

CHAPTER 9:

THE STATE OF ART AND CULTURE IN NIGERIA: A CATALYST FOR THE ADVANCEMENT OF CULTURAL FIESTA

Contributed by
Benjamin Ejiohuo and Vivian S. Davies

INTRODUCTION

Many continents and nations rely on tourism, a worldwide phenomenon that is still spreading around the world, to earn foreign exchange. Some nations and regions use it as part of their overall development strategy to lessen economic inequality and diversify their economies. Recognized as a favourable means of development by many governments around the world Telfer, 2015); although difficulties of new problems and trends have usually benefited the global economy, it is an increasingly competitive sector (Kim, Uysal & Sirgy, 2012). Despite the challenge threatening tourism globally, tourism is one of Africa's fastest-growing economic sectors and one of the highest employers of labour (African Development Bank, 2015).

Due to the presence of numerous cultural communities, Nigeria is rich in cultural celebrations. Nigeria's geographical layout is so favourable that it serves as a foundation for many celebrations. The majority of the prerequisites for a Nigerian cultural display are not standard, making it simple to mobilise the resources that are currently available but mostly untapped. This chapter sought to describe how cultural celebrations could be used to tap into cultural resources for sustainable development. The paper also comes from the environmental determinism school of

thought, which holds that a man's behaviour is strongly influenced by his immediate physical surroundings.

Africa is home to a plethora of vibrant festivals and rites that are as enthralling as they are unique. They are mostly utilized to appease or deify cosmic powers over which man has no control before they influence his environment. At other times, such festivals are held in the pursuit of relaxation and enjoyment for the benefit of society and its citizens. The cornerstone of a person's culture, which is their way of life and values, is their past. Culture is the basic link between nature and man. Nonetheless, it is the only tool that man has to deal with nature. According to Jell-Bahisen (2014), a person's culture is a part of their history and is critical to their individual and collective identity, productivity, and progress. These festivals and ceremonies serve a specific purpose as well as satisfy a particular need in society. Such needs, most of the time, are the same, but the mode adopted to express them differs from one society to the other. The operational definitions of the concepts of art and culture are beyond the scope of this study. However, it is important to note that art and culture are interchangeable with the lives and living patterns of a group of people. Culture, according to Fasuyi (1973) and Bur (1987), is the total of a society's way of life.

A society without culture is a society that has died. Culture can be defined as the learned, created, and shared patterns of behaviour and thought by people living in social groups. It separates one human group from the others, as well as humans from other animals. A person's culture includes this/her beliefs, language, rituals, art, technology, styles of dress, ways of producing and cooking food, political and economic systems, and is the sum of a person's way of life. This evolved in response to the challenge of living in their environment and gives order and meaning to their social, political, economic, aesthetic, and religious

norms and modes of organization. For this paper, this definition will be sufficient as it is in line with the United Nation's definition. Art and culture represent what people are renowned for, whether it be what they do or say. For example, in Nigeria, culture is expressed through art, dance, dressing, language, and even the environment. Nigeria is known for its vast diversity of art forms, including music, dance, sculpture, drama, painting, pottery, installation art, and so on. These art forms can be found all around us, our culture, carnivals, and festivals, such as the Argungun Festival, New Yam Festival, Iria Saki Festival, traditional boat regatta, Eyo Festival, and Inagha Festival, play an important role in the lives of our people. It's crucial to consider the significance of festivals.

Festivals are defined as an organized series of acts and performances (usually in one place), feasting, and celebration, according to the World Web Dictionary (2019). Festivals are occasions for feasting and the periodic celebration of a feast or religious significance. Furthermore, carnivals are annual public festivals characterized by revelry and processions, as well as disturbances suggestive of a large public entertainment.

Culture, Art, and Tourism

Because a person's way of life is their identity, which is expressed via art, culture and art are like twin phenomena of human existence. Art has an impact on society because it can change people's minds, inculcate ideals, and translate experiences across places and time. Art, in this sense, is a form of communication that allows people from many cultures and eras to communicate with one another through visuals, sounds, and tales.

