

Social Media as a Destination Marketing Tool for a Sustainable Diaspora Cultural Heritage Festival in Nigeria

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ABSTRACT

This study explores how social media is used as a destination marketing tool for a sustainable diaspora cultural heritage festival quality in Nigeria, drawing on the theory of planned behaviour. The festival, a trip to heritage, was specifically premeditated to celebrate the slave trade period by highlighting the unique connection of African Americans history to the diaspora ancestors who were taken away as slaves through '*the point of no return*' in Badagry –Nigeria. The study employed both quantitative and qualitative method. A structured questionnaire was developed as a research instrument to gather information aimed at examining the influence of Social media (SM), Website quality (WQ) and Online word of mouth (eWOM) on tourists' festival satisfaction (FS) and festival revisiting intention (FRI). Data was gathered from samples of 473 diaspora tourists at the Badagry diaspora festival in Nigeria and analysed using Partial Least Square-Structural Equation Modelling (PLS-SEM) with the aid of WarpPLS (7.0), and also an in-depth interview as a qualitative method was conducted with seven tourism practitioners who are the festival organisers in Lagos ministry of tourism. The findings of the study revealed that Social media (SM), festival quality (FQ), Website quality (WQ) and electronic word of mouth (eWOM) have positive and significant effects with tourists' festival satisfaction. Additionally, this study found that festival quality has positive impact on the intention of the tourists to revisit the Badagry diaspora festival because tourist attitude is influenced by the socio-cultural background of tourists. Moreover, the result revealed the partial mediating effect of festival satisfaction in the relationship between (a) SM (b) FQ (c) WQ (d) eWOM and tourist's festival satisfaction. Similarly, cultural motivation was also found to moderate the effects between tourist festival satisfaction and festival revisiting

intention (RI). Based on the findings, the implications of the festival sustainability and future research directions were discussed.

Keywords: Sustainability; Heritage festival; Slaves, social media marketing; African Diaspora; tourism destinations; Nigeria.

ÖZ

Bu araştırmanın amacı, planlı davranış teorisiyle, Nijerya'daki miras festivali kalitesinin sürdürülebilirliği için sosyal medyanın bir destinasyon pazarlama aracı olarak nasıl kullanıldığını araştırmaktadır. Bir miras gezisi olan bu festival, Afrika kökenli Amerikalıların tarihinin, Badagry-Nijerya'da köle olarak götürülen kişilerin köle ticareti dönemini kutlamak için özel olarak tasarlanan festivaldir. Sosyal medyanın, Web sitesi kalitesinin ve çevrimiçi ağızdan ağza iletişimin turistlerin festival memnuniyeti ve festivali tekrar ziyaret etme niyetleri üzerindeki etkisini incelemek için bir araştırma aracı olarak yapılandırılmış bir anket kullanılmıştır. Anket çalışmasında Nijerya'daki Badagry diaspora festivalini ziyaret eden 473 turistten veri toplanmış ve PLS (7.0) yardımıyla Yapısal Eşitlik Modellemesi (PLS-SEM) kullanılarak analiz edilmiştir. Araştırmanın bulguları, Sosyal medya, festival kalitesi, Web sitesi kalitesi ve elektronik ağızdan ağza iletişimin turistlerin festival memnuniyeti ile pozitif ve anlamlı bir ilişkisi olduğu sonucu bulunmuştur. Ek olarak, bu çalışma festival kalitesinin turistlerin Badagry diaspora festivalini tekrar ziyaret etme niyetleri üzerinde olumlu etkisi olduğu sonucu bulunmuştur. Çünkü turist tutumunun turistlerin sosyo-kültürel geçmişinden etkilendiğini ortaya çıkmıştır. Ağızdan ağza iletişim ile turistlerin festival memnuniyeti arasındaki ilişkide festival memnuniyetinin kısmi aracılık etkisini ortaya konulmuştur. Benzer şekilde, kültürel motivasyonun da turist festivali memnuniyeti ile festivali tekrar ziyaret etme niyeti arasındaki ilişkiye aracılık ettiği bulunmuştur. Bulgulara dayalı olarak, festivalin sürdürülebilirliğinin etkileri ve gelecekteki araştırmalara destek olacak şekilde açıklanmıştır.

Anahtar Kelimeler: Sürdürülebilirlik; miras festivali, köleler, sosyal medya pazarlaması, afrika diasporası, turizm destinasyonları, Nijerya.

DEDICATION

To My Family.

With great pleasure and happiness, I write to say a big thank you to my humble family for the great things they have done to me during the period of my PhD academic pursuit at Eastern Mediterranean University(EMU), Famagusta North Cyprus.

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LIST OF ABBREVIATIONS

AREFO	African Renaissance. Foundation Inc.
DMOs	Destination Managing Organizations
DRIN	Door of Return Initiative Nigeria
DRM	Disaster Risk Decrease
DRR	Disaster Risk Reduction (DRR
FESTAC	Second World African Festival of Arts and Culture
ICT	Information Communication Technology
LDCs	Less Developed Countries
MDCs	More Developed Countries
NCAC	National Council of Arts and Culture
NIDCOM	Nigerians in Diaspora Commission
NIDO	Nigerians in the Diaspora Organization
NNVS	Nigerian National Volunteer Service
SSA	Sub-Sahara Africa
TPB	Theory of Planned Behaviour
TRA	Theory of Reason and Action
NTA	National Tourism Authority.
UNESCO	United Nations Educational, Scientific and Cultural Organization

Chapter 1

INTRODUCTION

1.1 Background of the Study

Information communication technology (ICT) has been one of the most discovered areas in tourism technology since the 1980s and has become one of the defining technologies of our time (Buhalis and Law, 2008; Appel et al, 2020). The tactical usage of ICT greatly influences the leisure and tourism sector in numerous roles such as communication and better quality operations (Buhalis 1998). Owing to the critical role that information plays in the narratives, advertising, distribution, organization, and conveyance of tourism cultural products and services, social media technology has developed into a strategic marketing tool and a reliable basis for sustainable competitive advantage for destination marketing organizations (DMOs), Buhalis, 2000; Yuan, Tseng, & Ho, (2019). With the development and application of social media marketing tools cutting-edge in information technologies, tourism organizations can benefit from the numerous opportunities offered by social media to promote their relationship with their customers into a network of marketing innovations (Fortis et al, 2012, Alizadeh & Isa, 2015).

Social media marketing presents amazing opportunities for customers to utilize the diverse platforms available such as Facebook, Twitter, YouTube, the consumer review, blogs and networking sites, among others, to generate online contents and share information about cultural tourism products and services (Osei, Mensah,

Amennumey,2018; Navío-Marco *et al.*, 2018). Therefore, it is important to understand how social media is used to market tourism destinations (Leung *et al.*, 2013, Andrljic & Alwis, 2016) Navío-Marco *et al.*, 2018), and how consumers behave, socialize, and encourage each other using the new technology (Lund, Cohen, & Scarles, 2018) to ensure tourism sustainability (Chen *et al.* 2018; Ninerola, Sanches-Rebull, & Hemandez-Lara, 2019).

Digital media and humanity is moving into the third information evolution. Information technology is linked to leisure and travel in several ways. This has offered many opportunities to access a variety of data, in enormous quantities and in diverse formats in a theoretical setting. In leisure and tourism research, social media has progressed from a primary marketing-driven tool to a knowledge base creation tool in festival ceremonials (Xiang,2018). Tourism destinations need to understand how to improve their social media marketing activities to differentiate their products and services from those of other competing tourism destinations (Ampountolas, 2018; Cheng *et al.* 2018). Many countries regard Social media (SM) as an essential tool for promoting diaspora festival in cultural tourism destinations (Tie, Holden. & Pack, 2015; Pino *et al.*, 2019).

Cultural tourism destinations are evolving and boosting the culture and tradition of the people as a means of appealing and improving visitors' experience. In recent times, Nigeria government has made a concerted effort to promote the Badagry diaspora festival using social media platforms to engage the African Americans in the United States and other African diaspora all over the world. Hence, the relevance of social media as a dynamic and flexible means of facilitating message for African diaspora has been well established (Anderson, 2019). Social media has facilitated and modified

communication between the diaspora communities (Bravo,2012). The diaspora festival was designed to capture the African Americans to visit Africa and particularly Nigeria in order to Commemorates the 400 years' era since the enslaved Africans were transported forcefully to Jamestown, Virginia in the United States (Ibeh,2019, Door of return Nigeria, 2020), meanwhile, there is needs to ensure its sustainability which has not been given adequate attention in the literature.

So far, no black African nation has made rigorous efforts to offer cultural tourism products to the outside world. Examples of two famous tourist destinations in Africa are (1) Kenya that offers safaris; and (2) Gambia that markets its warm-water sea beaches. The cultural aspect of tourism is an area that is still untapped with huge potential (Uddin and krohn, 1990; Salazar, 2012;

A Diaspora festival is a cultural tourism event symbol that can unite tourists and residents in celebrating positive motivation in their homelands in numerous ways (Falassi, 1987; Park and Chu, 2018). Social media has consequently developed as a crucial network for a marketing strategy to complement the diaspora festivity (Kapln & Haenlein, 2010) thereby changing the way destinations communicate with their potential customers with scarce resources (Hays, Page & Buhalis, 2013; Felix, Rauschnabel, & Hinsch, 2017). Additionally, tourists believed that information from personal sources is more reliable than money-spinning sources (Harrigan, Evers, Miles & Daly, 2017). Thus, social media is particularly relevant since tourism is referred to as an 'information-intensive industry' (Gretzel, Yuan & Fesenmaier, 2000). Fortunately, social media has developed as one of this growing technology that has played a significant role in marketing tourism cultural products in the diaspora and tourism marketing environment (Needles & Thompson. 2013; Zeng & Gerritsen, 2014; Wiltshire &

Clarke, 2017), thereby stimulating consumer's intension in choosing diaspora tourist destination and also improving their destination satisfaction depending solely on the overall tourist satisfaction and emotional experience which is derived through three dimensions namely: joy, astonishment and love (Ibnou-Laarousi, Rjoub, & Wong, 2020; Yüksel & Bilim. 2010; Prayag et al.,2017).

