



# Traditional socio cultural celebration: An effective methodology for the tourism marketing of the African landmass

**Dr. SURESH KUMAR EKNATH**

Principal/ Sectary (i/c)  
State Institute of Hotel Management,  
Balangir, Odisha, India

**Dr. Sapan Kumar Sadual**

Professor, Siksha O Anusandhan University, Bhubaneswar, Odisha, India  
School of Hotel management, Faculty of hospitality & tourism Management,  
, Bhubaneswar, Odisha, India

**Subhranshu Sahani**

Research Scholar, Siksha O Anusandhan University, Bhubaneswar, Odisha, India  
School of Hotel management, Faculty of hospitality & tourism Management,  
Bhubaneswar, Odisha, India

## Abstract

**Objectives:** The African Continent has been given a variety of tourism possibilities. Wildlife, natural habitats and other cultural heritage. Apart from all this, unexplored native fairs and festivals have great potential to increase the flow of tourists. Therefore, it is necessary to introduce traditional cultural practices through a systematic marketing strategy.

**Methods:** The purpose of the method study is to provide a conceptual model of marketing behavior in the organization and implementation of traditional African festivals.

**Results:** As a result of this research, it is important that the festival is an opportunity to experience culture. The clearer, more recognizable, and more valuable an element of a particular culture is, the more awareness and awareness it can get from the individual and host community in which it takes place. The desire to promote these festivals of a particular destination and its population is a powerful factor in driving the development of tourism.

**Implications:** This study has a significant impact on local tourism development and helps to highlight these cultural festivals around the world.

**Value:** This study is very important as no research has been done to analyze local cultural festivals across the African Continent and how to sell them strategically

**Keywords:** unexplored ,native fairs & festivals, co-experience culture, strategic marketing

## Introduction

Modern travel and tourism are increasingly driven by entertainment and education, and demand for these things is steadily rising. The tourism sector is seeing increased demand for travellers who are curious about learning about and experiencing various cultures. Traditional festivals and trade exhibits with breathtaking performances have a great deal of potential to draw both domestic and foreign guests. It unquestionably generates substantial, big economic prospects that call for a range of resources. Traditional festivals are a social phenomena that are increasingly necessary for the growth of the travel and tourist sector. Festival planning, finance, implementation, and effectiveness are therefore required for the organisation and presentation of festivals.. In this study, an effort has been made to execute effective marketing in order to increase the significance of the numerous cultural festivals and satisfy all stakeholders to a high degree. Both the consumer and the business play a crucial role at this point. to improve the destination's standing and reputation. Since ancient times, the African continent has drawn animal enthusiasts from all over the world. Voodoo Festival (Benin), Meskel Festival (Ethiopia), Guérewol Festival, Argungu Fishing Festival, Mombasa Carnival (Kenya), and Zanzibar International Film Festival, which draw millions of locals and tourists, are just a few examples of cultural events that have become symbols or "brands" for regional celebrations. There is a chance to increase people's desire to explore and experience emotion, belief, ritual traditions, civilization values or beliefs such as "personal freedom" and "human rights" by increasing the number of cultural events taking place around the world. Examples of these events include carnivals, festivals, performances, art competitions, concerts, workshops, and more. In order to overcome the disparities between modern civilizations and avoid conflicts between them, shared knowledge might provide a favourable foundation. A significant amount of organisational, financial, logistical, and human resources are needed to host traditional festivals.. Modern administration is necessary for cultural festivals to be effective and sustainable. The interests of various stakeholders can be addressed and realised with the aid of effective marketing strategies, both in terms of resources invested, competition intensity, and, of course, reaching a wider market.

## Literature review

These houses' African culture is transmitted through the parents, the language, the food, the dress, the music, and different forms of moral and cultural instruction. Through correspondence and actual reunions with relatives from the African diaspora, young participants will also have cross-border access to African culture. In this way, these young people embody African or African cultural memory (Kumsa, 2005; Tettey and Puplampu, 2005). Though their embodied African culture is typically not respected by rulers, young people must learn to live in Euro-Australian culture.. Events and festivals One of the leisure industries with the quickest growth rates worldwide is tourism, which is receiving more and more attention in academic studies (Nicholson, 2001; Pearce, 2001). Festivals and special events are becoming more prevalent and larger in scope for a variety of reasons, including as enhancing regional culture and history, offering inland recreational options, and boosting local tourism, which benefits the local economy (Getz, 1991; 2010). Most recently, the festival has been seen as a "rite of passage" for young people in the twenty-first century (Webster, 2014). Similar traits can be found in The Gambia's Roots Festival. In an effort to re-establish ties with their ancestral homelands, histories, and cultures, many Africans from the Diaspora attend.. Hosting the Festival is a crucial economic activity that has a big impact on the growth of the host community's tourism industry. This could be a crucial instrument for drawing tourists and promoting a favourable perception of your location. In addition to the typical options and daily choices, special events offer opportunity for recreational, social, and cultural activities (Getz, 1991). Special events will be planned as a part of the Roots Festival to provide attendees a chance to experience The Gambia's social and cultural milieu as part of rites of passage and leisure.. The Festival's tourism management primarily focuses on using the event as a tool for marketing and selling attractions and venues while also promoting tourism and economic development (Getz, 2010). Festivals control the image of the community to draw tourists, even though some municipalities hold them to give recreation and recreational activities to its residents (Long, Perdue, Allen, 1990). often utilised in (Getz, 1991). Africa hosts a number of events that showcase its

unique and rich traditions. Festivals around the continent show how Africans protect and showcase their rich heritage (Fest Gurus Magazine, 2014). Many festivals have dates that are fixed by traditional calendars, which are frequently made close to the occasion (Africa Guide, 2016). Colorful and bright festivals can be seen all throughout the continent, celebrating music, religion, culture, and harvesting activities (Africa Guide, 2016). The mothers of tribe leaders and queens are escorted in this spectacular parade by drummers and warriors while historic muskets are fired. The parade is also attended by tribal chiefs and queens. includes celebrations. The festival significantly affects the growth of the area's tourist and hospitality industries (Getz, 1997). Today, festivals play a crucial role in the development of many nations' economies and cultures. Festival organisers are now utilising historical and cultural themes to draw tourists and hold festivals in public spaces to establish an annual event that will help to promote the local culture. I am growing. The necessity for a festival is not really intended to satisfy the requirements of a specific group. Economic and tourism opportunities help to further expand the festival's cultural and social benefits (Blesic, Pivac, Dordevic, Stamenkovic, and Janicevic, 2014). If the festival welcomes visitors from different source zones and offers sponsorship or grant waiting periods via indirect or direct drive, it can produce a significant amount of tourism (Indrianto et al., 2022). Governments in other nations promote and aid festivals as a part of their tourism development. Festivals have a significant role in drawing tourists and fostering a sense of community and identity. Utilizing tourist resources and services offered by specific regions is essential. Festivals and culture are related, and many academics define festivals in terms of culture. A festival, according to Getz (2005), is "a cultural event consisting of a series of visual arts performances, frequently dedicated to a particular artist or subject." According to certain theories, societal change and globalisation were primarily responsible for the 20th century's explosive surge in festival attendance. The necessity to replace and reinterpret social identities on the cultural and social maps of the world was reinforced by changes in the economy, politics, and society (Azevedo, 2016; Waterman, 1998). The festival serves as a teaching tool. Depending on the festival's topic, attendees are assured to learn something that strengthens their sense of nationalism and belonging in the process of preserving the nation's natural and cultural resources ( Jaeger & Mykletun, 2014).

