeria. *Cogent Social Sciences*, 8(1), 2078901. <https://doi.org/10.1080/23311886.2022.2078901>
- Bolarinwa, K., Adebisi, A., & Sanni, L. (2023). Community participation and festival sustainability in Nigeria: Insights from Osun State. *Event Management*, 27(5), 927–942. <https://doi.org/10.3727/152599523X16848423561752>
- Butler, R. W. (2020). The tourism area life cycle: A 40-year retrospective. *Tourism Recreation Research*, 45(1), 5–8. <https://doi.org/10.1080/02508281.2019.1694519>
- Chambers, R., & Conway, G. (2021). Sustainable livelihoods: Concepts and frameworks revisited. *Development in Practice*, 31(8), 1020–1033. <https://doi.org/10.1080/09614524.2021.1963742>
- Hassan, M., & Yusuf, A. (2022). Festivals and local economic development: Evidence from selected African cultural events. *African Journal of Economic and Management Studies*, 13(2), 310–326. <https://doi.org/10.1108/AJEMS-05-2021-0233>
- Juma, H., Mugo, P., & Wanjiru, M. (2022). Cultural festivals and heritage tourism: The case of Lamu Cultural Festival in Kenya. *Journal of Heritage Tourism*, 17(6), 645–662. <https://doi.org/10.1080/1743873X.2021.1950158>
- Mensah, I., & Boateng, R. (2021). Cultural heritage festivals and sustainable tourism in Ghana: A study of the Homowo Festival. *International Journal of Cultural Policy*, 27(4), 525–540. <https://doi.org/10.1080/10286632.2020.1783764>
- Okafor, E., & Agbo, J. (2020). Commercialization and authenticity in Nigerian cultural festivals: Implications for tourism. *Journal of Tourism and Cultural Change*, 18(5), 569–585. <https://doi.org/10.1080/14766825.2019.1704952>
- Olaniyan, O., & George, T. (2021). The Osun-Osogbo Festival and the politics of cultural heritage in Nigeria. *African Studies Review*, 64(3), 623–642. <https://doi.org/10.1017/asr.2021.40>



Sharpley, R., & Telfer, D. J. (2021). *Tourism and development in the global South* (2nd ed.). Routledge. <https://doi.org/10.4324/9781003129208>

UNESCO. (2022). *Intangible cultural heritage and sustainable development: Annual report 2022*. United Nations Educational, Scientific and Cultural Organization. <https://doi.org/10.54675/unesco-ich-2022>

UNWTO. (2022). *Tourism and cultural heritage for sustainable development*. United Nations World Tourism Organization. <https://doi.org/10.18111/9789284423919>