Destination Managing Organization (DMOs), who are the promoters of tourism in Nigeria are continuously faced with distinct challenges in coping with the ideal strategy to face a new reality where destination brand is largely the tourist's product (Lund, Cohen & Scarles, 2018). The unsuccessful utilization of social media by practitioners in the tourism and hospitality sector is simply connected to a lack of practical operational skills (Leung et al., 2013, Rahman, 2017). Fortunately, social media platforms have provided a leading digital communication network (Chappuis, Gaffee, Parvizi, 2011), representing 67 percent of the entire internet users using the network (Prew Research Centre, 2012). Therefore, this disruptive digital modification has affected the tourism industry (Bosio, et al, 2018). It is against this backdrop, that this study examines how Social Media is used as a destination marketing tool to promote a sustainability Badagry diaspora festival in Nigeria. This study is pertinent because the hospitality and the tourism sector is characterized as one of the leading industries influenced by social media (Aye, Au & Law, 2013a; Chuang, Chen, & Chen, 2018).

1.2 Statement of Problem

The Recognition of diaspora heritage festival as an economic driver of cultural tourism destinations has boosted the emergence of an increase in diaspora festival events held in recent times in African countries and particularly Nigeria (Esu, 2014).

DMOs and festival organisers are transforming what is hitherto utilized as admirably traditional heritage festivals rites of some people into national tourism products. Nevertheless, there is limited diaspora festival studies on special tourism events and heritage festival in Nigeria. Hence, African countries, especially those of the South Sahara, are searching for growth models to differentiate their monoculture markets (Ankomah et al., 2012). Till date, there is no empirical research study that has attempted to investigate the novelty and the acclaimed effects between (a) SM (b) FQ (c) WQ (d) e-WOM with tourist's festival satisfaction as a mediating variable and cultural motivation as a moderating construct on festival revisiting intension (RI) through the Badagry diaspora festival that was introduced in the year 2017 at Lagos - Nigeria.

Nigeria is a nation with equitably structured of media communication (Jibo and Okoosi-Simbine, 2003). However, Nigeria image has been tarnished through the foreign press (Sobowale 1987 cited Dare, 1983). Despite the significance of keeping up with new digital technologies, several Destination marketing organizations (DMOs) are ignorant of social media modern technology. This is because most DMOs have not had the opportunity to obtain and evaluate such dynamically ever-changing high-tech skills (Lee and Wicks, 2010, Buhalis, 1998a; Kothari & Fesenmaier, 2007). Additionally, there is scarcity of experience and the incapability to utilized the new digital skill. Findings have revealed that social media application is still a trial-and-error process by most DMOs (Constantinides, 2007). The lack of digital skill is true with practitioners who have relatively little supervision for integrating the social media communication skills (Hudson, Roth, Madden & Hudson. 2015).

In the past, countries who preferred to promote themselves as tourism destinations could do so either by suggesting their festival packages to large tour operating firms or by using local or state television to promote cultural heritage products. (Bunghez,2020). These approaches are equally expensive in terms of publicity for a region or country involved as well as very expensive consumers who would have to then pay for the cost of holiday plus commission to the travel agent (Coelho, & Castillo-Girón, 2020).

It would simply not be practical for a country to set up her direct travel system without huge investment that can guarantee any substantial return (van Rensburg,2014). As consumers realize that they have more choice and can secure better prices by booking directly through the social media platform they put in more effort in the digital media. This trend is set to continue and will continue to grow in an astonishing space (Briggs, 2001). “So internet marketers have to work hard to develop consumer trust and deliver great experience to their audience” (Chaffey et al., 2009, P. 387). The development of websites, domain names and the ability to work out of one country and yet appear to be working within another has changed the face of both business practice and the marketing concept.

Since then, the tourism industry has embraced the new form of digital media and developed it, by incorporating both the new technologies such as multi-media, real-time streaming process, and online booking to set its position. So, therefore, finding valuable information on social media platforms about diaspora festival destinations with intention to revisit is crucial, specifically to lovers of black cultural heritage around the World (PATA/Oxford Economics, 2018). The social media has made festival destination information available in an easy manner, specifically to diaspora

tourists. Thus, cultural tourism lovers can seat at the comfort of their rooms and access valuable information with just a click before physically being involved in attending festivals intourism destination (Rodríguez-Díaz, & Pulido-Fernández, 2021).

Numerous studies have been carried out which shows that tourism competitiveness needs to be regulated as reported by Michael et al 2019; Nazmfar et al. 2019; Montero-Muradas, and OrejaRodríguez,(2017), hence the desirability of the diaspora festival can be achieved through adding value to the festival quality and through comprehensive result for the sustainability of the festival (Cucculelli and Goffi 2016; Goffi, et al, 2019; Dias 2017; Mendieta-Peñalver et al. 2018; Khan et al. 2017; Romão and Nijkamp 2019).

Nigeria needs social media to promote sustainable cultural heritage festivals to both domestic and international tourists. The global economy is increasingly driven by sophisticated technologies and services, and many countries in Africa are struggling to compete by using high technology to meet the global challenges in tourism activities happening around the globe (Andreoni, & Roberts, 2020). Since tourism has become a highly suitable priority for economic growth and job creation in many African economies (Hojeghan & Esfangareh, 2011; Coulibaly, 2020). The fundamental plan for marketing destinations is to build awareness and drive the purchase of vacations experience to consumers (Milman & Pizam,1995, Dedeoğ˘lu, et al, 2020). Moreover, globalisation has forced tourism destinations to compete with each other in barging for both domestic and international tourists, this is because the uniqueness of each cultural destination in terms of its traditions and ‘locations can be developed and also become an exceptional distinguishing factor for tourist’s identity and place image in a festival

event which can serve as a leading marketing tool for DMOs (Gómez, Medina & Puyuelo, 2016).

Over the last period's catastrophes and tragedies have affected and brought about considerable loss which triggered huge damage in the tourism and hospitality industry, and this has brought about some major affliction in the tourism sector globally as it is often left vulnerable and disposed to different kinds of natural and manufactured threats (Loannides & Gyimóthy, 2020).

So, therefore, Disaster Risk Decrease 2015–2030 demands for the advertising and incorporation of Disaster risk management (DRM) which must be strategized in all parts of the sector (UNISDR, 2015). Similarly, direct and indirect damages to the tourism and hospitality industry are consequential from calamities as the tourism industry is not only the country affected by disaster alone, but the whole markets are affected in terms of its economy, and this can be seen in nations where huge quantities of their GDP remain directly or indirectly shaped via the tourism industry. Leisure activities that are tourism-oriented include organisational interactions of people and events in various sectors (Scott & Laws, 2005). At different times crisis and disasters in tourism have been investigated from numerous viewpoints by diverse academic communities. Even though findings have registered perfection in terms of categorizing the Disaster Risk Reduction (DRR) and the Disaster Risk Management (DRM) vocabulary through the DRR which is making most communities adjust to change in terms of climatic environmental condition, which affects tourism-related studies but yet find comprehensible practice of important concept concerning the tragedies. It should be noted that this is factual mainly in using the terms crisis versus disaster (Cró & Martins, 2017). Even though both terms are steady, they are entrenched in unrelated

conceptual discussions of various nations. So therefore, this also suggest that there are very diverse legal penalties, for instance, declaring a state of emergency and triggering disaster response funds (Ritchie, 2008).

The outbreak of terrorist attacks and political turbulence worldwide have undoubtedly interrupted tourism, and festival events (Skoll & . Korstanje, (2014).Nigeria is not an exception to this regard. The Badagry diaspora festival has also been halted due to COVID -19 pandemic. This has led to the closure of the borders and restricting both domestic and international travel. Evidently, the pandemic has altered how tourism practitioners conduct travel and maintain security and safety standards in a global situation including other civil turbulence (Duro, Perez-Laborda, Turrion-Prats, & Fernández-Fernández, 2021).

The regions most affected by civil turbulence in Nigeria include the Niger delta region and the six (6) North Eastern states which include, Bauchi, Borno, Taraba, Adamawa, Gombe and Yobe. As well as the 7 North Western States Namely: Zamfara, Sokoto, Kaduna, Kebbi, Katsina, Kano and Jigawa has received widespread catastrophe publications on television, radio, and social media platforms. These areas mentioned are seen as the target and focus for the international media broadcast worldwide. Research findings on the global violence index created by the Institute of Economics and Peace (2019) confirmed that dead records from this extremism are increasing and nearly 71 countries have shown a high track record of terrorism since 2002 especially the western countries, which have registered an increase of 320% over the past five years (Global Terrorism Impact, 2019).

The prevailing catastrophes linked with Nigeria predicaments has to do with both ethnic and religious crunches, kidnappings, and arm robbery incidences all over the country. The trends in aeroplane crashes, poor super-structural and infrastructural facilities, political insecurity, inter and intra wars, event such as the September 11 terrorists attack on the United State of America, and the failed bombing of an America airliner by a Nigerian citizen Umar Farouk Abdulmutallab, on the 25th December 2009, have totally posed untrustworthy and criminal image records for Nigeria's in the eyes of the world and nearly all nations have taken a thoughtful security measures globally. Additionally, Middle East, which has similar geographical troubles as Nigeria is equally very rich in heritage cultural tourism products, but because of its lack of capacity to tackle safety and security problem, the region is losing millions of dollars annually due to its deteriorating security and heritage development in the tourism sector. For a nation such as Nigeria to fight this negative image, Nigeria would have to use dynamic and extensive digital marketing strategies which can save as a guide image of the county, particularly from the international press and cultural heritage tourism consumers perception regarding Nigeria's dented image. Conveniently, the social media has provided a platform where festival organisers can adapt and respond favourably in order to boost the image of the Badagry diaspora festivals for both domestic and International tourists. Nigeria need to also strategies her inconsistencies reputation in social media and her political dilemmas have also paused problems to the tourism sectors (Ritchie, 2008).

1.3 Purpose of the Study/Objectives

- The main aim of this study is to explore how social media is used as a destination marketing tool for a sustainable cultural heritage festival in Badagry Nigeria.

- The objective of the study was drawn from the theoretic research model, to find out the novelty and the acclaimed relationships between;
 1. (a) Social media (SM), (b) festival quality (FQ), (c) Website quality (WQ) (d)Electronic word of mouth (e-WOM) through tourists' festival satisfaction as a mediating variable.
 2. The study will evaluate cultural motivation as a moderating construct of the festivals as it moderates the effects between festival satisfaction and festival revisiting intension (RI).
 3. The research will also appraise reasons for the festival revisiting intention (RI) in Badagry diaspora festival with particular reference to African Americans visiting Badagry in Nigeria.