### Objectives

- To "promote traditional festivals of Africa for the growth and development of travel, tourism and transport to and within it
- To promote the sustainable development of tourism to and across Africa through traditional festivals

### Methodology

The study's goal is to present an understanding of marketing behaviour related to hosting and sponsoring traditional festivals. They conducted literature evaluations of theoretical sources and market research employing induction and reasoning, analysis and integration methodologies, in-depth expert interviews, and field surveys. Candidates were chosen based on their veracity and originality. Later, the study's goals to identify the participants' reference groups and their satisfaction as well as the author's expert critical evaluation of the subject were met.. The principal organisers (25 respondents) and professional artists (42 respondents)—mostly event attendees and visitors chosen based on age and marital status—provided their comments and completed questionnaires for the interview. I'll provide a summary of the Random Sample View. (68 responders) The choice to employ this methodology is made in light of the event's unique features and participation requirements.

### Characteristics of festivals

#### Voodoo Festival, Benin

The unique Voodoo Festival, which takes place in Weider, Benin, every January 10th, is a once-in-a-lifetime experience. This must-attend occasion honours Voodoo and associated cults and draws fetish priests, specialists, traditional chiefs, and onlookers from afar. Dances, drinking, sacrifices, and incessant drumming are part of the rituals. Believers disguise themselves in the magical universe at their fingertips as they imagine the character of God and change into that God. The most powerful Egungan is entirely clad in

vibrantly colourful patchwork garments, while Zambeto resembles a big walking grass cloak.. They emerge from the woods and parade around the community, springing at any onlooker who approaches too closely. The Egun shouldn't touch you; otherwise, you risk dying. They execute a sort of dance to scare the crowd as they get to the village's centre, which is typically met with roars and laughing.

### **Meskel Festival (Ethiopia)**

Orthodox churches in Ethiopia annually observe the Meskel festival as a national Christian holiday. The discovery of the actual cross that Jesus was crucified on is commemorated by this holiday. The Ge'ez word "meskel," which means "cross," means "across." Therefore, the holiday essentially celebrates the cross. The celebration, which is hosted in Addis Abeba's renowned Meskel Square, attracts many of prominent figures, religious leaders, and adherents of Christianity. At the Meskel square, which was named after the festival, a sizable procession of Christians burns a huge bonfire known as Demera to kick off the celebration of the Meskel festival.. This Demera procession frequently starts the night before an event or occasionally on a joyful morning. Large firewoods are decorated with meskel flowers and illuminated to tell the festival's tale in Addis Abeba, the nation's capital. The Meskel flower is a yellow daisy that blooms right when the festival takes place. Typically, on the eve of the event, a parade of people lights these daisies by tying them to the tops of the branches, wrapping them in Demera, and lighting them. As they circle the campfire and reduce it to ashes, the audience chants a unique Meskel song. Typically, the Meskel Festival starts in the late afternoon and ends with a lot of joy and prayer just before dusk.

### **Guéréwol (Festival)**

The Wodaabe Fula people of Niger compete in a yearly wooing ceremony known as the Guéréwol (also spelled Guerewol or Gerewol). Young males compete for the attention of young women who are ready to get married by forming lines and dancing while singing and decked out in ornate decoration. Each year, the historically nomadic Wodaabe cattle herders congregate near the southern edge of the Sahara before moving south to their dry season pastures, which is when the Guéréwol takes place. The most well-known meeting spot is In-Gall in northwest Niger, where both the Wodaabe and the pastoral Tuareg people hold a sizable festival, market, and series of clan gatherings.. The week-long Guéréwol is made up of the Yaake, a dancing competition, and other less well-known activities including dowry negotiations, contests, or camel races between suitors. Everywhere the Wodaabe congregate, including northern Cameroon and Nigeria, as well as other locations where the Wodaabe go during their transhumance cycle, the Guéréwol can be found.

### **International Festival of the Sahara**

Annually, the Douz, Tunisia, hosts the International Festival of the Sahara. Following the opening ceremony, the main events are held in the H'naiech stadium, which is surrounded by Bedouin tents and the desert. A camel marathon, a magnificent Arabian horse galloping with a daring rider, a Bedouin wedding, and a Sloughi desert hound catching a rabbit are the primary attractions. A group from the guest nation will perform songs and dances in the evening. The poetry competition hosted by desert poet Abdelatif Bergasem is the main event. Photographers and journalists from around the world now follow the festival as a major media and tourism event.

### **Argungu Fishermen's Festival (Nigeria)**

An annual four-day celebration known as the Argungu Fishing Festival or Argungu Dance Festival takes place in Kebbi and other northern states, including Niger in northwest Nigeria. There are vast orchards and lush river basins in the vicinity (Matanfada, Mala) (Hausa Rambu). The vast majority of farmers and Islamic believers are also fishermen. The biggest historical attraction of Argungu for tourists from around the globe is the Kanta Museum. People from all over the world come to Argungu merely to take advantage of the chance. Fishing and unity are the two main goals of the Argungu Fishermen's Festival. Festivals typically have cultural events and last four days.

### **Mombasa Carnival – November, Kenya**

Kenya's greatest yearly festival, which is put on by the Ministry of Tourism, is a carnival of floats, costumes, music, and dance that exemplifies the region's cultural diversity. The sidewalks are crowded with kiosks selling all types of regional specialties, including brewing concoctions called Munaji made from

fresh coconut milk and coconut juice, which are played by both traditional and modern musicians. The parade finally travels to Fort Jesus Beach for the boat race, where participants frequently dress in traditional kikoi and kanga attire.

### **Zanzibar International Film Festival**

The Zanzibar International Film Festival, also known as the Festival of the Dhow Countries, is frequently referred to as East Africa's largest cultural occasion. It brings together the arts and cultures of several East African nations with those of Iran, the Indian Ocean Islands, India, Pakistan, the Gulf States, and the Gulf States. While the film competition is the main event, it draws a huge variety of cultural events, including workshops, seminars, and conferences as well as music, theatre, and performing arts.. The event spreads out over a number of lovely and historic locations close to Stone Town's beachfront, and a Village Panorama reaches out to the surrounding rural areas. One of the coolest things to do in Zanzibar is to attend this one-of-a-kind event.

### **National Arts Festival – June to July, Grahamstown, South Africa**

The largest cultural event in Africa, this annual spectacular turns Grahamstown's normally quiet streets into a hive of vibrant activity that draws both local and foreign celebrities. Over 600 different acts, ranging from stand-up comedy to music to theatre, are presented in every available space, as well as every park or sporting arena!

### **Hermanus Whale Festival – late September, South Africa**

The Southern Right Whales, which are the main attraction of this South African event, are the true stars of this show, which is being billed as a "Enviro-Arts" festival. Hermanus is known as the best land-based whale viewing location in the world, and every year, a whopping 100,000 tourists come the charming seaside town to see the whales, eat some seriously delectable food, and take in the lively atmosphere and excellent music! With kid-friendly activities, street parades, live performances, movies, music, local arts and crafts, the Marine ECO Village, and even a Whales and Wheels Classic Car Show, this is a fantastic festival for the whole family!

### **Maitisong Festival – April, Gaborone, Botswana**

This yearly festival, which is now in its 30th year, is a favourite of both residents and tourists from abroad. One of the main draws is music, with gospel, kwaito, and Afro-pop among the genres on display. To ensure that everyone has an opportunity to partake in the activity, the festival offers both free and paid events!