Our culture includes art, people should place a high value on it. It is the manifestation of our imaginative and creative ideas. The key thing is that they can turn their thoughts and imaginations into something solid, even if it is subject to other people's

understanding and appreciation. This study suggests that using indigenous knowledge of people's socio-cultural values through eco-tourism is critical. In this way, the people's history and culture are preserved and sustained in harmony with the built environment, to the advantage of both locals and visitors. Let's have a look at what a festival is, according to the Wikipedia Encyclopaedia (2009), a festival is "an event generally enjoyed by a community and centering on some distinguishing trait of that group, its religion, or its traditions." It is frequently observed as a mela or eid, a local or national holiday. "Festivals, according to this definition, are occasions for feasting or celebration, particularly a day or period with religious importance that recurs. An organized succession of feast celebrations. A festival is an example of globalization as well as the interaction between high and low cultures. Aside from religion and folklore, agriculture is a key source. Harvest time is associated with many events because food is such a valuable resource. In the events that take place, religious remembrance and thanksgiving for successful harvests are mixed. Festivals are frequently used to fulfil certain communal goals, particularly when it comes to honouring or praising the gods and goddesses. Through celebrations, religious, social, or geographical groups can feel a sense of belonging, which helps to foster group cohesion. They may also provide entertainment, which was especially vital to local communities before mass-produced entertainment became popular. Festivals that focus on cultural or ethnic subjects also aim to educate community members about their traditions; the participation of elders in hearing their stories and experiences helps to bring families together. The adjective "festival" was first used in the late fourteenth century, and it comes from Latin via Old French. A "festival dai" was a religious holiday in Middle English. It was used as a noun for the first time in 1589 (as "Festival"). Feast was first used as a noun around 1200, and it was first used as a verb around 1300. The term "feast" is often used as a synonym for any large or extravagant dinner in secular usage.

When the term "festival" is employed, it usually alludes to a religious event rather than a film or art festival. The Spanish word "fiesta" is used to refer to a communal religious feast honouring a patron saint in the Philippines and many other former Spanish colonies. (Wikipedia encyclopedia 2009)

Many festivals have religious roots and incorporate cultural and religious elements into traditional activities. Christmas, Eid al-Fitr, and Eid al-Adha are the major religious festivals that serve to celebrate the end of the year. Harvest festivals, for example, celebrate the change of seasons. The impulse for a festival can come from historical events such as significant military victories or other nation-building events. The Ancient Egyptian Pharaoh, Ramesses III instituted a celebration to commemorate his victory against the Libyans. Royal holidays celebrate dynastic events in various countries, similar to how agricultural holidays honour harvests. Festivals are frequently commemorated on an annual basis. There are different sorts of festivals around the world, and most countries use traditional/ cultural events and activities to commemorate key events or customs. The majority of them end with the consumption of specially prepared food (demonstrating the link to "feasting") and bring people together. National holidays are also heavily related to festivals. To make participation in national festivals easier, lists of festivals are released.

Cultural Festivities in Some States

In Nigeria, festivals are held to show the culture of a particular region at a certain point in time. These festivals help people appreciate their cultural history, the way their ancestors lived, and their connection to their historical and cultural roots. In the majority of the world, communal and seasonal festivals with carefully organized cultural activities for joy established by the group or supported by other cultural groups or organizations are very prevalent. Amazing traditions and cultures are practised in Nigeria, some of which are displayed at festivals. Due to their

pomp, pageantry, cultural exhibits, and incredible sights that may not be seen anywhere else, these festivals are among the tourist attractions that even foreign visitors enjoy seeing. As a result, every state in Nigeria hosts more than one interesting cultural event throughout the year. Most religions also observe certain major festivals, such as Passover, Easter, and Eid al-Adha.

Nigeria's National Festival of Art and Culture

The National Festival of Arts and Culture is still one of the most important cultural events, serving as a great platform for stakeholders in the arts and culture industry to interact, showcase talents, and project the values of our heritage, as well as foster a sense of national identity and peaceful coexistence. It serves as a focal point for encouraging creativity in the arts, sciences, and technology, as well as maintaining the continuity and progressive upgrading of traditional skills and sports to meet modern developmental demands. The first all-Nigeria arts festival, which was limited to visual arts at the time, participation was restricted to a few government-run primary and secondary schools and colleges where art was taught (Festac 77, Lagos). More schools are incorporating art into their curricula as the number of art teachers increases. The trend broadened the extent of festival participation, culminating in a remarkable event in 1947 that included students from a wide range of schools and universities. On this voyage, the event underwent significant changes (NCAC 1990). Although the Festival of Unity was created in 1969 to represent the freed Eastern States' cultural reintegration, The first Nigerian festival of the arts was held in 1970. As a warm-up for the second World Black Festival of Art and Culture, the fourth edition was held in Kaduna and Lagos in 1977. (Festac 1977). More particular sorts of festivals, such as science festivals, literary festivals, music festivals, film festivals, and so on, are among the many offshoots of general arts festivals.