The key essence of the festival has been stipulated by Lagos state tourism board. Thus, diaspora heritage festival destination must understand the basic attributes of the festival as well as encourage tourists to pay a repeat visit. The festival was organised by the African Renaissance Foundation (AREFO), which was established in 1999 to promote African nations to greater heights through the revitalization and prediction of African socio-cultural and heritage standards in the present-day African and the world at large. So that Africans can be free from the restrictions and continuous attack of western civilization (Premium Times, 2021).

The Badagry diaspora festival has spelled out major trends in achieving the festival objectives as follows:

- To safeguard the Arts and Culture in Africa through the rich displays of African concert

- To carry out enlightenment campaign programs with adequate information and good educational background through seminars, workshops, and favourable planning aimed at eradicating poverty and illiteracy.
- To establish a consultancy package in promoting creative cultural resources by drawing on an outstanding collaboration scheme with indigenous and global agencies to revitalise African cultural values.
- To be accountable and pay attention to survey research through ideal certifications in cultural and societal impacts that can advance festival destinations.
- To also promote and develop tourism destinations by encouraging the growth of skilful crafts with unique native technological expertise. However, the lack of sufficient information for festival attendees through social media platforms is critically challenging to DMO's marketing skills. Thus attractions weren't adequately reviewed for festival attendee's. However, the use of social media tools has boosted the quality image of festival tourism destinations of many countries. This is because quality festivals and events open doors for development and agreeable co-existence in the municipal which can temporarily be a source of pride and superiority within the community (Chaulagain, Wiitala, & Fu, 2019; Law, 2009; Fabricius, et al, 2013; Sigala, 2017).
- This research is built on the theory of TPB, which has the theoretical equilibrium for marketing the diaspora cultural festival in Nigeria via social media. Past research study on Nigerian potentials in advancing through social media has shown that, the significance of mobile technology as a digital marketing tool can permit customers to rub minds

with tourism service providers and the oriented Product(TOP) such as the Accommodations; For example, Taj, ITC Hotels, the transportation industries for example, Owning taxis, luxury buses, and boats. While the retail travel agents, tour Operators, shopping centre's such as malls, Cinema Theatres, restaurants for food and beverages and tourism information centre's (TIC) etc. The DMOs are among the hospitality and leisure industry that also display their products on the websites using various beneficial techniques (Murphy et al, 2016, Smith, 2017; Ukpabi and Karjaluoto, 2017). Similarly, successful digital marketing is directed by relevant key issues that guarantee festival attendees to use the new digital technology through social networking sites as advised and promoted by the DMO's (Bala & Verm, 2018; Abdullahi, et al, 2021).

1.4 Significance of the Study

The fundamental strategy for marketing festival destinations is to build awareness and drive the purchase of vocational experience to consumers (Alizadeh & Isa, 2015; Sayiet al,2020). Badagry diaspora festival was designed to assist over 15 million diasporas to trace their root and reunite with their ancestor's in Africa after 400 years of slavery (Premium Times, 2020).

Moreover, globalisation has forced tourism destinations to compete with each other in bargaining for both domestic and international tourists, this is because the uniqueness of each cultural destination in terms of its traditions and 'locations can be developed and also become an exceptional distinguishing factor for tourist's identity and place image in a festival event which can serves as a leading marketing tool for DMO's (Gómez, Medina & Puyuelo, 2016, Kumar et al, 2021).

Diasporas festival has the capacity of boosting cultural values that is free from adulteration of cultures (Falzon,2003; Safran,1991). Consequently, diaspora festivals can also serve as tool that that can help in promoting the socio-economic and cultural development of the local inhabitants, because festivals have always help to shape, preserve local culture and provide employment to the teaming number of unemployed youth (Ezeani,2003).

The research study will be significant in contributing immensely to the body of festival literature in four folds; Firstly, the propose research model will deliver valuable information to diaspora festival planners and festival exhibitors who are entrusted with designing festival products. Secondly, the model will encourage inter-continental travel which will promote unity and understanding among African continents but contributing to the growth of African tourism destinations (Tylor, Kent, & White, 2001) and Thirdly, the festival will foster and enrich the local tourist destination development, through the development of entrepreneurship skill (Zhang et al, 2011).

Lastly, this study will serve as reference point to scholars and students in colleges of education who want to advance their knowledge on diaspora.

1.5 Area of Study

Nigeria originate the west Africa nations, officially referred to as the Federal Republic of Nigeria (FRN). It is the biggest, wealthiest and the most populous country in Africa and centrally located on the Gulf or Guinea, sharing boundaries with Cameroon, Benin and Niger. The country has some regular geographical features ranging from semi-desert attributes in the northern part. In contrast, the southern parts demonstrate some natural tropical rainforest physical characteristics. Thus, the country has a coastline of

about 415 navigational miles, which is estimated at 853 kilometres. In 2020 the population of Nigerians reached 206 million, while the growth rate was also projected to reach 264 million people by 2030, thereby overpassing the margin of 300 million people as expected to reach by 2036. The population growth was estimated to be drawn from over 400 nationalities within the country, and many of which live along the coastal and riverine areas. The entire population, spans over an area of about 210,900 square kilometres, which can be described as culturally diverse. This estimation has makes the seaside and riverine zones traditionally, historically and ecologically captivating. For example, the boat regatta operation is believed to be an essential medium for social heritages demonstration, especially by those specifically living by the river bank in Nigeria.

Lagos state is located in the southwest of Nigeria. In the western part of the state lies the republic of Benin and the Ocean/Gulf of Guinea, surrounded by Ogun State. Lagos state is counted among the 5 best cities in Nigeria having the highest inhabitants (UN World Population Prospects,2019). While Badagry is found toward the South-western part of Lagos. Lagos state is consequently, established under the Degree No. 14 of 1967, as an old capital city of Nigeria before Abuja came into being, which makes it functions as a midpoint of marketing for major firms especially the private organizations perceive Lagos as a nerve centre for industrial manufacturing and the largest sea port centre in African, where the foremost slave trade emerged.

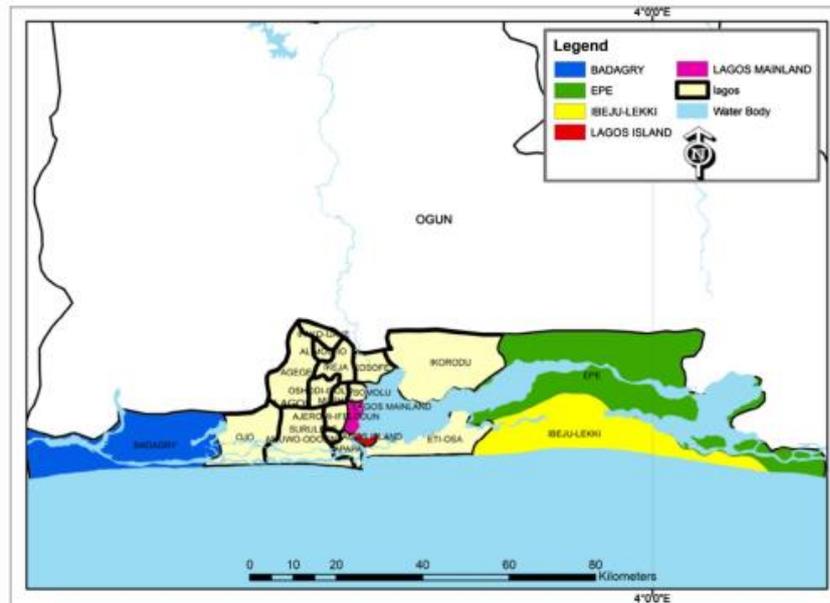


Figure 1: Map showing the Area of Study, Source: NASRDA, (2015)

1.6 The Contribution /Gap of the Study.

To recap, this research study examines how social media is used as a destination marketing tool to promote Badagry diaspora cultural heritage festival in Nigeria. In order to accomplish this noble objectives, the researcher employed TPB theory to understand how tourists behave in relation to festival revisiting intention. For this obvious reason, literatures were extensively reviewed to identify the gap and the contributions of the festival for a sustainable diaspora cultural heritage festival in Nigeria.

The Badagry diaspora festival has produced a suitable tourism destination for marketing festival products by adding value using social media as a promotional tool. The key objectives of the festival were to use a digital media that will be affordable for all festival attendees, by boosting the socio-economic significance of the community as the first diaspora festival destination introduced in the country (Chacko, 1997). Social media has no doubt deliver important prospects that helps the tourism practitioners connect with customers. DMO's are approached to understand their

friendliness regarding festival products. Where DMOs obtain criticism, they try to enhance the quality of the festival and services delivered (Boz, & Unal, 2011). So, therefore, sustaining competitive advantage especially in the digital age period has helped the tourism practitioners utilize the social media technology such as the internet, mobile gadget, and universal positioning system to develop a unique and superior central tourism provider e.g. DMOs, have continuously served as intermediaries between tourists and suppliers of tourism products (Benckendorff, Sheldon, & Fesenmaier, 2014).

It should be understood that social media technology is a significant element in the tourism destination system that requires a strategic and dynamic information role in four main functions namely: reflection, transactions, experience, and inspiration in terms of festival attendees and their repeat visitation. To this regards, the repeat visitation is marked as an experiential journey for most festival attendees (Bednckendorff et al, 2014). Likewise, self-motivated information is far more friendly and interactive than the motionless information that are delivered by conventional marketing methods using items like leaflets through the websites (Lagiewski & Kesging, 2017). The contributions of this study were presented in four folds: Firstly, this study contributes significantly to the literature of sustainable cultural heritage festivals, with particular reference to the Badagry diaspora festival in Nigeria. To the best of the researcher's knowledge, this area has not been previously investigated using social media technology. The findings of this study will undoubtedly outline a remarkable framework for the potential benefits of marketing the Badagry diaspora festival using social media as a means of conserving the historic sites, thereby creating a sense of place and raising great awareness concerning the dark periods of history

amongst future generations. Secondly, the proposed model will understand consumer responses by providing valuable information to diaspora festival planners and exhibitors on the need for a sustainable heritage festival through designing a suitable festival products strategy that will ensure visitors' satisfaction. Thirdly, the study will uncover the importance of using the new digital media as a veritable marketing instrument for boosting the Badagry diaspora festival, thereby gaining a robust publicity and Lastly, the model will establish a resilient sense of direction for the DMO's, which will also serve as a guide for the implementation of an innovative and suitable approach for the use acceptable tools for attaining a sustainable Badagry heritage festival in Nigeria.