### **International Festival of the Arts(Zimbabwe)**

The Zimbabwean people's ingenuity, tenacity, and power are on display during the Harare International Festival of the Arts. The festival, which takes place in April, has more than 1000 musical performances. The Fez Celebration in Morocco features Moroccan song, Italian Renaissance music, Balinese dance, and African Sufism. It is a festival of world sacred music. Along with music, there are magnificent art exhibits and delicious international cuisine.

**Chana`s Afrogella-** This event showcases African musical talent and draws thousands of music fans from around the world. It has developed into a significant celebration in Ghana during the final week of December only in recent years.

**South Africa's Knysna Oyster Festival-** Annual half-marathons, cycling, swimming, diving, canoeing, and food festivals are held in South Africa. particular emphasis on oysters

**Burkina Faso Dance Mask Festival –** People from more than 40 different villages attend this event to celebrate, tell tales, and perform music while wearing masks and costumes.

**Ethiopia's Timkat -** Several cities around the country celebrate this three-day Orthodox feast. The most well-known festival is held in Gondar and attracts tens of thousands of pilgrims wearing white robes. At the Facilides bath, visitors renew their baptismal vows while taking a bath in sanctified water.

Plan your trip to coincide with one of the wildebeest migrations that traverse Tanzania and Kenya each year if you want to see the most natural wildlife. According to information about them that can be accessed in a number of sources, the bulk of these festivals are extremely distinctive, culturally dynamic, geographically restricted, and less so across continental and worldwide wills. It is obvious that it is concentrated rather than pervasive. These local cultural festivals have a lot of promise, and with the correct promotion and guidance, they might increase travel to this continent, improve tourism, and help the neighbourhood.

## Tourism by Receipts

**Table 1: the income from tourism in US dollar equivalent:**

Country	Receipts (2020) in US\$
Botswana	562,000,000
Burundi	2,000,000
Cape Verde	123,000,000
Egypt	16,851,000,000
Eritrea	66,000,000
Kenya	879,000,000
Lesotho	30,000,000
Malawi	26,000,000
Morocco	4,617,000,000
Mozambique	130,000,000
Namibia	348,000,000
Reunion	384,000,000
Seychelles	192,000,000
Sierra Leone	83,000,000
South Africa	7,327,000,000
Sudan	89,000,000
Uganda	1,400,000,000
Tunisia	2,063,000,000
Tanzania	4,468,000,000
Zimbabwe	1,559,000



UNCTAD Economic Development in Africa Report :

Africa's Tourism Sector: Stylized Facts

- The tourist arrival in Africa keep on rising which can be found that 48 million in 2005–2008 and then again 56 million in 2011–2014.
- Spending on domestic and international passenger transportation services is included in the rise of tourism export income ( \$ 47 billion in 2011–2014), tourism export revenues have more than tripled. Additionally, the average amount of money made from tourism exports per visitor rose from \$580 in 1995–1998 to \$850 in 2005–2008, and then remained stable from 2011–2014.
- The nations with the highest annualised rate of growth for tourism export earnings

Exports from the tourism sector reached their high in 2012 and seem to be more resilient to shocks than other financial flows like remittances and foreign direct investment. The average number of foreign visitors visiting between 2011 and 2014 was highest in Egypt (9,9 million), Morocco (9,8 million), South Africa (9,2 million), and Tunisia (6.8 million). did. Between 2011 and 2014, these four nations accounted for 64% of all foreign visitors that entered Africa, underscoring the region's high arrival volume. • Morocco was the

only nation in Africa to receive more than 10 million foreign tourists in 2015. • In 2017, Africa received 4.4% of all visitors and accounted for 2.3% of all tourism-related spending globally.

• The majority of foreign visitor arrivals and percentages in Africa between 2011 and 2014 were concentrated in South Africa (22 percent), East Africa (20 percent), and North Africa (47 percent). The East African Community and the Economic Community of Central African States experienced annual growth rates of 8% for arrivals between 2010 and 2014, respectively. Africa is predicted to have 134 million foreign visitors by 2030, an increase of 5% from 2017 to 2027.

The contribution of tourism to economic expansion

• Direct and indirect tourism-related contributions to Africa's GDP ranged \$166 billion 2011 to 2014, or 6.8 percent. has grown from 8.5% of GDP to this percentage. The GDP contribution of tourism is rising, but it is still below average globally (10 percent of GDP). • The direct contribution of tourism to GDP reflects economic activity principally produced by sectors including lodging, travel, airlines, other passenger transportation, dining, and related leisure.. From 2011 to 2016, it made up US \$ 70 billion (3.5 percent of real GDP). It has ascended. • The sector's direct contribution to the GDP of the continent rose to US\$73 billion by 2016, and it is anticipated to reach US\$121 billion by 2026. From 2011 to 2014, tourism's direct contribution to real GDP grew at a compound annual growth rate of 2.6 percent. • The tourist sector drew an average of US \$ 26 billion (1.8 percent of GDP) in capital investment from 2011 to 2016; however, in 2017, this figure rose to around US \$ 30 billion.

Small island developing states' economic growth is fueled by tourism.

Small island republics in Africa that are developing heavily rely on tourism. In fact, the three nations with the highest GDP contributions from the tourism industry—Seychelles (62%), Cape Verde (43%), and Mauritius (27%)]—all fall into this group. • The majority of these relatively tiny economies are also among those that rely most heavily on service exports.

Trade in tourism and services on a global scale

Between 2011 and 2016, Africa's GDP share averaged 50.5 percent, with the continent contributing the most to global production. • Tourism export revenue made for 7% of all exports and 46% of service exports between 2011 and 2016. However, from 2005 to 2008, 53 percent of service exports were funded by tourism-related export income. •

Employment and tourism

• From 2011 to 2016, travel and tourism contributed to the creation of more than 21 million jobs. One in 14 occupations in Africa are like this (7.1 percent of total employment). This is a sizeable amount of jobs, making up a sizeable share, but it is less than the global average (1/11 of the jobs generated by the tourism industry). • Tourism has produced 8.8 million employment directly. Between 2016 and 2026, this is anticipated to rise to 11.7 million employment, an increase of 2.5 percent yearly, with Nigeria (+79,000) and South Africa (+59,000).

Gender and Vacationing Women make up between 60 and 70 percent of the workforce in the worldwide tourist sector.

• Two out of every ten tourists from other countries come from North Africa. Two-thirds of it are in sub-Saharan Africa. The Southern African Development Community and the East African Community place a lot of emphasis on intra-regional tourism (travel within the Regional Economic Communities). In both subregions, these fluxes are continuously increasing. Other member countries represent roughly 64% of total foreign visitor arrivals in the former, whereas they represent only about 33% in the latter. Between 2011 and 2016, it increased in the East African Community, the Arab Maghreb Union, and the Common Market for Eastern and Southern Africa, but its proportion remained constant in the Southern African Development Community from 2011 to 2016. •

Tourism and sectoral targets of the African Union

• The full implementation of an African tourist strategy and the creation of an African tourism organisation were envisioned in the First Ten-Year Implementation Plan of Agenda 2063, with a goal to at least double the contribution of tourism to GDP in real terms from 2014 to 2023. • It will be difficult to meet the goal by

2023 given that tourism's overall contribution to GDP climbed from 6.1 percent in 1995 to 8.3 percent in 2015, with a peak of 9.9 percent in 2007.