Black Heritage Festival

This is an annual event in Lagos that also includes the Lagos Carnival. The festival is a feast of culture and history aimed to showcase the richness and diversity of the African heritage. This festival takes place in April. Carnival processions are held in the streets in remembrance of the slave trade in Africa. During this festival, dance performances are displayed about the story of the slave trade for seven days of festivity. Art exhibitions and films are presented to retell the stories.

Food and Drink Festivals

A food festival is an event dedicated to the enjoyment of food or drink. These are frequently used to showcase the production of producers in a specific location. Here are some popular food festivals in Nigeria; the Guaranty Trust Bank (GTCO) Food & Drink Festival, Abuja Food Expo, Ojude Oba Festival, Eko Street Food Festival, Nigerian Food Fair, Lagos International Food and Drinks Festival, Rivers' Bole festival Etc. This are some Nigeria annual food exhibition and sales event that projects the diverse angles of the food industry by connecting various businesses involved in the production and sale of food-related items to a cosmopolitan audience of food enthusiasts.

Cultural Festivals in Nigeria

Kogi State: Every year, the Italo festival brings together all Igala sons and daughters, whether they reside domestically or overseas. Local music and dancing are performed at Anyigba during this festival. The Attah Igala, the Igala kingdom's highest monarch, is expected to address the crowd. The Aboko celebration is a part of the Igala people's yearly convocation in Idah. One of the major occasions in the Igala territory features boat racing and entertainment from the local culture. The Ovia-Osese festival,

which is held every year by the Ogori-Magongo people, is another event. It deals with the transition of young girls with a strong moral character who have reached the age of 15 into womanhood.

Kano State: Sallah Durbar: Kano, which serves as the main hub for trans-Saharan trade, is one of the most well-known ancient cities in Africa. It has a lot of historical and cultural features to draw travellers, particularly during the Sallah festival. The Durbar festivities in Kano are well known. It occurs twice a year (1st - 5th of Shawwal and 10th - 15th Zul-Hijja Islamic calendar). The emir of Kano organizes these incredibly colourful events (Galadima, 2016).

Eyo Festival: The Adamu Orisha Play, also known as the Eyo Celebration, is a Yoruba festival held in Lagos, Nigeria. It is now presented by the people of Lagos as a tourist attraction, and it is customarily performed on Lagos Island due to its history. The Eyo celebration was once celebrated to accompany the soul of a deceased Lagos Ruler or Chief and to usher in a new king. On Eyo Day, the city's major route (from Carter Bridge to Tinubu Square) is blocked to traffic to allow for a procession from Idumota to the Iga Idunganran palace.

The Abuja Carnival: Abuja, Nigeria's capital, lies at the centre of Africa's most populous black country, and it is poised to become a global hub and magnet for cultural, adventure, educational, and leisure tourism in Nigeria and beyond. The Abuja Carnival was founded in 2005 to display the rich culture and crystallization of the Nigerian people's creative energy and cultural diversity. It has also become a major international calendar event and is distinctive in many respects. 200,000 local and international participants attend the carnival, including state and international contingents, visitors, volunteers, vendors, exhibitors, photographers, set and

costume designers, artisans, students, security personnel, paramedics, traffic officers, officials from supporting agencies, and media. It's also a "breathtaking photo-event that combines over 250 cultures and numerous types of entertainment together in Abuja, Nigeria's capital city, in several events spanning four days."