According to Kane, Chiru, and Ciuchete (2012); Zeng & Gerritsen (2014), social media and tourism research improve the prospects of festival tourism destinations and festival revisiting intension. This is because, social media has the power of building brand image, leading and generating festival attendees' satisfaction through increased tourist's repeat visitation (Seo, & Park, 2018).

Social media and diaspora festival can replicate and stimulate tourists' perceptions and attitudes concerning "*green*" or "*eco-environmental activities*". Hence, Badagry diaspora festival destinations are typically located in rural area where green tourism is the key feature of rural development. So, therefore, keeping a strong Social media communication with festival attendees has improved the awareness about the festival in the minds of tourist's and their behaviours greatly.

Additionally, Kane, Chiru, and Ciuchete (2012) specified that Facebook signifies an accurate and advanced setting that could shape the essential links required between

sustainable festival destination in consumers “hearts and minds”. Some literatures postulated that holidaymakers who post pictures on a social media platform during their trip are referred to as “*trip picture posters*” or (TPP), it should be noted that the holidaymakers have dissimilar travel and consumption behaviours, and more and more holidaymakers are willing to purchase tourism products in a local province that is free from adulterations of cultural products like the Badagry province. Similarly, in trying to understand the gap related to this study, the researcher reviewed many literatures in social media and destination marketing. Laing, (2018) reported that academic literature in social media and tourism marketing research is ‘quite limited’. So also, mixed arts and cultural festivals are inadequate (European Union, 2011).

Previous studies by Zeng & Gerritsen, (2014) carried out in 42 countries titled *What do know about social media and tourism research* was a journal focused on identifying the leading continent using social media and tourism research. Conversely, their study testified a huge gap between international and African countries using social media and tourism research. The study identifies five (5) continents as their primary focus in using social media and tourism research, including Europe, Asia, North America, and Africa. A chart was drawn to show the leading continents in systematic order, and the chart revealed, Asian countries as the primary focus and leading researchers in social media and tourism research by 36 percent, North America with 26percent Oceania 8 per cent, South America 5 percent and Africa identified as the least country using social media and tourism research by just 2 percent. In an exploratory study of the use of social media in destination marketing by Alizadeh & Isa, (2014: Kaplan & Haenlein, 2010) also confirmed that Europe is the leading countries using social media by 42 percent representing 95.5 percent, the opposite lies with African continent as they lag

behind by 32 percent representing 59.3 percent of its countries social media usage. In contrast, they highlighted that Asian countries are also slower than other countries of the world in adopting social media by 17 percent representing 36.20 percent. There are 54 countries in Africa, this clearly shows that the use of social media and tourism research is grossly inadequate in African continent. Given these findings, our study concentrated on the utilization of social media marketing on diaspora festival quality and revisiting intention in Africa with particular reference to Nigeria drawing on the theory of planned behaviour which has helped to ascertain the gaps in social media and tourism marketing research literature in Nigeria and Africa in general.

Social media and tourism research is usually investigated in the biggest developed markets such as Europe, Asia and North America, China and Brazil, and all these nations show a significant effect in capturing the attention of the tourism markets. Additionally, the gap in this study revealed that African countries are the least in conducting social media and tourism research. This positioned the basis for which this research is hitched upon, which has to do with filling the gap of African countries lagging behind in adding value to social media and tourism research literature. Figure 2: Depicts the gap which clearly shows that the whole of Africa continent represent only 2 percent in social media and tourism study.

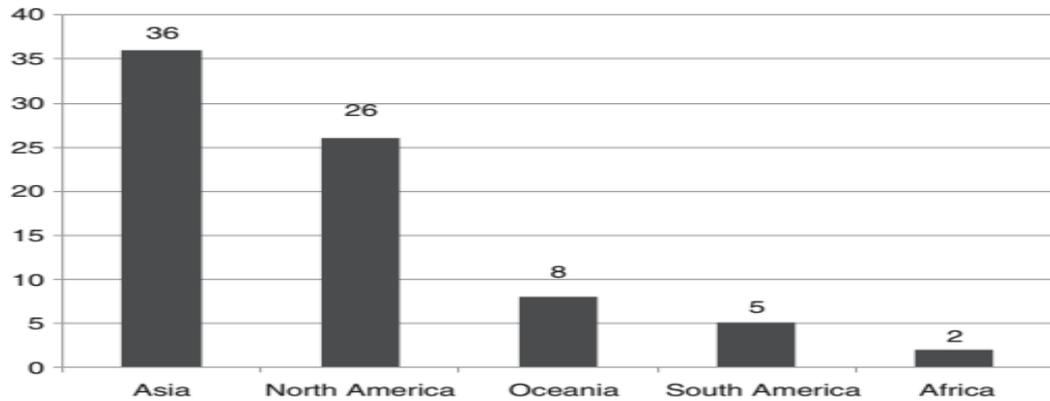


Figure 2: Social Media Usage by Continent, Source: Zeng & Gerritsen, (2014: 30)

To support these facts, the researcher investigated the world internet statistics by geographical region to ascertain the claims put forward by Zeng & Gerritsen (2014, Alizadeh & Isa, 2015), which emphasized that African continents has been identified as the least country using social media and tourism research by only 2 & 32 percent respectfully. The second-largest region after Asia is Africa. Asia is massive both in size and in terms of its population. So therefore, Africa is positioned to the south of Europe and encircled to the western region by the Atlantic Ocean. Similarly, Africa is surrounded by the Indian Ocean to the east with about 30.2 million Km² representing approximately 11.7 million square. Next to Africa is the adjacent Islands, with a total earth surface of 69% and 20.4%, signifying the total land area. In 2009, the Island was reported to have a total of 10 million. At the same time, Africa in totality, accounts for about 14.72% of the population of human world. So therefore, it is an established fact that Africa is limited in its capacity by lower penetration when it comes to internet usage (AnswerAfrican.com, 2021).

Figure 3 further explains that Africa has the lowest penetration rate as determine by the internet world penetration statistic by geographical region (2021). North America represent 93.9%, Europe with 88.2%, Latin American Caribbean 75.5%, while middle

east recorded 74.9%, Oceania 69.9%, the entire world average 65.6%, Asia has 63.8 % and Africa is still the least continent in terms of world internet penetration with nearly 43.2%. this fact is analysed in march, 2021 by Internet World Statistic, (2021).

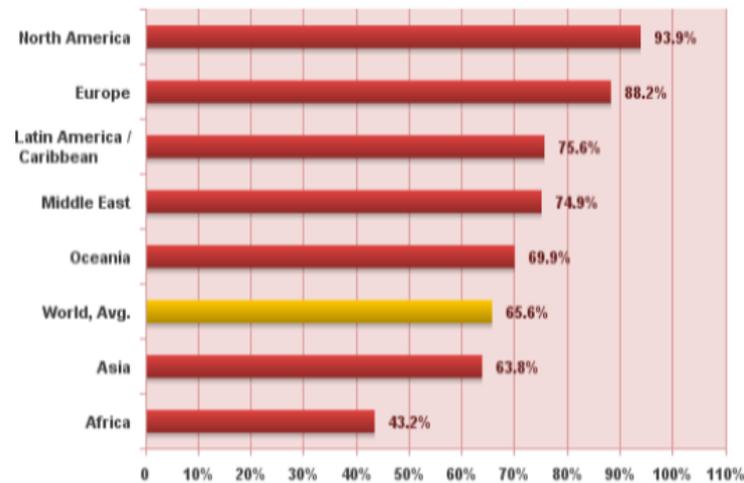


Figure 3: Internet penetration rates by Geographical Regions, Source :Internert World Statistics, (2021)

So far no black African nation has made concerted efforts to offer cultural tourism products to the outside world. The examples of two famous tourist destinations in Africa are: (1) Kenya that offers Safaris; and (2) Gambia that markets its warm-water sea beaches. The cultural aspect of tourism is still an unexplored area with enormous potentials (Uddin and krohn,1990, Albert & Dirk, 2017). This research study will try to fill this gap, by examining how to utilized social media as a destination marketing tool for a sustainable cultural heritage festival in Nigeria.

1.7 Scope of the Study

The scope of the study clarifies the boundaries of the research works. Fundamentally, this means that the researcher demands to understand the parameters that the study will clearly spelt out. This study explored the utilization of the new media (social media) as a destination marketing tool for a sustainable diaspora cultural heritage festival in

Badagry -Nigeria. The study used both quantitative and qualitative research method. A sample of 473 participants was used for the quantitative research method, while interview was conducted with seven (7) tourism practitioners from Lagos Ministry of Tourism and Ministry of Art and Culture Lagos to evaluate the diaspora festival quality and also complimented the evaluation with website observation method. The festival, which was tagged the 'door of return festival 'is relatively new. The geographical location for this study is only limited to Badagry Diaspora festival destination. The study applied both social Identity theory (SIT) and the theory of planned behaviour (TPB) to understand tourists' perception and behavioural intention to revisit the Badagry diaspora festival. This is done in order to obtain reliable results in marketing the cultural heritage festival in Badagry. The theoretical underpinnings of social identity and its clarification as found in social identity theory include justification that the balancing theory of social classification can establish the progression of founding a social identity for the African Americans in Nigeria (Korte, 2007).

1.8 Research Questions

During this investigation, there were no existing studies that have carried out research study in this direction. Based on the researcher's interest in conducting the research, a mixed method was employed to investigate the Badagry diaspora festival. The Mixed approach is chosen based on speedily increase in the human and social disciplines (Creswell, 2013). Creswell further explained that a mixed methodology study is an element of social science experiment, that deals with human behavioural and health-related science issues, where scholars gather, evaluates analyses, and assimilate both quantitative and qualitative data as a sustained long term research method for a single study (Creswell, 2013:4).

The justification for using mixed methods is to develop new instruments by gathering qualitative data to enhance the quality of information gathered. Hence, tourism researchers need to explain the statistical results by improving experiments through talking with people (Creswell, 2013). Badagry diaspora festival has demonstrated some powerful background edifices that surround the past history of the slave trade era. Going by this finding, four research questions were formulated to be answered in this research study which include:

- i) **Festival quality:** How is the destination marketing organization using social media to improve the festival's quality via the website?
- ii) **Festival satisfaction:** Who is responsible for developing and marketing a successful and sustainable festival satisfaction in the Badagry diaspora festival?
- iii) **Social media information:** Who are the festival attendees? Where have they heard about the festival? How likely are they to return, knowing clearly that social media can either create negative or positive comments toward repeat visitors?
- iv) **Cultural motivation:** How well are the festival attendees inspired and valued as part of the host community culture?