To reach the goal, the industry would need to expand considerably more quickly than the GDP and than it has since the global financial crisis, which suggests that Africa should keep increasing the amount of money invested in tourism. the use of tourism to encourage structural change

African Union sectoral goals for tourism

- The development of an African tourism organisation and the complete execution of an African tourism strategy were envisioned in the First Ten-Year Implementation Plan of Agenda 2063, with a goal to at least double the contribution of tourism to GDP in real terms from 2014 to 2023.
- To reach the goal, the industry would need to expand considerably more quickly than the GDP and than it has since the global financial crisis, which suggests that Africa should keep increasing the amount of money invested in tourism. the use of tourism to encourage structural change

Tourism can aid in the development of structural transformation in Africa because it is cross-sectoral:

- Through the trade of goods and services, the strengthening of intersectoral relationships, and the creation of new job opportunities, tourism may play a significant role in driving inclusive growth.
- Increasing economic diversity and enterprise growth through tourism can make a country more resilient to foreign economic shocks.
- As part of the structural change of their economies, African nations can develop national long-term strategies for economic diversification, including tourism.
- To encourage greater regional integration, African nations might ease visa requirements and eliminate them.
- The Regional Economic Communities must intensify their efforts to support cross-border attractions through co-marketing, packaging, and promotion.
- The Regional Economic Communities should expand on current initiatives to support collaborative infrastructure development and investment projects, such as: Encourage cross-border investment in hotels, airports, and roads and involve a variety of stakeholders in the capacity building of these people active in the tourism sector at the national level
- Through increased regional cooperation, Africa needs to make the most of its position as a catalyst for regional integration and inclusive growth.

**Table 2 :List of major African cultural festivals with key specifications**

Sl no	Coutry	Festival	Key feature	Time of year
1	Algeria	1.Algiers International comics festival 2.Oran International Arabic flim Festival 3.Sahara International film festival	1.Thematic festival related to comic book 2.Film Festival 3. Film festival	1.October 2.July 3.November
2	Angola	1.Luanda International Jazz Festival	1.Music festival	1.August
3	Benin	1.International Festival of Vodun Arts and Cultures	1.Vodun Art & Culture	1.February
4	Bostwana	1.Dithubaruba Cultural Festival 2.Kuru Dance and Music Festival	1.promote Kweneng cultural heritage 2.Song & Dance	1.Annual 2. Annual
5	Burkina Faso	1.International Festival of Masks and the Arts 2.Panafrican Film and Television Festival of Ouagadougou 3.National Culture Week of Burkina Faso	1.celebrating traditional African masks 2.Film Festival 3.promote Burkinabé culture in Burkina Faso.	1.Biennially 2. 3. biennial event
6	Cameroon	1.Ngondo 2.Ecrans Noirs Festival	1.water-centered festival held by the Sawa (coastal peoples) 2.Film festival	1. December 2. July
7	Democratic republic of Congo	1.Zaire 74 2.Festival Amani	1.Music festival 2.in the context of peace building	1.September 2.February



8	Egypt	1.Cairo International Film Festival 2.Downtown Contemporary Arts Festival 3.Cairo International Book Fair	1.Film Festival 2.multi-disciplinary contemporary arts festival 3.Book Fair	1. Annual 2. March-April 3.
9	Eritrea	1.Ashenda 2.Gifaata	1.Religious Festival(Harvesting) 2.cultural festival celebrated by the Wolayta people (New year)	1. August 2.September
10	Eswatini	1.Incwala	1.ritual of kingship	
11	Ghana	1.Ankos Festival 2.Aboakyer festival	1. street carnival 2. bushbuck hunting festival celebrated by the people of Winneba	1.December
12	Ivory Coast	1.Coco Bulles	1. International Festival of Cartoons and Comics of Abidjan	
13	Lesotho	1.Morija Arts & Cultural Festival	1. Art & culture	1
14	Malawi	1.Lake of Stars Festival	1.Music festival	1.Septemebr
15	Mali	1.Festival Dansa-Diawoura 2.Festival au Désert	1.Traditional dance festival 2.Traditional music festival	April
16	Morocco	Tanjazz	Jazz festival	Annualy
17	Namibia	Lusata Festival	Traditional dancing & feasting festival	
18	Laos	Lagos International Trade Fair	Trade fair	November
19	Reunion	Thaipusam	is a festival celebrated by the Hindu Tamil community	Annualy
20	South Africa	Umkhosi Wokweshwama	Annual harvest festival	Annualy
21	Zanzibar	Zanzibar International Film Festival	Film Festival	Annualy
22	Tunisia	Chouftouhonna Festival	multidisciplinary festival dedicated to women artists	Annualy
23	Zambia	Lwiindi	thanksgiving ceremony to appease the gods for the good rains and haverst	Annualy
24	Zimbabwe	Zimbabwe International Film Festival	Film festival	Annualy