The carnival's events include the Cultural Parade, which features all of Nigeria's cultural expressions, and the Indigenous Circus Show, which has itinerant performers such as acrobats, comedians, fire-swallowers, jugglers, magicians, live animal handlers, and jesters. Nigerian cuisine includes Eran Igbe Venison, Isi-ewu, Cow Foot, Salted Meats, Fish, Pepper Soup, Ogi, Garri, Obe-Onigba, Obe Eja Dindin, Chin Chin, Puff Puff, Spicy Scrambled Egg, Waina, Akara, Fried Plantain, Kuli Kuli, Dodo Oni, Textiles, Leathercraft, Carvings, Bronzes, Beads, Paintings, and Plaited Baskets are among the crafts on display. The Processional route begins on Ahmadu Bello Way and continues over 7 kilometres, culminating in front of the President and his guests at Eagle Square.

Durbar, a well-established cultural event that is most commonly found in Nigeria's northern states, is one of the world's longest horseman processions. It also displays the Emirate's prior glory before the intrusion of Western civilization. The horses were frequently decked with swords that were polished and gleaming, as well as expensive traditional headdresses and robes, while their riders were usually adorned with rich traditional headwear and robes. A boat regatta is a display of the riverine people of Nigeria's rich cultural heritage when dancing and gyrations are performed to delight and thrill the audience. The regatta is being paraded around Abuja's streets and lagoons. Traditional music and dance include Koroso Dance Music from Kano State, famous talking drum music from the Western States, Atilogwu from the Eastern part of Nigeria, Jarawa from Plateau, Ekemini music from Akwa-Ibom State, and Tiv Swange Dance, to name a few. All of the traditional dances are performed in both traditional and contemporary ways,

and the music played will include many other forms of contemporary dance. At Static Sound Systems, DJs spin modern international music from Africa, the United States, the Caribbean, and Europe. The Carnival Route is strategically positioned to encourage cross-cultural fertilization between local art, culture, and the international music scene. Nigeria's top international bands and performers are invited to perform at the Abuja Carnival on the live stage. The Abuja Carnival is the mother of all Nigerian carnivals because it brings together people of various cultures and traditions for the improvement of the country and the promotion of harmony and peaceful coexistence in the lives of Nigerians.



Plate 1: Ceremonial display at Abuja carnival, 2019.

Source: <https://www.informationng.com/>

The New Yam Festival

The new yam festival is held all over Nigeria, but notably in the south. The festival takes place every year from August through October, near the end of the wet season. The Iri ji festival (meaning "new-yam eating") is celebrated across West Africa (particularly in Nigeria and Ghana) as well as other African countries and abroad,

and it marks the end of one work cycle and the start of the next. The festival is a highly cultural event that binds local communities together as being basically agrarian and reliant on yam, the king of crops.

Yam is the first crop to be harvested, and it is the region's most significant crop. The New Yam Festival is thus a commemoration of the importance of yams in the Igbo people's social and cultural lives. All old yams (from the previous year's crop) are devoured or discarded the evening before the festival. Because the event is indicative of the richness of the produce, only yam dishes are served at the feast the next day.

Though the manner and tactics may vary from one village to the next, the festival's core components remain the same. The celebration may span an entire day in certain towns, whereas it may continue for a week or more in others. These celebrations usually feature a range of entertainment and ceremonies, such as rites performed by the Igwe (king), or the eldest male, and cultural dances performed by Igbo men, women, and children. Contemporary shows, masquerade dances, and fashion parades are among the Igbo cultural festivities.

The yams are usually offered to the gods and ancestors first before being distributed to the villagers at the start of the festival. The rite is done by either the community's eldest man, the king, or an outstanding title holder. They also sacrifice the yams to gods, the deities, and their ancestors as a gesture of thanks for god's protection and kindness in guiding them through lean times to abundant harvests without causing them to die of hunger. They eat the first yam after praying to god in thanksgiving, as it is thought that their status grants them the privilege of acting as intermediaries between their communities and the gods of the land. They are frequently observed despite more recent modifications brought about by Christianity's influence in the area. As a result, the pragmatic, religious, and appreciative aspects of the Igbo worldview are explained. The yam is cooked in palm oil (mmanụ

esi nri) Iwa ji and the Asian Mid-Autumn Festival have certain similarities, as both are based on lunar cycles and are essentially community harvest feasts. This is a significant event in the calendars of Igbo people around the world. The arrival of the new moon in August heralds the start of the major "Iri Ji Ohu" festival, but the exact date and style of preparation vary in each community. The New Yam festival is an enthralling artistic event, the vibrant event is a visual spectacle of cohesion, dancing, joy, and feasting; an annual show for community members to commemorate the end of the agriculture season; and a festival where the people express their gratitude to those who assisted them in reaping a rich harvest.