1.9 Justification for the Choice of Case Study

Case studies are verified and deep-rooted as an essential tool in research techniques. It permits the researcher to apply the theoretical ideas in actual research world situations. Furthermore, case studies require the researcher to respond to an open-ended query or problematic research with several possible interpretations (Daymon & Holloway, 2010) The choice of a case study gives an in-depth examination of the subject under investigation. This process in most specific situations gives positive and reliable

progress in the research domain for a long time. The selection of research procedure can be carried out as either qualitative or a quantitative research method. In other words, both the quantitative and qualitative research approach can be carried out as a single study designed by the kind of place and time the research is hinge upon. So, therefore, a Case study can be written about an establishment, group of people (example, working-class group) or a social community. It can also be based on recent or past events, due to the campaign being examined concerning the research as a case study strategy. Using a case study for research can be very demanding and challenging in carrying out social science research, but providing good justification adequately explaining the phenomenon and using mixed methods can give insight to the fresh idea and with thorough review the research will help provide a good justification for your research (Golicic, & Davis, 2012).

Visit: <https://nidcom.gov.ng/news/diaspora-festival-badagry/> is the official website is currently offering information about online destination marketing via social media. This investigation will not only be based on nicdom.gov.ng, but it has been highlighted to create awareness of the case study selection topic for this thesis. The NIDCOM is utilized to promote the diaspora festival through social media tools such as Facebook, Twitter, Instagram, YouTube, LinkedIn, WhatsApp etc.

Social media as a sustainable destination marketing for diaspora festival in Nigeria is the focus of this study. The study highlighted valuable key issues as follows: Firstly, the diaspora festival was based on a theoretical research model in which it measures the relationship between social media marketing, festival quality, website quality, e-words of mouth, festival satisfaction as a mediator, while cultural motivation was employed as a moderator between festival satisfaction and festival revisiting intention

as means of understanding how these variable helped in the promotion of the diaspora festival. Thus, employing a mixed-method could help improve suitable measurable tools that can deliver precise measures within the research context to justify the marketing of diaspora festivals using both research approaches (Daymon & Holloway, 2010).

As a case in point, this study centres on the Badagry diaspora heritage festival in Nigeria which is also tagged as '*the Door of Return Experience*'. Emphasizing the slave town, a complex issue, can be either risky or uncertain (Kapuściński & Richards, 2016). The risk associated with travelling may include financial risks, physical risks, social risks. Nigeria is a country with fairly well-established Media industry (Jibo and Okoosi-Simbine, 2003 cited Uche, 1989; Agbaje, 1992; Jibo, 1996). Even though, Nigeria has image problem, it is important to capture the drawback of this problems, which has affected the travelling pattern of tourism industry over the years (Fuchs & Reichel, 2011). Statistical findings have blamed the constraint on motivation factors taking into cognizance the terrorist attacks, which have become a global issue. Based on this development, the study employed the theory of planned behaviour (TPB) which is also referred to as the theory of reason and action (TRA). This is to enable the Researcher understand how tourist's make significant selections to certain destination of interests. The study of TPB originated from the study of Ajzen, (1985). This defined how individuals are motivating in a strategy and choice to guide the effort of marketing diaspora festival by carrying out plans carrying out plans are attributed to a specific attitude or behaviour. The theory of reason and action demonstrate that human behaviour can be predicted based on intentions because such attitudes are acts of making decisions or choices which can be controlled by intentions (Ajzen, 1991).

These further give explanations on the strategies that shows that tourists are in the practice of generating decision to travel to festival tourist's destination by having an extremely greater degree of making rational selections in the midst of other substitutes.

There has been a strong forecast in identifying the power of the theory of reasoning and action (TRA). The theory of reasoning has been put into use by many researchers as a theoretical research model to aid in Predicting the behavioural intentions of tourist's /customer's attitude concerning DMOs products and services (Martin & Woodside, 2017). To this end, it can be deduced that theory of reasoning and action is based on the attitude of tourist's behaviour, which is considered as a behavioural outlooks concerning the performance of individuals and the projection of intensions stimulated by attitudes and beliefs of tourists.

It should be borne in mind that the theory of TPB is typically an extension of reasoning of action (Ajzen, 1991). The only distinction between the two models is that the theory of planned behaviour is incorporated into extra structures of alleged behavioural control beliefs and the theory of reason and action is used to clarify and predict conduct based on attitude norms and intension through necessary indispensable resources and prospects that can implement a precise behaviour (Ajzen, 1991).

1.10 Dissertation Layout

To accomplish these objectives, the study is drawn from a conceptual research model which employed the theory of social identity (SIT), and the theory of planned behaviour (TPT), this is purposely selected in order to explained the behavioural intensions of tourists and to comprehend their ability to exhibit self- control and self-esteem. The theory is used widely in order to clarify the wide variety of tourist's

behaviour in terms of buying behaviour and repeat visitation in tourist's destination of interest with similar philosophies, values and tradition. The thesis structured as follows:

Chapter 1: This chapter clarify the aims and objectives of the study. While the background of the study was also highlighted stating clearly the historical relevance of the slave trade route in relation to Badagry diaspora festival which is the focus of this research. The problem statement was spelt out, there by pointing out the gap, including the significance and contributions of the study.

Chapter 2: Shed light to the role of social media in destination marketing by defining the concept of marketing and the application of marketing mix on tourism products. The social media components in promoting cultural tourism and distinction between social media and traditional media was well-thought-out.

Chapter 3: This chapter reviewed recent literature on social media and destination marketing. A research model was drawn and research hypotheses were clearly stated which serves a theoretical framework of the study.

Chapter 4: This chapter deliberated on the methodology employed which is suitable for the research investigation. The study employed a mixed methodology in order to expand the study capacity and also improving the research findings by observation method.

Chapter 5: While this chapter presents the findings of the result by explaining the descriptive statistics, reliability of the instrument scale, discriminant validity, common method biased, hypothesis testing, model fit, quality indices, structural hypothesis testing and mediation and moderation results.

Chapter 6: Lastly, this chapter discussed the findings and conclusion of the study, shedding light on the theoretical/ practical implication, as well as conclusion and

recommendation of the study as its attested to the limitation and future direction of the study.

Chapter 2

LITERATURE REVIEW

2.1 The use of Social media in Destination Marketing

This chapter highlighted how social media delivers the destination marketing organisation (DMOs) with exceptional growth and defined ways of communication and collaboration. It further explains how tourism practitioners can benefit from unlimited opportunities, thus spelling out the various challenges associated with social media marketing. The chapter looked at various marketing concept and their relevance in promoting sustainable cultural heritage festivals destination through the social media.

Tourism and tourist destination has been considered as the most successful and fastest-rising cost-effective and profitable commercial outlets worldwide. Current investigation reveals that worldwide tourism represents about 284 million personnel signifying that 1 out of 11 jobs is being provided by tourism sector on average. In 2015 the industry estimated 3.5 percent development, which is 1 percent much higher than the commercial advancement in economic growth (WTTC, 2015). Similarly, the WTTC, (2020) has been measuring the economic and employment effect of Travel & Tourism. It stated that the significance of the global economy by 2019 will incorporate 185 nations, and 25 provinces of the world which accounted for 10.3 percent of the global GDP as well as 330 million employment representing 10.4 percent of total jobs provided in 2019.

The travel and tourism industry has witnessed the varied Internet uprising that has reformed business practices in the last ten years. Holiday travellers search for valuable information concerning festival destinations (Buhalis, 2019; Leung et al., 2019), and generating huge prospects for tourism and hospitality marketers to participate with tourists on social-media platforms by value co-creation undertakings through numerous social media podiums, particularly the TripAdvisor's, Instagram and Facebook are becoming more and more prominent in destination marketing (Lim et al., 2020; Lund et al., 2018; Luo et al., 2019). Remarkably, three billion social media active users were recorded monthly, representing 45 percent universal social-media distribution rate (Statista, 2019a). This achievement was documented as the quickest growth disclosed so far. Hence this is related to an upsurge in the development of the quantity of time consumed specifically on social media networking sites, by social media users recording a total of 136 minutes per day.

Presently, most travel-associated with transactions are made online, which helps in minimising requests for offline information and travel agents services in great proportion. Traveller's harness available online information about travel locations to learn about the appropriate destinations, service providers and various prices options for possible patronage. Blogs, social networks, Twitter, and other modes of interactive conversation through social media offer clients the chance to generate their content (Leung, Sun & Bai,2019).

Social media is capable of addressing many purposes even though it comes in a variety of forms. The growing number of internet user is in leisure and travel industry has given rise to identifying different kinds of leisure and travel motives. More emphasis has been directed in analysing the countless importance of tourism and travel terrain

in the use of the social media specifically in mediating functions of internet technology as a representing factor in travel planning arrangement (Xiang et al. 2008, Cheung, Ting, Cheah, & Sharipudin, 2020). As such, destination promoting is being communicated through social media and has been a means of persuading and reinforcing tourists' intention to revisit cultural tourism destinations (Chang et al., 2018; Huang et al., 2013; Ji et al., 2016).

On most occasions, passionate travellers who are dealing with positive issues are prepared to share their experiences and preferred destinations pictures with friends and relations (Serra-Cantalops et al., 2018). Hence, tourists are found to choose the destination of interest created based on their personal feelings, this has helped in demonstrating the consequence of festival attendee's assertion and limitations towards tourists' opinions (Huang et al., 2013). The most evident part of the tourism research study include the concept related to emotions and positive surprises in terms of sharing joy and love (Honsany et al., 2017; Prayag et al., 2017)

Now it is a well-known fact that marketing application has appeared to enhance and change substantial information among consumers. The appearance of Social Media has transformed the tourism sector (Petkus, 2010, Qualman. 2012). User Tailored Content (UTC) seems to be a novel form of modifying information access and flowing based on comfortable considerations (Buhalis and Matloka, 2010).

Thus, the introduction of Web 2.0 has advanced social media and its networking recognition as it applies to the leisure and tourism industry (Buhalis and Law, 2008). Briefly, the term web 2.0 is used to signify the various applications tools that one can use on the websites by creating and sharing valued online materials or information that

the users have created. This is seen as the main element of technology which permits communication through collaboration (Revenko, 2021; Maury, 2021). Online practices and their importance have begun to shift from ‘selling, searching, and consuming to creating and exchanging views as well as connecting friends and relations in the leisure and hospitality industry (Buhalis et al., 2019).