Table 3 :The travel &amp; tourism competitiveness report of African continent

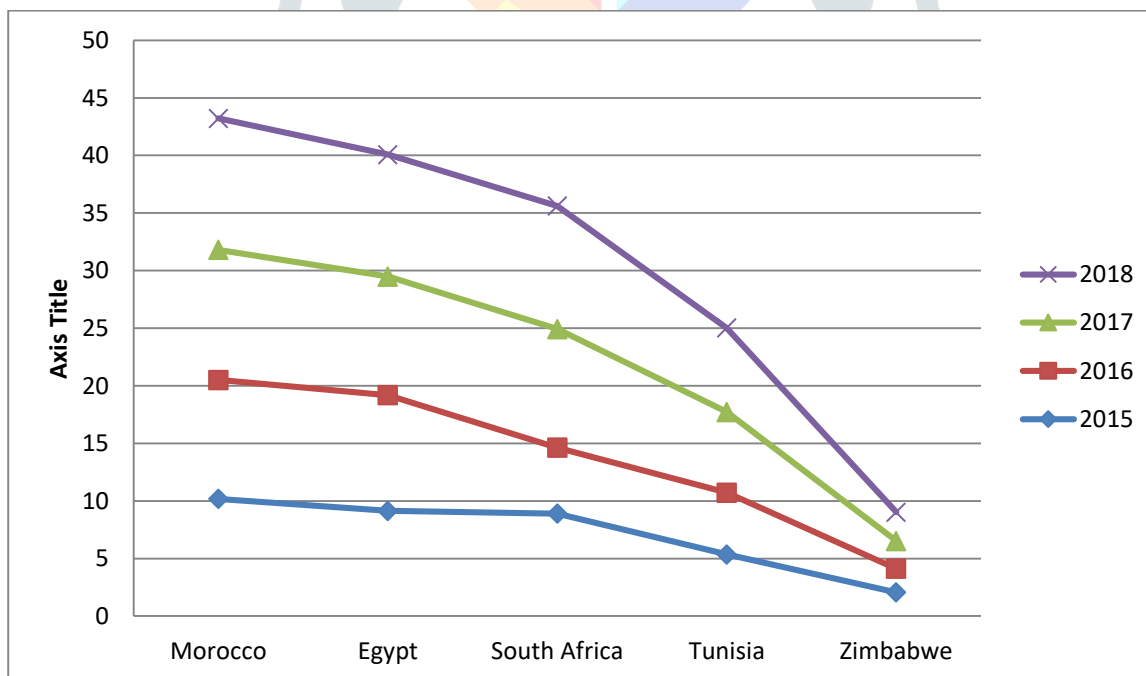
Country	Global Rank	Business Environment	Safety & Security	Health & Hygiene	Human Resource & Labor Market	ICT Readiness	Prioritization of T&T	International Openness	Price Competitiveness	Environmental sustainability	Air Transport Infrastructure	Ground & Port Infrastructure	Tourist Service Infrastructure	Natural Resources	Cultural Resources & Business Travel
South Africa	61	4.6	3.9	3.7	4.4	4.6	4.5	2.5	5.6	3.7	3.3	3.5	4.3	4.5	3.2
Nambia	81	4.8	5	3.5	4.4	4.2	4.8	2.8	5.7	4.3	2.9	3.4	4.6	3.5	1.2
Botswana	92	4.9	5.3	3.3	4.3	4.1	4.8	2.3	6	4.3	2.1	2.8	3.3	3.4	1.2
Zambia	113	4.4	5.3	2.6	3.8	3.2	3.9	2.9	5.1	4.4	1.8	2.4	2.5	3.6	1.3
Zimbabwe	114	3.3	5.4	3	3.6	3.2	4.2	3	5.3	4.1	1.8	2.3	3	3.6	1.3
Eswatini	118	4.4	5.5	3.1	3.8	2.3	4.6	2.7	6.1	3.7	2.2	3.1	3	2.2	1
Lesotho	124	4.1	5.4	3	3.6	3.2	5.1	2.6	6.1	4.8	1.3	1.8	2.8	2.2	1
Angola	134	3.5	5	3.2	3.2	2.3	3.2	1.9	5.3	4.1	1.7	2	2.7	2.2	1.2
<b>Southern Africa Average</b>		<b>4.2</b>	<b>5.1</b>	<b>3.2</b>	<b>3.9</b>	<b>3.4</b>	<b>4.4</b>	<b>5.7</b>	<b>5.7</b>	<b>4.2</b>	<b>2.1</b>	<b>2.7</b>	<b>3.3</b>	<b>3.2</b>	<b>1.4</b>
Mauritius	54	5.4	5.8	5.6	4.7	4.9	6.1	3.6	4.6	4.3	3.2	4.6	5	2.4	1.3
Seychelles	62	4.7	5.2	5.4	5	5	5.9	2.7	3.9	4.3	4.3	4.4	5.4	2.6	1
Kenya	82	4.5	4.6	3.4	4.4	3.5	5.4	3	4.9	4.5	2.7	3.3	2.9	4.5	1.5
Tanzania	95	4	5.2	3	3.6	2.9	4.9	3.3	5.5	4.4	2.2	2.8	2.4	4.7	1.3
Rwanda	107	4.9	5.9	2.8	4.4	3.4	4.1	3.2	5.3	4.5	1.9	3.4	2.3	2.6	1.2
Uganda	112	4.2	4.7	2.5	4.1	3	4.3	3	5.7	4.2	1.7	2.5	2.3	3.7	1.5
Ethiopia	122	3.9	5.1	3.3	3.6	2.4	3.8	2.6	5.5	4.1	2.2	2.4	1.7	3	1.6
Malawi	125	4	5.4	2.7	4	2.2	3.6	2.5	5.6	4.1	1.5	2.1	2	3.1	1.5
Mozambique	127	3.8	4.7	1.7	3.5	2.1	4	3.1	5.6	4.3	1.8	2.2	2.8	2.8	1.2
Congo Democratic Rep	136	3.6	4.4	2.6	3.8	1.7	1.9	1.5	4.8	3.9	1.6	2	1.9	4.1	1.2
Burundi	137	4	4.8	3.2	4.1	1.7	2.8	1.8	5.4	4.1	1.7	2.5	1.7	2.1	1.1
<b>Eastern African Average</b>		<b>4.3</b>	<b>5.1</b>	<b>3.3</b>	<b>4.1</b>	<b>3</b>	<b>4.2</b>	<b>2.7</b>	<b>5.2</b>	<b>4.2</b>	<b>2.3</b>	<b>2.9</b>	<b>2.8</b>	<b>3.2</b>	<b>1.3</b>
Cape Verde	88	4.5	5.2	4.7	4.2	4.2	4.7	3.2	5.7	4.5	3.5	3.1	4.2	2	1
Senegal	106	4.3	5.3	3.8	3.5	3.6	3.7	2.8	5	4.6	2.2	2.8	3.1	3.1	1.3
The Gambia	111	4.3	5.7	3.9	4.1	3.4	5.1	2.3	5.3	4.4	2	3.3	2.6	2.3	1.1
Ghana	115	4.8	5.5	3	4.7	4.1	3.8	3	5	4.1	2	2.6	2.3	2.5	1.3
Cote d'Ivoire	119	4.3	4.6	3.3	4	4	2.6	2.6	5.1	4.1	2.1	2.8	2.6	3.3	1.3
Benin	12	4.4	5.4	2.5	4.6	2.9	3.5	2.9	5.1	4.3	1.7	2.3	2.5	2.9	1.2

	3														
Guinea	12 6	4.2	4.6	2.6	4.1	3.2	2.7	1.8	5.7	4.5	1.9	2.3	2.4	3.1	1.1
Cameroon	12 8	4	4.7	2.8	4.4	2.8	3	1.8	5	4.4	1.7	2.5	2.2	3.2	1.2
Nigeria	12 9	4.2	3.1	2.9	3.5	2.9	3.4	1.9	5.5	4.3	2	2	2.5	2.3	1.8
Mali	13 0	4	4	2.6	3.2	3.3	3.7	1.7	4.8	4.3	2	2.1	2.5	2.3	1.6
Sierra Leone	13 1	4	5.1	2.3	4	3.1	3.4	2.8	4.4	4.2	1.7	2.7	1.9	2.1	1.1
Burkina Faso	13 2	4.3	4.8	2.4	3.4	2.9	3.2	1.6	5.5	4.2	1.6	2.2	2.3	2.6	1.2
Mauritania	13 5	3.4	5.6	3.8	2.5	3	2.8	2.9	5.3	3.9	1.6	1.8	2	2	1.1
Liberia	13 8	4.1	5.3	3.1	3.4	2.1	2.7	2	4.8	4.3	1.8	2.3	1.7	1.8	1.1
Chad	19 3	2.8	4.2	2.8	3.2	2.2	3.2	1.7	4.8	4.2	1.5	1.9	1.8	2.7	1
<b>Western Africa Average</b>		<b>4.1</b>	<b>4.9</b>	<b>3.1</b>	<b>3.8</b>	<b>3.2</b>	<b>3.4</b>	<b>2.3</b>	<b>5.1</b>	<b>4.3</b>	<b>1.9</b>	<b>2.5</b>	<b>2.4</b>	<b>2.6</b>	<b>1.2</b>

Source : World economic forum

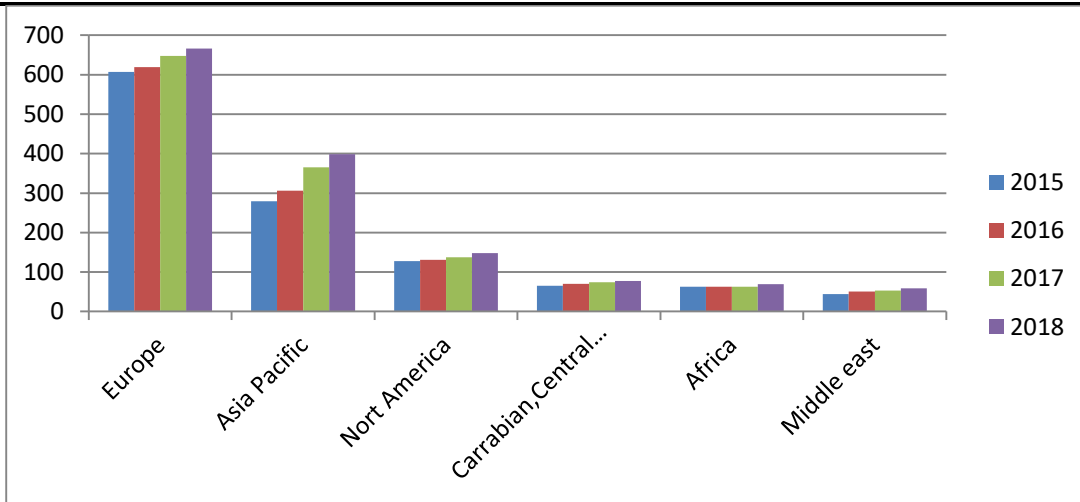
From the above table it indicates that various tourism parameters in the African continents are not so much encouraging but with a strong focus these can be improved and the tourism can flourish all across the continent with focusing on key tourism products.