Plateau State (Nzem Beron)

People come to the Nzem Berom cultural festival to celebrate their lineage. Every year, in the fourth month, a royal procession, traditional dances, and exhibits of cuisine, artefacts, and handicrafts are held to honour the occasion. Tarok is another festival, the Tarok people of Plateau State celebrate Ilum O'tarok, an annual festival that highlights their traditions and culture. Additionally, it has helped to unite the Tarok people. Wushiri's cultural festival is organized to express gratitude for a great harvest. Bokkos L.G.A.'s Kulere ethnic community generally celebrates it in January.

Ebonyi State (Aju Festival)

The Ohaozara Local Government Area of Ebonyi State is home to the Ezeokechima village of Ugwulangwu. This community, which has existed for more than a century, is made up of a number of settlements, including Amata, Uhuotaru, Mgbom, Ufuezeraku, Anene, Anenu, Ufuovoke, and others. The indigenous people celebrate their culture annually with the Aju festival, which was

handed down to them by their ancestors. It is a time for getting together and conversing with the people's deities and ancestors. At this time, the people's traditional calendar year ends and a new one starts. The exact days of celebration are calculated by the elders using the moonlight to calculate the months. Tradition dictates that people keep track of the days between important occasions by counting the weeks, months, and market days, too. Therefore, as the new month begins, people normally appreciate moonlight.

Their names are derived from the occasions and celebrations that take place each month. The following are a few of them and notable events observed during the months: The months Onwa Aju, Onwa Nta, Onwa Ukoro, Onwa Aju Ogirinya, and Onwa Efhuna are a few that are associated with ritualistic events. Other names are Onwa Inyima, Onwa Amoha, Onwa Nnamikgwu, Onwa Nja-Oba, and Onwa Ji Eze. Additional names are Onwa Ji Ofhu, Onwa Nzogbu N'okpa, Onwa Abanifhi, and Onwa Nta Achiegwu.

Cross River State (Calabar Festival)

The "Africa's Biggest Street Party" festival, which takes place before the actual carnival, is without a doubt the biggest and best leisure and entertainment event in Sub-Saharan Africa. It was created with the intention of achieving Cross River State's status as the top travel destination in both Nigeria and the entire world. The former governor, Mr. Donald Duke, had this vision and wanted to make Calabar the tourism hub of Nigeria and all of West Africa (Ulom, 2016). It all started with the first edition in 2004. Since the event's inception, Esekong and Ibok (2012) reported a more than 50% increase in visitors to Cross Rivers every December, which serves as an excellent platform for people to connect. Since the start of the carnival, evidence shows that Cross River State has made

great strides in the tourist, carnival, and hospitality sectors, proving that the state has achieved great success as a popular travel destination on a global scale. On the final day of the eleventh month, the celebration always kicks off with a tree-lighting ceremony in Millennium Park in the state capital, and on the first day of the new year, it comes to an end with a special Thanksgiving service. The religious function brings to an end the Christmas Festival for that year. It requires a remarkable annual turnout of more than a million people from all over the world for a total of 32 days of exciting events and activities (CRTB, 2013). Product displays are made by businesses, according to Isine (2015), the carnival aimed to better represent local history and culture while also enabling the general public to participate in ways that were advantageous to them.

Rivers State (CARNIRIV)

The many cultures and common heritage of the local population form the core of Rivers State's tourist industry in Nigeria. This heritage, which is as opulent and diverse as it is, is a lovely blend of the customs and cultural practices of the many ethnic communities that make up Rivers State. The Port Harcourt Carnival's franchise rights are owned by the Nigerian state of Rivers. It is properly known as the "land of a thousand masquerades," the centre of the state's tourism wealth and an expressive band of ethnic variances.