TripAdvisor www.tripadvisor.com is one of the most effective social networking domains in tourism that aids reconsidering hotels around the world and brings personalities into discussion forums. The system gives users independent reviews and responses generated from TripAdvisor members and experts (O'connor, 2010). The social media platforms have brought about a turning point in marketing of goods and services (Buhalis et al., 2019).

The coming of social media has raised questions about the way marketers can harness potentials of the social media specifically to maintain internet marketing campaigns struggles (Xiang & Gretzel, 2010 in Gretzel, 2006). The consumer-generated content has been identified as the largest part of the operations related to leisure and tourism industry which are mostly in the form of edited testimonies this is evident in Sheraton.com and VisitPA.com (Xiang & Gretel, 2010; Teixeira, Pereira, & Dionísio, 2018).

Social media has a central part to play in destination choice, as consumers play a crucial role in the marketing process as numerous tourism websites used new technologies for destination marketing. For example, most tourism websites use YouTube to upload promotional videos and pictures of their various attractions to promote and distributes their services (Huertas, Míguez-González, & Lozano-

Monterrubio,2017). Thus, to influence the consumer buying decision, photographs and videos are provided that explains the duration of stay and the level of expenditure that can be incurred in the tourism destination so as to offer marketers a clear direction of the market place (Dickinger et al., 2005; Sudha, Sathya, & Scholar, 2020).

Social media has the capacity to intensifies the power of users to join and reshape the structure of online marketing used by billions of people around the world and has fast developed as one of the essential technologies of our time, this shows that the divided nature of the content of websites implies that the observers receives information about the best destination through technically modified content (Appel, et al, 2019). It also suggests that the period of social media has moved the levels of involvement to greater transparency in marketing of tourism products (Hvass a& Munar, 2012). On the other hand, social media users can access the so-called ‘head and tail content’ where social media has been dominated through user-generated content because of its potentials in harnessing the element of online marketing as a whole. (Sarin, Kar, & Ilavarasan, 2021).

Social media are now influencing the values of destination marketing organisations (DMOs), because consumers are increasingly getting connected and sharing their personal life stories, which makes it easier to controls their interest and where they travel to obtain goods and services (Adam, 2012). So therefore, the Social media enables people to share contents and provide unique space for tourists and consumers to communicate with a good understanding of the web perspectives. For example, the Facebook, was testified to have approximately 2.38 billion active users on a monthly basis and 1.56 billion active users daily as of March 31, 2019 (Facebook, 2019).

Given the number of social media population increase on a daily basis proves that social media has become an indispensable means of providing information to search for product features and sellers' availability in tourism destinations (Buhalis & Foertes, 2015). Social media has no doubt expanded into the critical channel for marketing tourism and festival products (Kaplan & Haenlein,2010). For example, about 60%of DMOs have reported that there is scarcity of funds to be used for social media implantation in most tourism destinations Even though the promotion leisure and tourism is created through good communication and brand co-creation (Barnes, 2015). Thus, social media poses huge challenges to digital tourism managers especially in dealing with sophisticated consumers. Social media interaction has always pose the challenges of lacks of trust, because consumers are afraid of deception which holds a negative and doubtful attitude toward the marking of tourism product online. Some consumers prefer to talk to tourism marketing by face-to-face contact. Online destination marketing lacks this credibility (Kiang &Chi, 2001; Hausmann,2012). So, therefore, developing brands and communication is a remarkable activity of the DMOs rather than engaging in just formal marketing approaches, Global Marketing Trends, (2020; Fournier & Avery, (2011),

These are the reasons why the applications of social media are changing the online hub, especially the viable marketing online domain with core variables that shape the digital population's growing personal and social lives. Wide circulation of social media advanced from affordable broadband connectivity, giving room for fast and trouble-use of free new devices, which is exciting, interactive and multifaceted applications. (Constantinides, 2007S). The new media provided a personalised judgement to the customer experience in terms of the commodity by strengthening the ties between the

customer's and destinations management. This, helps to offers the buyers a chance to personalise their online experiences for product bargain. The bearing of online social content on travel has certainly been enormous but is difficult to quantify (Buhalis & Foertes, 2015). Some social media content, such as traveller evaluations of photos, are powerful. But the function of social media, such as social networking, blogs and micro-blogs like Twitter, remains a growing and often intangible occasion for travel marketers (PhocusWright, 2010; Munar, & Jacobsen, 2014)

2.1.1 The Marketing Concept

Marketing as a concept is the strategy that company employs in identifying the needs and wants of their target market, so that they can successfully classify consumers "needs and wants" for maximizing profits, and invariably determine the extent to which an organization is going to attend to its set goals and objectives (Kotler et al., 2010). The UK's Chartered Institute of Marketing (2009) defined "Marketing as the management process which identifies, anticipate, and supplies customer requirements efficiently and profitably."

The logic of the marketing concept is to satisfy the needs and wants of customers by critically justifying the economic basis for any organization. (O'cass, 1996: Morgan, 1996). Creating higher customer value is a means of generating competitive advantage in terms of product, price, promotion, distribution, etc. This has over the years remained the focus of achieving the principles of marketing as a guide to operational destination marketing for tourists behavioural and business enterprise promotion in the travel and tourism sector, Hussaini (2004) cited Keengan, (2002).

The integral part of a successful marketing mix strategy is to define the target market by given the directions and bearings of the marketing mix elements, which has help in shaping the marketing mix decision (Cooper et al., 2008).

As soon as the appropriate tourism management and strategy has been identified, the promoters of festival destinations need to understand the type of marketing mix to be employed. In this way, large groups of target markets can be reached using all-encompassing ‘offerings’ to suggest the combined solutions to consumer needs and wants. In term of the destination, types of target markets and the whole range of issues related to the tourism environment, which will serve as a determining factor for marketing mix in festival destination (Global Marketing Trends, 2021; Buhalis, 2000).

2.1.2 Destination Marketing Mix and Social Media

The destination marketing mix refers to variables that DMOs can control to influence a brand’s sales or marketing share. Customarily, these constructs are explained briefly as the 4Ps promotion which include: product, price, promotion, place (i.e., distribution; McCarthy, (1996). The first to present the word ‘*marketing mix*’ was Harvard scholars who assumed that embracing twelve different promotions are the basics (Dolan, 2000). The marketing mix, are often refers to as 4Ps in the marketing strategy. Place represents the delivery of the product measured by variables such as distribution, availability, and shelf space (Tellis, 2006). So therefore, advertising’s place is one part of the total marketing program which involves advertising the 4P, titled after McCarthy: product, price, place and promotion. nevertheless, boom and Bitner’s introduced the 7Ps, which are sometimes called the extended marketing mix, these comprises the first 4 Ps, plus 3Ps people, processes and physical layout decisions. The 4Ps has come under criticism by many scholars (Akroush, 2011), and many authors

argue that understanding the customer attitude toward 4Ps marketing mix is imperative (Purnomo et al., 2010). Several studies confirm that the 4Ps is indeed a trusted conceptual platform of practitioners dealing with operational marketing issues (Romano and Ratnatunga, 1995; Coviello et al., 2000). The wide acceptance of the 4Ps among field marketers is the result of their profound exposure to this concept during college years, since identifying the 4Ps as the controllable parameters is likely to influence the consumer buying process and decisions (Brassington and Pettitt, 2003). However, Constantinides (2006) emphasized that marketing mix is a framework of the dominant marketing management paradigm which can identify market development, environmental changes and trends.

In Marketing tourist destinations two more P elements were added which includes: politics and paucity (Kotler, Bowen & Markens, 2014). Lately there was additional dimensions: Internal and Interactive marketing. Historically the overall idea is to demonstrate policies and displays a powerful renovation face-lift (Kodrin, 2011).

The marketing mix means transforming marketing planning into practice Goi, (2009). Jobber, (1998) described this as “a framework for the tactical management of the customer relationship, including product, place, price, promotion (4Ps).” Briggs (2001) summarises the 4P’s are summarised as selling the right product at the right price to carefully target customers, using the best possible and most appropriate promotional methods (Briggs, 2001).

Researchers such as Grönroos (1994), Constantinide, (2002), Goi, (2005), Möller, (2006) analysed more ‘Ps’ other than the traditional ‘4ps’ used in marketing. Taqir, 2010 cited Otalcan (2005) introduced the concept of (2P+2C+3S) by including

“Personalization, Privacy, Consumer, Community, Sales promotions, Site and Security” in the list of variables in the marketing mix and this is directed towards E-marketing.

Findings from Holloway and Plant (1992) indicated that marketing mix shape the distribution of resources which set the basis of the strategy to be adopted by marketing manager with the aims and skills to optimize expenditure.

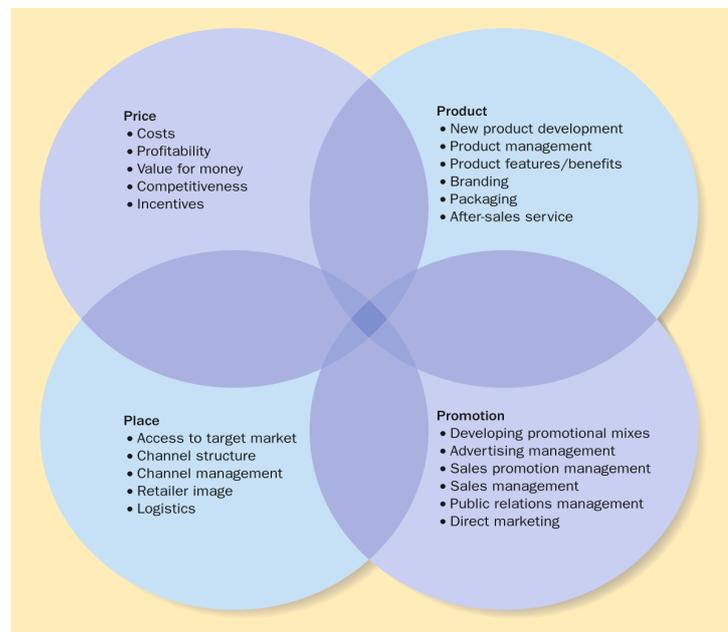


Figure 4: The basic marketing mix 4P's, Source: Brassington and Pettit, (2003)

With the invention of social media, a new level of efficiency was added to the promotional mix because it assists tourism destinations to relate with customers (Glyn & David, 2009). This study focused on Cultural heritage strategies to encourage and advertise the diversity of cultural expressions of the diaspora festival. The cultural festivals today, deal with several factors their expression, through viable festivities and the likelihood of marketing on a worldwide scale.