Figure 1 : Major tourist visiting countries in Africa



From the above figure it shows the top five countries in the African continents which are Morocco, Egypt, South Africa, Tunisia, Zimbabwe attracts major tourist.

Figure 2 : International Tourist share across the continents



The above figure indicates inspite of tremendous potential the African continent is still struggling to capture a significant international tourist share

Figure 3 : Major types of tourism and its market share in the African continent

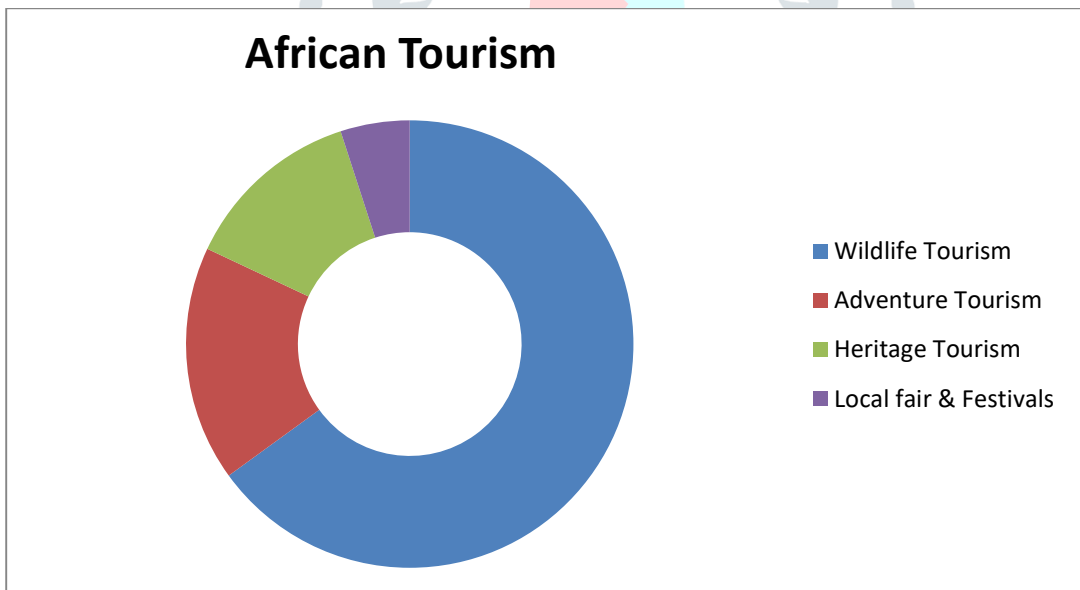
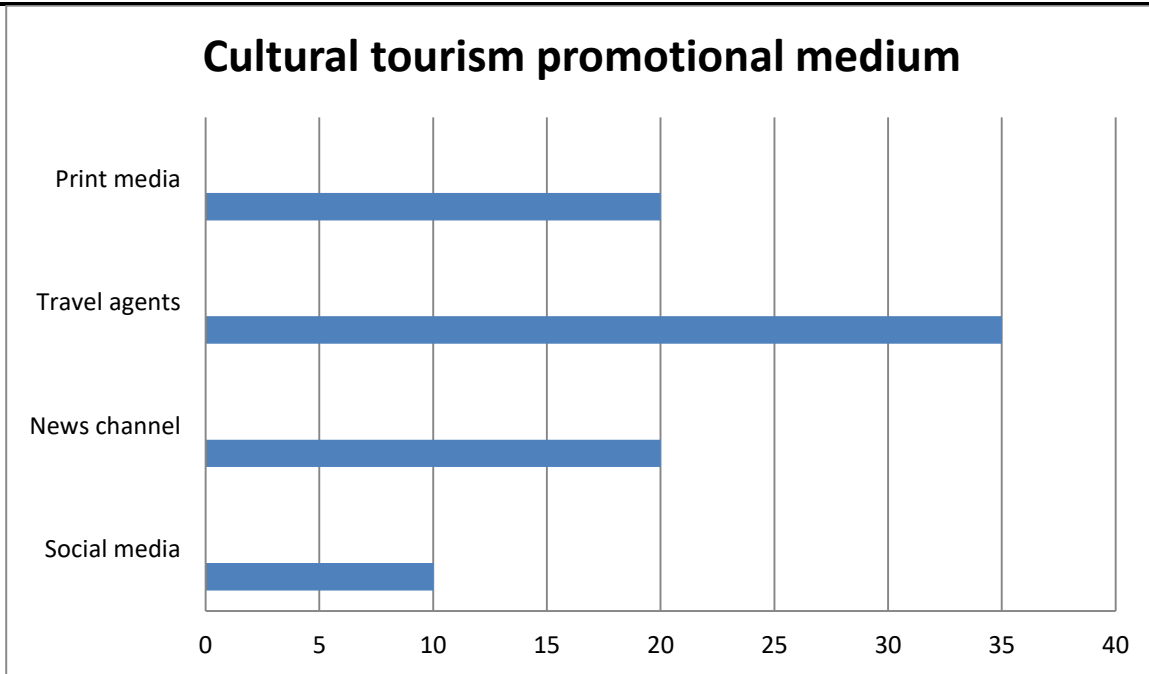
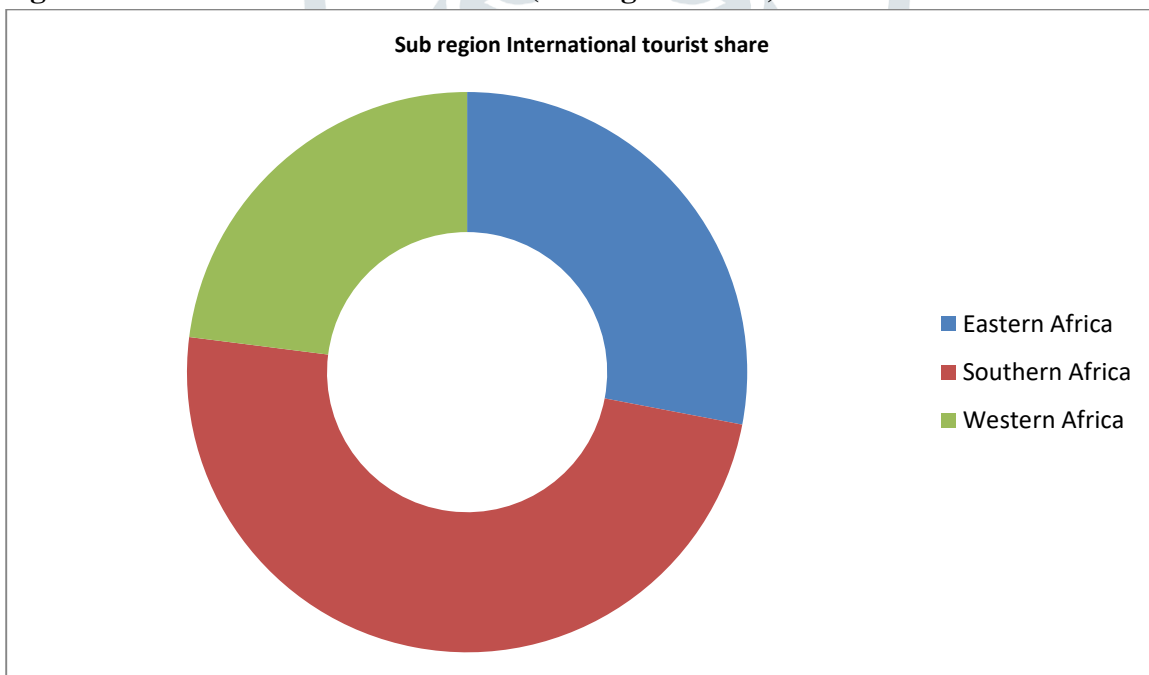