Rivers State, one of the seven states of the Niger Delta in Nigeria, includes 23 local government councils, speaks 17 different languages, and has more than 300 dialects that are relevant. The Festival "Carniriv", hosts cultural parades, with over 10,000 dancers, masqueraders, puppeteers, and warriors filling the streets of Port Harcourt, the State capital, during cultural parades and

performances. The festival highlights this rich diversity. This week-long celebration has been frenetic and breathtaking. Everybody agrees that the carnival is a sincere celebration of the numerous ancient human civilizations, and it becomes more significant on a global level every year. The oldest carnival in Nigeria is Carniriv, which debuted in 1988. The most notable example is Car-niriv '88, which was a spectacular accomplishment in Nigeria and had striking parallels to the major modern events of the period.



Plate 2: Revellers take to the water at Rivers State's Carniriv Festival. Source: Rivers State Tourism Development Agency (RSTDA) in 2012,

Abia State

The Ikeji, Iwaji, and Ekpe festivals are celebrated in Abia, like in every other state in Nigeria, on their respective lively traditional holidays. To mark important events like the beginning of the planting and harvesting seasons, these holidays are commemorated all year long. They occur in order to thank God for the fruitful crop.

Ikeji is a celebration of praise, joy, and thanksgiving that happens every year in either March or April. There are numerous historical and cultural celebrations there. It is filled to the brim with mesmerizing views, funny masquerade acts, and captivating dances by diverse dance ensembles. The festivals got their start with the rituals that signalled the start of the harvest and the end of the planting season.

Some Other Cultural Heritages of Nigeria

Northern Nigeria

1. Annual Argungu festivals in Kebbi state.
2. Annual Sallah Durbar in Katsina State
3. Gidan Hausa in Kano state
4. Farribachama Annual festival of Adamawa state

Southern Nigeria

1. The Bakor Yam festival in Cross River state and others
2. Osun – Oshogbo festival in Osun state
3. Imo-Awka masquerade ceremony in Awka, Anambra state.

Art Contributions to the Success of Festivals

The arts play important roles in fostering social cohesiveness. Many of these events are centred on cultural or ethnic themes, with the goal of informing community members about their heritage. They entail community elders sharing their memories and experiences, as well as establishing patterns for keeping family, Art Galleries and Dealers, Art Instruction and Education, Commercial Art, Performing Art, Visual Art, Literary Arts, Events and Facilities, Cultural Facilities, Service and Material Providers, and others are among the businesses, institutions, individuals, and organizations that contribute directly to the production, facilitation,

performance, and servicing of the arts and cultural affinities within the regional economy.

Fine art (painting, sketching, music, photography, textiles, ceramics, body art, and other visual types are all covered under the umbrella phrase "arts festival." Music, film, theatre, the act of pouring libation, incantations, and other forms of art are utilized to depict the festival's activities during the event. Throughout the festival, artefacts and art are employed in the performance of various rites and rituals. Those artefacts are merely items to the celebrants who maintain the festival's continuity but to the critical observer. According to the researcher's observations, most festivals will not have values worth examining without art, but this could be achievable if and only if the role of art is stressed in the festival. As a result, this research was conducted in order to identify the specific art forms that play distinct roles in the festival, as well as to provide a platform for the analysis of the festival's socio-economic benefits in relation to the arts.

Many benefits are accrued to the host community as a result of festivals and special events. As previously noted, these advantages include increased social cohesion, a sense of place, public goods beyond entertainment, and a socially acceptable venue for public activity. People's values and opinions might differ within a group depending on how their experiences have shaped them. The emphasis of community-based festivals is on the economic benefits to host towns and the effects of tourism marketing. Residents and visitors can get together to experience an event that is different from normal life at these festivals (Huang, Li & Chi, 2010). Derrett researched communities in order to learn more about how individuals are influenced. A person's space and environment influence their values, interests, and aspirations, which leads to a sense of community, determines how the

community celebrates, affects the community's well-being, and in turn, informs the environment in which people and groups define their values and beliefs.

Development Potentials of Nigerian Cultural Heritage

Nigeria stands to benefit a lot if her cultural heritage is adequately preserved. It has great potential to boost the country's economy through tourism. When cultural heritages are properly preserved and advertised through print and electronic media, they stand a chance of attracting tourists from the nooks and crannies of the world. This would be a plus to national revenue (NR) and gross domestic product (GDP), which will in turn provide more funds for the development of the country. Nigerian cultural heritages also are capable of promoting mutual understanding and respect among Nigerians. For instance, when people attend state or national cultural festivals, they will learn to appreciate the various cultures exhibited by people in Nigeria and this will engender unity in diversity. Museums could contribute to Nigerians' appreciation of aesthetics, relaxation, and leisure, which could go a long way in dousing tensions and blood pressure. Some non-material cultural heritages such as values of respect, integrity, and dignity of labour, will re-orientate Nigerians from materialism to appreciating appropriate morally right pursuits and endeavours. All these will culminate in a better Nigeria.