2.1.3 The Product

Product denotes to features such as the firm's collection of products and the originality of this products, as well as how competitors differentiate themselves in the market place, this can be distinguished based on their superiority to opponents' products in terms of its unique quality. A product therefore combines multiple benefits from the supplier to customers, involving decisions about the features, benefits, design, and packaging. The aims of a product can be categorised into two: the first is to create a product or service that mirror demand; secondly, to encourage current products or services to a targeted market (Blythe, 2009).

2.1.4 The Price

Price is considered the amount consumers have to pay for a product or service (Bienes et al. 2008:393). Among the elements of the marketing mix, Price is a fairly unstable element since it is moderately easy to change prices in reaction to demand variations, but repeatedly altering price can lead to a mix-up on the part of the consumer (Blythe,2009).as a rule, "the higher the price, the greater the quality". So long as price is set low in the consumer's eyes, it will be considered inexpensive, and sales capacity will not develop to preferred equal.

2.1.5 The Promotion

Promotion signifies the publicity of the product, revealing the information about sales advancements such as the display of features. Promotion incorporates individual selling, sales campaign, public relations and advertising. Promotion reveals to the target audience exact and timely information to support tourists choosing a destination or business. This includes using features such as planning for promotion costs, categorizing the target audience, advertising or utilizing the media, brochures/leaflets, public relations (PR) sales promotion, direct mail and telemarketing, etc. Lee & Wicks,

(2010) revealed that only when DMOs and tourism-related managers fully comprehend new technologies and have the skill to use them can these communication tools be active for destination promotion.

2.1.6 The Place

Place in the marketing mix is the geographical location for effecting the exchange. This may include: Channels of delivery, the use of technology to spread customer, Physical scene of the travel/tourism facility, degree of availability to clients. Distribution channels are progressively viewed as one of the most serious essentials in marketing. They control the attractiveness and success of businesses (Buhalis, 2000 cited Stern and El-Ansary, 1992).

2.1.7 Social Media Classifications in Tourism

There seems to be no formally accepted definition of social media. It is taken to mean online-based applications that allow user-generated messages which “include media “media impression created by the consumer, typically informed by relevant experience, and archived or shared online for easy access by other impressionable consumers” (Xiang and Gretzel, 2010:180 cited Blackshaw, 2006). Tourism organisations engage diverse systems and tools to communicate and engage online travellers (Buhalis & Law, 2008). Not long ago, Solis, 2008 introduced “Conversation Prism” and explained it as “the art of listening, learning and sharing”. The graphical prism in figure 5 illustrates extensive collection of Social media classification tools in tourism.

relationships with people across both online and real-world spaces. These associations are well-defined by shared value and remunerations, Reuben, (2008) cited Solis, (2010). Social media promote consumers to actively form online content through activities like “digging” and “tagging”, which in turn, mechanically make an ever-rising link organization on the internet.

2.2 Application of Marketing Mix on Tourism Product

In the hospitality and tourism sector, products are varied and many and often associated with complexity and connected to issues like seasonality and political and economic fluctuations that affect demands. A suitable marketing plan is vital, for the promotion of tourism products. However, perishability is the main worry to DMOs when marketing purposes and managing visitor attractions. The fear is that if service capacity is not sold on a particular day, revenue is gone and cannot be recovered. Service production is best seen as a ‘capacity to produce’; not quantities of products (Cooper et al., 2008). We need to understand how the tourism system works to fully understand the relations and form the basis for applying the marketing mix. Figure 6 the tourism system detailed by Leiper, (2004).



Figure 6: The Basic Tourism system, Source: Leiper (2004:53).

Leiper (2004) acknowledged the system theory based on the offer of geographical essentials rooted in all journeys. The system identifies five basic elements which include the **tourists, generating regions, transit routes, destination regions**, and a **tourist business** operating in the physical, cultural, social, economic, political, and technological environments.

2.3 Relevance of Tourism Marketing in Social Media

Tourism marketing plan and success depends on creating the perfect mix for achieving the set objectives Cooper et al (2008). The relevance of tourism marketing in Social media and Web 2.0 are two prevalent slogans in technological advancement, which have transferred a universal alteration in business-to-business communication and customer-to-customer communication (Kietzmann et al., 2011). The social media content sent by carriers for example are evaluated and characterised base on the marketing mix promotion (Havass and Munar, 2012). It has also been testified that on a daily basis there are over 3 million photographs which is being uploaded to Flickr, 5 million Tweets, and over a million newly fresh posted blogs on Twitter and other networking blogs (Bodnar, 2010). Additionally, there are more than 3.2 billion images and 720,000 hours of video shared daily. When an organisation faces such accumulation, it is vital to understand what is real and what is not? (The conversation Trust (UK) limited, 2021). This remarkable statistical evidence in social media noticeably confirms the dominance of social media activity in our day to day activity.

According to Goi, (2009:2) the key reasons why marketing mix is a powerful is because it gives room to distinguish marketing from other tasks of the firm and assignment related to digital experts. The ingredients of the marketing mix can no doubt change an organisation's competitive standpoint. It should be noted that the

marketing mix concept has two crucial values: First, it is a valuable tool that permits the manager's job to be attainable specifically in the aspect of trading off the deliverables of one's competitive capacity in the marketing mix against other marketing benefits. The second advantage of the marketing mix is that it aids to disclose added value as it relates to marketing manager's job (Grönroos, 1994).

All managers have to assign accessible resources among several demands in order to enhance the marketing manager's credibility in terms of availability of funds among the various reasonable strategies of the marketing mix. This will help to influence the marketing viewpoint in the organisation (Low and Tan, 1995, Kappel, 2020).

2.4 The Distinction between Traditional Media and Social Media

The unconventional ways of marketing have made it possible for customers to interact directly with other buyers through the internet (Kumar, Choi, & Greene, 2017). Both demands and offer in the tourism environment are fast changing due to the impact of the internet on the tourism business. Today, tourist product and services are no longer reserved for a particular class of people as everyone can access them without much cost. Social media services are important elements for investors who desire to create new prospects in the travel and tourism sector. Deployment of more specialised services coupled with flexible network configurations may lead to a vibrant and common market place where tourists can easily benefit from a range of tourist activities (Buhalis, 2008). On the other end, the traditional media remains unchanged, with archives not accessible and covering only a limited number of audiences (Cadugan, 2021).

Table 1: The Distinction between Traditional Media and Social Media

Traditional Media	Social Media
Fixed, unchangeable	Instantly updatable
Commentary limited and not real-time	Unlimited real-time commentary
Limited, time-delayed bestseller lists	Instant popularity gauge
Archives poorly accessible	Archives accessible
Limited media mix	All media mix can be mixed
Committee publishers	Individual publishers
Finite	Infinite
Sharing not encourage	Sharing and participation encourage
Freedom	Control

Source: Rob Strokes, (2008).

2.5 Consumer Behaviour and Festival Destination Promotion

“Consumer behaviour is the totality of consumers’ decisions concerning acquisition, consumption, and disposition of goods, services, time, and ideas by people over time,” (Hoyer & MacInnis, 2004:3). “Consumer behaviour means more than how an individual buys a product”. “For any tourist organisation to be able to provide up-to-date information, they must create specific customer’s needs, so that the information can be accessed and channel to the customer” (Dowson et al., 2006). Each tourist is different, taking home unique skills, inspirations and wishes to the degree that a new polished traveller has appeared as a result of experience (Buhalis & Law, 2008; Bigne, Andreu; Hernandez; & Ruiz.,2018). To examine the relationships between general festival quality, festival satisfaction, and behavioural intentions, there is a need to bear in mind the Consumer behaviour (CB) and how it involves confident judgements, about ideas or experiences that can fulfil buyer desires and wishes (Solomon, 1996).

This study focused on the African Americans' behaviours which is presumably ties to Africa culture (Hwang, 2017).

African Americans are increasingly acknowledging the fact that recognises a wide-ranging diversity of people and environment unrivalled by any other region on earth, from its imaginary wildlife and natural sceneries, which is charming based on the cultural and historical legacy. Regrettably, the travel and tourism sector has not fully consolidated great interest and marketing efforts to convince an average African American traveller to patronise all that the African continent has to offer tourists. (Saunders, 2010:1). Customarily, consumer behaviour (CB) research has been exaggerated and predicted by studies outside tourism domain, especially the traditional concept behavioural perspective in the school of thought (Decrop & Snelders, 2004; Sirakaya & Woodside, 2005).

In the marketing of the diaspora festival, there is need to understand the personal identity of individual consumer which is referred to as the overall cognitive beliefs about consumers (Brehm, Kassin, & Fein, 1999). A great example that Nigeria needs to follow is the noble path of her neighbouring country Ghana. Tourist's has gained the Elmina Castle's recognition, where festival planners designed a memorable experience in other to retain diaspora tourist. Briefly, Elmina Castle is the former hub of the slave trade relics, tagged as the "door of no return." It was the last door that enslaved Africans went through before they are finally transported and vended as slaves to t Europe.

Elmina Castle has now become a World Heritage site by the UNESCO. To most of these visitors, the trip to Elmina Castle becomes a voyage. the former President of

Ghana John Kufuor has referred to the African Americans as his country's "*long-lost cousins*" (Hutchinson & Kenneth, 2003).

Ghanaian government officials consider a bill that will offer dual citizenship to African Americans with investment / maintaining a residence. Native Ghanaians in the U.S. have begun arranging visits to Ghana and building remarkable business contacts. The government has devised a means of capturing the attention of more African Americans by showering them with gifts/ chieftaincy titles on their arrival to Ghana. Sometimes, they are given free land to build houses as well as bestowed with honourable chief's titles to incorporate them in the community. There are about 5,000 African Americans living in Ghana presently and they "have tangible benefits from dual citizenship, like voting rights and land ownership" (The Ghanaian Times, 2006).

Oyakhilome, (2005), who presented a paper titled: 'Jumpstarting Hospitality Industry and Tourism Development in Nigeria' reported that, despite Nigeria's abundant tourism products, landmass and position in the African continent, the country is 'yet to identify her target market' and position herself for global tourism. So, therefore, for Nigeria to benefit from the growing tourism receipts, an aggressive marketing strategy should be developed to present positive location images and information to potential visitors.