Figure 4 :Local festival Tourism Promotions in Africa



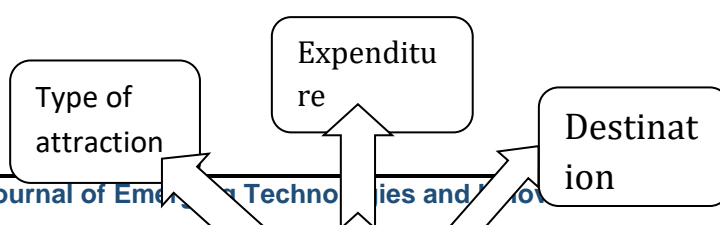
From the above figure it indicates the tourism promotions related to the local festivals are not so much highlighted and promoted which need a rigorous promotion special across the social media to reach the international market.

**Figure 5:International Tourist arrival (Subregion Share)**



Above figure indicates that the southern Africa is having a good market share in the African continents so the other two parts that is the eastern Africa and the Western Africa should be focused with a aim to pull the international tourist by developing different tourism product like the tourism related to local fairs and festivals

**Figure 6: marketing mix of a cultural event.**





The special feature here is that the product of a cultural event should comprise three levels:

The cultural product's physical components include the stage, sets, sound systems, equipment, props, performers, etc.; the actual product is the cultural product's physical components. The augmented product is the added value, which includes extra goods and services like lodging and catering, communication and socialisation facilities, the ability to purchase souvenirs, and the ability to meet other personal needs. Only effective distribution and communication may result in successful placement. Considering that D. Volton (2017) asserts that distribution is a form of sales communication "Information is a message, but communication is a relationship, and there can be no communication without information. Communication entails being able to communicate with ease, often negotiating, and ultimately cohabiting." "The importance of social networks in the current world elevates expectations toward communication methods, including the need to be able to "sell yourself" in order to become "well-known, accepted, and "attract likes." These factors make it clear that effective communication is essential to positioning and promoting every cultural event, particularly when it comes to luring participants from other cultures, such as foreign visitors, to international cultural events. Festivals are some of the best illustrations of a cultural event. When they construct new attractions to draw tourists, they frequently exploit assets made recently or in the distant past. Success is ensured by aspects including the accessibility of materials, the value placed on the artefacts, and the notoriety (reputation and image) of the performers. The appeal and variety of festivals also depend on how well they can spread knowledge of, and interest in, a nation's or region's culture, history, and traditions. M. Dimitrova (2004) They can be identified by their periodicity, orientation toward the annual calendar, durable format, and organisational style.

**Analysis**

**Relationship between Satisfaction and Meeting Expectation**

At this point, it is important to further examine the relationship and the differences between "satisfaction" and "meeting expectation", across domestic and foreign tourists.

**Table 3 :Pearson Correlation Coefficient among four variables**

	Satisfaction (DT)	Meeting Expectation (DT)	Satisfaction (FT)	Meeting Expectation (FT)
Satisfaction (DT)	1	- 0.282 (NS)	+ 0.625 (p<0.05)	+ 0.624 (p<0.05)
Meeting Expectation (DT)	- 0.282 (NS)	1	- 0.657 (p<0.05)	+1.00 (NS)

<b>Satisfaction (FT)</b>	<b>+0.625</b> (p<0.05)	<b>-0.657</b> (p<0.05)	<b>1</b>	<b>- 0.231</b> NS
<b>Meeting Expectation (FT)</b>	<b>+0.624</b> (p<0.05)	<b>+ 0.100</b> (NS)	<b>- 0.023</b> (NS)	<b>1</b>

DT = Domestic Tourists; FT = Foreign Tourists;

NS = Not Significant; p< = level of significance

Results of the Bivariate Regression Test, shown in the above table shows that in case of both Domestic and Foreign Tourists “satisfaction” and “meeting expectations” are not correlated, rather the Pearson “r” is negative. But among them these two variables are positively correlated. As would be observed from the above table, in the **domestic tourist group** the correlation coefficient between satisfaction and meeting expectation is – 0.282, meaning that these two aspects have no relationship, rather inverse relationship, but the coefficient score is Non-Significant – the inverse relationship is not established. Similarly, in case of **foreign tourists**, the correlation coefficient score between satisfaction and meeting expectation is – 0.023, but it is Non-Significant. On the other hand the relationship in respect of each of the variables (satisfaction and meeting expectations, separately) between both category of tourists were observed. Thus, it implies that so far as satisfaction is concerned, both domestic and foreign tourists carry a similar pattern of perception; and so far as “meeting the expectation is concerned, a similar cognitive functions take place irrespective of their domicile. But definitely, both aspects have no relationship. To establish the fact that whatever the levels of satisfaction and meeting expectation may be, there is no difference either in case of domestic tourists or in case of foreign tourists, two separate ‘t’ tests were done, results of which are presented in the above table.

**Table 4: Results of the test of significance of difference between “satisfaction” and “meeting expectations”**

**in respect of Domestic Tourists**

<b>Variable</b>	<b>Mean</b>	<b>SD</b>	<b>SEM</b>	<b>Df</b>	<b>‘t’</b>	<b>Signi. (2-tailed)</b>
Satisfaction	3.04	1.05	0.46486	399	0.364	NS
Meeting Expectations	3.21	0.94				

**Results of the test of significance of difference between “satisfaction” and “meeting expectations”**

**in respect of Foreign Tourists**

Variable	Mean	SD	SEM	Df	't'	Signi. (2-tailed)
Satisfaction	2.38	0.84	0.40481	399	0.707	NS
Meeting Expectations	2.66	0.70				

From the above two tables, it is finally established with conformity that the levels of satisfaction and meeting expectations have no relationship or difference at all.

### Research Findings

The traditional festival's key marketing mix attributes are location, feel, cost, human components, distribution, and communication.

**Location and Time of the Event** - The location and time of the event must be clearly stated and made public via social media and other communication channels. Potential travellers within and outside of the continent were made aware of it long before the event by news outlets, journals, and other such media. Always be familiar with the subject. The primary concepts behind cultural goods—since the various cultural festivals celebrated on the African Continent each have their own distinctive selling points—help travellers comprehend what they are attempting to encounter. Must be projected clearly. The programme itself is the focal point of the cultural event. Tourists should be given traditional local attire, masks, and jewellery to help them blend in with the festivities and thoroughly experience the celebration.

**Organizations** – The logistical, communication, food, drink, and traveller safety requirements of turning these traditional festivities into tourism offerings are extensive. May they be free to go, enjoy themselves, and have pleasant memories.