Summary

This research investigated the role of art, culture, and tourism in the progress of cultural fiestas in Nigeria. In this way, we demonstrate the importance of art in cultural fiestas. Carnivals are creative events that serve as avenues for unity, bringing together renowned cultural fiestas and exhibitions. The Festival is a means

for demonstrating the rich cultural heritage of not only Nigerians but the world in general. It brings happiness and strength to the lives of people by spreading the message of brotherhood, adding structure to the socio-economic wellbeing as well and enlighten us about other customs and traditions we do not know about. The economy is mobilizing during festivals especially when looking at unusual congestion of markets and roads at a particular period of the event. Nigerian people living in different areas of the country have learned to adapt to their environment as it determines the types of culture to practice in that particular environment. Their environment affects the type of occupation and businesses they have. It affects the kind of food they eat, the home they build

According to the potential mentioned in this chapter, cultural fiestas are crucial instruments in providing leisure for families across religions, and tribal and cultural divisions. Art is enjoyable, but it also promotes and maintains one's cultural legacy. Therefore, the artist's function as a catalyst in the development of a cultural fiesta cannot be overstated. According to the document, art, culture, and tourism should be used to establish a sustainable economy.

Art festivals and carnivals benefit Nigerian communities and states, as well as tourism is a method of developing cross-cultural interaction and understanding among the people of Nigeria's numerous regional blocks, which would ensure trust and peaceful coexistence.

Question

1. What is in an art festival?
2. Mention three types of food festivals in Nigeria
3. What is an example of an art festival?
4. What activities are done at a festival?

5. How do you write a festival?
6. What are the objectives of the art festival?
7. What is the National Arts Festival?

REFERENCES

- Galadima, M. (2016). Bikin Sallah A Kano www.kanoonline.com
- Gallagher, W. (1993). *The Power of Place: How Our Surroundings Shape Our Thoughts, Emotions, and Actions*. New York: Poseidon Press.
- Gallagher, W. (1993). *The Power of Place: How Our Surroundings Shape Our Thoughts, Emotions, and Actions*. New York: Poseidon Press.
- James E. G. (2014). *The Modern Middle East: A History*. Oxford University Press. p. 21.
- Jump up to festival, adj. and n. "OED Online. March 2014. Oxford University Press. Accessed April 16, 2014.
- Kim, K., Uysal, & Sirg, M.J. (2012). How does tourism in a community impact the quality of life of community residents? *Tourism Management*, in press.
- "BBC Birmingham - 2005". Bbc.co.uk. 2005-08-06. Retrieved 2012-09-27.
- Picard, David; Robinson, Mike (2006). "Remaking Worlds: Festivals, Tourism and Change". In David Picard and Mike Robinson (ed.). *Festivals, Tourism and Social Change*. Channel View Publications. pp. 1–3.
- Robson, James P. (2007). "Local approaches to biodiversity conservation: lessons from Oaxaca, southern Mexico". *International Journal of Sustainable Development*. **10** (3): 267. doi:10.1504/ijdsd.2007.017647. ISSN 0960-1406.

- Roy, Christian (2005). "Sikh Vaisakhi: Anniversary of the Pure". Traditional Festivals, Vol. 2 [M – Z]: A Multicultural Encyclopedia. ABC-CLIO. p. 480. ISBN 978-1-57607-089-5.
- Telfer, D.J. (2015). Tourism and regional development issues in Sharpley, R. and Telfer, D.J. (2015). Tourism and development: Concepts and issues. Channel View Publications, Britol UK.
- (2013) The Economic Impact of Annual Community Festivals: A Case of Sturgis Falls Celebration, "The Maiden New Yam Festival (Okuka iri Ji ndi igbo) at Igbo-Ukwu". nacd.gov.ng. Archived from the original on 2016-03-05. Retrieved 2015-09-18.