**Tourism Services** - A number of variables influence total traveller satisfaction, including: Reserve a basic campsite in a nearby hamlet or in a hotel, resort, cottage, or secluded location. There aren't many alternative places to stay in the 70 km radius around the venue. Reservations must be made six or seven months in advance due to the limited availability of accommodation. Catering services and other companies certified to offer this outdoor service serve the food. Visitors are welcome to purchase any of the food items available, however they are not permitted to bring in outside food to cook on the premises. Accredited media outlets and photographers that have been pre-approved provide photography and other forms of media coverage. Folk costumes are available from the primary organisers for purchase or rental. Folk costume tailoring is another service offered. Price-Only admission is officially explained.

The main platforms for communication-advertising are organiser websites and word-of-mouth networks. Accommodations, regulated festival programming, festival visitors' reviews from the previous several years, and numerous images one can buy if anyone is interested and all individual options or combos with additional businesses. During the festival, a diary should be released in different languages,.

**Staffing** - There is fierce competition among businesses and individual agents to serve the festival. The selecting procedure ensures top-notch service. It has been noted that the localities are less enthused and interested in the festival's planning and activities.

**Segment:** Analysis of survey data reveals that word-of-mouth is the primary method of disseminating information about the event

Many visitors' primary driving forces are amusement and relaxing feelings. about 5% of the total. The trip operator provided information to the responders. The website has only sometimes provided information to users. Most people who attend the festival do so with friends, family, or other relatives. Families with children make up less percentage of visits. Visitors of all ages attend the event, and no particular age group predominates.



.Figure 7 : Marketing mix in tourism



## Conclusion

Customer satisfaction among participants is one of the African Festival's strong points. The inability to provide high-quality lodging, the inability to rent out traditional costumes, the lack of local interest, and the inadequate level of hygiene are some of the drawbacks. Other guests' personal requirements. The degradation of the physical environment and loss of product dependability can be a serious hazard if there is a clear financial benefit aimed at increasing visitor numbers. Value-based marketing has the potential to keep the festival appealing to all stakeholders. The idea of co-creation should guide the strategy. This idea offers a chance to connect with the customers who will benefit from the traditional festivals. This African continent has a tremendous potential of selling the fairs and festivals in the international market. An appropriate strategy is utmost required for developing a synergy between the localites and tourism stakeholders. Sufficient awareness is to be created among all the stake holders about the attraction of the fairs and festivals as well as to showcase it in the global market. So a dynamic marketing functioning should work for the whole African continent to focus the traditional culture through the different types of fair and festivals. This may lead for the commodification of this festivals as a result of which the region could be able to generate huge foreign exchange.

## Reference

- Alexandrov, Haralan, "The Balloon of the Grant Democracy Burst," Economist Magazine, Issue 1, 2017, p.32, www.Economist.Bg
- Barber, Benjamin, Jihad vs. Mcworld. Mondialization and Integrity against Democracy, Braunstein, GF, Phan, B., "Guide to Popular Culture", RIVA, 2008
- Baudelaire, Charles, "Flowers of Evil. Little Poems in Prose." State Publishing House "Narodna Kultura", 1991, In Braunstein, GF, Phan, B., "Guide to Popular Culture", RIVA, 2008
- Braunstein, Phan, 2008, Jean-Francois Braunstein, Bernard Phan "Manuel De Culture Generale"
- Davis, Anthony, "Everything You Need to Know about Public Relations, Roy Communication, C, 2007
- Dimitrova, Miroslava, Heritage from Generations. Horemag Magazine, No. 11, Year 2, November 2004
- Fernandez, J.I.P., Rivero M.S., "Attitudes of Cultural Tourism: A Latent Segmentation Approach." In "Journal of Cultural Economics", Vol. 34, N 2, 2010
- Getsova, Eleonora. "Rural Tourism - Unexploited Alternative to Tourism In Bulgaria." International University, 2002.
- Getz, Donald, "Event Tourism: Definition, Evolution and Research.", in "Tourism Management", Vol.29, Issue 3, June 2008, P.403-428, Quotation in Asta Bellovyne et al., "Handbook on Event Management", Chernorizets Hrabar VFU, 2009
- Goldblatt Joe, "Special Events: Twenty-First Century Global Event Management", J. Wiley & Sons, New York, 2002, Quotation in Asta Bellovyne Et Al., "Handbook On Event Management", Chernorizets Hrabar VFU, 2009

- Grancharova, Boryana, "Market Segmentation and Economic Benefits for Companies Providing Tourist Services", Slavena Publishres, Varna, 2003 P.117-118
- Huntington, C, "The Clash of Civilizations and the Transformation of World Order." Obsidian, C, 2006 In Braunstein, GF, Phan, B., "Guide To Popular Culture", RIVA, C, 2008
- Huntington, C, "Who Are We? Challenges to the National Identity of America. ", Obsidian, C, 2005, Braunstein, GF, Phan, B "Guide to Popular Culture", RIVA, C, 2008
- Kagan, Robert, "Power and Weakness, USA and Europe in The New World Order", 2003, In Braunstein, GF, Phan, B., "Guide to Popular Culture", RIVA, 2008
- Klaich, Dragan, "Imagination Mobility / Handbook for International Cultural Cooperation": Project: "Cross-Border Human Resource Development Center - Perspectives", Ref.№2007 CB16IPO2007-2012-3-020
- Kostov, E. (2001), Cultural Tourism, IM Holding, Sofia
- Kotler, F Et Al. "Marketing 3.0," LOCUS Publishing, C, 2010, C, 54, 224, 229
- Kroeber, A.L., "Configurations of Culture Growth." Berkeley, "University of California Press, 1994, Cit. By "The Geography of Genius. In Search of the Most Creative Places in the World." Faber, C, 2016
- Kutin, L. (2002), "The Festival as a Phenomenon of Artistic Culture", Sofia.
- Patricia Oom do Valle et al., "Sustainable Cultural Events Based on Marketing Segmentation: The Case of Faro Capital of Culture", PASOS. Revista De Turismo Y Patrimonio Cultural, ISSN1695-7121, Vol.8 (3) Special Issue, 2010, P.91-104
- Piatier A., "Sondages Et Enquetes Au Service Du Tourisme, Paris, 1956
- Rakadzhyska, Svetla, The Image of a Tourist Destination as a Competitive Advantage. Marketing in Tourism. International University, Sofia, 2002
- Ribov, M. Et Al. Tourism in the Age of Recreation Industry, TRAKIA M, 2008
- Shone A & Parry B., "Successful Event Management", THOMSON, London, 2004, Quotation in Asta Bellovnyne Et Al., "Handbook on Event Management", Chernorizets Hrabar VFU, 2009
- Simonton, Dean Keith, Creativity in Science Chance, Logic, Genius and Zeit Geist. "Cambridge: Cambridge University Press, Cit. Quote by Weiner, Eric, "The Geography of Genius. In Search of the Most Creative Places in the World." Faber, C, 2016
- Simov, P., "French Poets", Science and Art Publishers, 1978, In Braunstein, GF, Phan, B., "Guide to Popular Culture", RIVA, C, 2008
- Stoykova, St., Development and Contemporary State of Bulgarian Singing Folklore. - Folklore and Folk Traditions in Contemporary National Culture. Problems of Bulgarian Folklore. Volume Two. Sofia, 1976, Pp. 18-29.
- Titova, Ekaterina, "Festival Agony", Economist, Issue 5, 2017, P. 58, Www.Economist.Bg
- Voltón, Domenik, "Europe of Several Speeds is a Pseudo-Idea", Economist Magazine, Issue 9, 2017, P.35-37, Www.Economist.Bg
- Weiner, Eric, "The Geography of Genius. In Search of the Most Creative Places in the World." Faber, C, 2016
- Yancheva, K., Aspects of Improving Festival Tourism in Bulgaria, Izvestia Magazine, University of Economics, Varna, 4/2014
- .