Both Public and private stakeholders should give the market volume desired, pinpoint the origin of tourists and their tastes, demarcate the market segment and make improvements in the competitiveness of selected products (Oyakhilome, 2005).

To this regard, a well- designed cultural-based Nigerian cultural festival can give all blacks a chance to explore and discover their heritage in the land of amazing cultural diversity. Hence, hundreds of tribes with different cultural civilisations co-exist in Nigeria, this can serve as strength in her diversity. In addition to speaking dozens of languages, a typical Nigerian is fluent in English, which is the official language of Nigeria. The lack of communication barrier will definitely pave way for communication with indigenous people who are mindful of their cultural belief, traditions, and values (Uddin and Krohn, 1993; Mbaegbu, 2015). Even though more African Americans consumers are greatly motivated by the quality of the brand and selection (Hoyer & Maclinnis, 2004). African tourism practitioners must add value to their cultural tourism products through the local shake holder who will then deliver desirable digital innovations that can serve as a ground-breaking cultural heritage products and services to serve as value added incentives to the out-dated and exhausted tourism products (Apostolakis & Dimou, 2017).

Nigeria can also influence customers with their goods by simply creating vital consumer paybacks through incorporating social media as her campaigns strategy. Furthermore, most marketers agree that word of mouth (WOM) is remarkable way of promotion. In the web 2.0 eras, the WOM activity can be facilitated simply by sharing viral videos, emails or peer reviews on Facebook to facilitate revisiting intension (Arasli, Abdullahi and Gunay, 2021). Tourism facilities and products are fast becoming a great deal of wealth and marketing experience. This goes without saying that the major challenge facing tourism destination agencies is tailored through appropriate advertising messages that can drive necessary awareness for cultural heritage product (Buhalis 2000).

2.6 Sustainable Cultural Heritage Festival

It is Pertinent to understand that sustainable development is the main focus of tourism policy implementers, as well as industry and destination marketing organisations (DMO's), in the area of responsible tourism researchers. For example, the lead UN agency and the World Tourism Organisation (UNWTO) has sustainable development as one of its key headings on its website as what it does (together with mainstreaming tourism, ethics and social responsibility, tourism and development, competitiveness and fostering knowledge). Tourism is understood as the largest service industry worldwide (Wahab, 2001; Bianchi, & de Man, 2021).

The agenda of sustainable tourism development has been clearly spell out in UN 2030 Programme arrangements, to ensure sustainable development goals (SDGs). With the aim of “to eliminate poverty, safeguard the earth and guarantee prosperity for all” by year 2030, this was design as part of a new tourism sustainable undertaking” particularly, highlighting on the UNWTO support on tourism and the economic significance (Hall, 2019). The World Tourism Organisation (WTO,1995), testified that, even though tourism has been in existence for quite a long time, tourism is still considered a fairly new phenomenon, hence culture and tourism have a reciprocal positive connection which can reinforce the desirability and effectiveness of regions, countries, cities and rural areas in developing a competitive destination identity (UNESCO,2015).

Even though cultural tourism has been defined by many as cultural tourists, cultural tourism signifies the movements of people which basically has to do with cultural motivations, and this comprises: the study tours, arts performance, cultural trips,

journey to festivals, tour to historical and memorial sites, monuments, traditional stories (folklore) and voyage to tourist's destinations (UNWTO,1985; Kay, et al; 2021; Lin, et al, 2021).

The largest African economies in terms of Travel & Tourism contribution to GDP in 2020 remained unchanged compared with 2019 – Egypt (USD 14.4 billion), South Africa (USD 11.1 billion), and Nigeria (USD 11.0 billion) leading the rankings, despite witnessing Travel & Tourism GDP contractions of 55%, 49.8% and 39.3% respectively (World Travel and Tourism Council, 2021). Based on these findings, tourism serves as an essential activity for a country which directly affect the social, cultural, and economic prospect (WTO, 1995 in Norrottama, 2012).

According to WTO, (1995), a tourist is someone who travels and stays in places outside their usual surroundings, for not more than one conventional year for pleasure and relaxation, commercial and other reasons, because of this, there is a certain time limit for one (1) year which differentiates among tourists with diaspora or immigrants.

“Tourism is the temporary movement of people to destinations out of their normal home and place of work, the activities undertaken during the stay and the facilities created to cater for their needs” (Mthieson dan Wall, 1982, Dalam Narottama, 2012).

The concept of ‘sustainability’ focuses on safeguarding and protecting tourism resources. In the case cultural heritage tourism, sustainability means conserving for future generation without decreasing its existing standard and values (Coccossis, 2016; Xu, Mingzhu, Bu, & Pan, 2017). While Culture and tourism have an equal benefit of

reinforcing the attractiveness and competitiveness of tourism regions, nations, cities and as viable tourist's destination identity (UNWTO, 1985).

Culture is getting more and more a significant component as a tourist's product. Its uniqueness in the promotion of international marketplace cannot be over emphasized (Getz, 2009). Tourism has delivered crucial cultural product by generating revenue that can support and strengthened the cultural legacy, of ethnic creativeness" (OECD, 2009). Cultural structures act as a general assessment for impacting huge influence on tourist's decision to revisiting and most time remain the strongest memory after the visit (Kladou & Kehagias, 2014). Consequently, culture has a strong relationship with place tourism, which affirms that tourists seeks for cultural ties with destinations they have social identity (Kavaratzis & Hatch, 2013). Still in the context of tourism, cultural heritage has developed as a significant tourism product that can be used in the advancement of sustainable tourism by promoting the heritage sites (Getz & Page, 2016). Therefore, "sustainable heritage tourism is part of the **integrated** control management. Heritage tourism is a traditional inheritance which unifies the host community in building acceptable and friendly environment for social-economic benefits of all shareholders. This is achieved through the preservation of both tangible and intangible cultural heritage for sustainable tourism development, Sustainable Cultural Tourism Open Method of Coordination (SCTOMC,2018). Tourist's search for reliable and rewardable experience through participation cultural festival events, which gives rise for collaboration with local folks, thereby boosting their entrepreneurship skills and interrelationship (Surugiu & Surugiu, 2015). Building a strategic framework can help shape the trends of information dissemination and heritage legacy in tourism growth. This nature of tourism experiment includes the

incorporation of friendly tourists eco-environmental. Thus, tourism has a unique experience that can be realistic through cultural revival of traditions, philosophy, and enhancing local heritage standard by innovative e-services (Strielkowski, Riganti, & Jing,2012).

So, sustainable cultural tourism is a combination of two main concepts, namely 'cultural tourism' and 'sustainable' (Alisa, & Ridho, 2020). Sustainable tourism means to recognized, the various cultural product such as the heritage resource including the natural and cultural products which can be continued for the future generation (Kim, Whitford, & Arcodia, 2019, Grieveesbon, Wishitemi, & Okello, 2020). Heritage festivals has expands its market appeal for tourists, to this regrads which include: a. gaining multiple roles for satisfaction (the development of tourism , validation of cultural identity, community growth, renewal of rising awareness raising), b. satisfying fundamental needs such as (physical needs, interpersonal needs and psychological needs); c. festival soul include (developing sense of belongings, and sharing suitable values); d. distinctiveness means (creating unique tourism experience); e. authenticity in terms of presenting (cultural values representation of traditional cultural values and practices); f. custom signifies (the celebration of ancient ways of life); g. symbolism represents (respecting local norms and folk in relation to religious rites); and h. nostalgia (remembering ones root/past in order to strengthen communal ties), Misiura, (2006).

Going by the values expanded in the heritage markets, it can be deduced that Nigeria is gifted with both natural and cultural tourism possessions which if explored, can be developed as a mean of sustaining both economic growth and living standard of its populace. Seventy percent (70%) of the tourism attractions are located in the rural

areas undeveloped. It should be noted that tourism resource constitutes the cardinal part of the tourism destination, where key tourist's activities flourish (Da'Silva, 2001; Adejuwon, 1993). For many years, Nigeria's has been living with diverse ethnic groups, but living in peace and harmony with each other. Conversely, with increased civilization from the western cultures, the unique cultural legacy of the diverse Nigerian community is increasingly fading away including its peaceful co-existence. This indiscretion need to be controlled extremely in order to conserved the cultural heritage resources for its future generations. Since, culture is defined as an essential value rooted in most Nigerian traditions (Chukwu, 2021). So, resolving the problem by identifying the social security in achieving the objectives of the country's tourism scheme, will no doubt generate the projected growth path (trajectory), which can serve as an imaginable and obligatory morals standards required in the Nigeria society (Kharazishvili, et al 2020).

UNWTO, (2017) defines the "tourist destination" as a physical space with or without managerial and systematic restrictions, whereby tourist can stay overnight. So therefore a tourist's destination is a place or an area that heavily relies on the economic benefit. The tourist's destination can be a large area, for example a city. It can also be a small area for example a small coastal resorts in a town or a village.

A tourism destination is the collection of products and services, where events happen for memorable experiences and alongside the tourism value chain, which has become a fundamental element of exploration for tourism activities. A tourism destination assimilates several investors and shareholders who can work together as a network to form larger destinations" (UNWTO, 2017). A tourism destination can be styled in

relations to its size as a city, village or resort, this may however comprise several cities, regions or a county (Timothy,2020).

Given the definition of tourism, it is revealing to know how these numerous activities may benefit the host and local economy of the host communities specifically considering the Badagry diaspora slave trade destination which is the main focus of this study. This has primarily been the case where tourism development is beneficial to the grassroots' regions (Murphy, 1985). Without suitable planning it is impossible to integrate the local community values because of individual differences in perception of folk lore in the tourism environment. However, tourism growth if not well handled can lead to socio-cultural, environmental and damage (Long, 2012; Ștefănică, Sandu, Butnaru, & Haller, 2021). This is evident that leisure and tourism events are basically placed on the attractiveness of the resources in the destinations (Vengesayi; Mavondo; Reisinger, 2009; Dapkus, & Dapkute, 2015). Where a clean, unaltered environment cannot exist without high-quality tourism (Green & Hunter,1992; Ayeni, & Ebohon, 2012).

According to Ayeni & Ebohon (2012) determining the sustainable growth of tourism development is crucial in Nigeria. They emphasized that tourism and festival events can serve as a tool for diversifying the economic advancement of many nations. This is evident in the service sector where key support has been created in connecting Nigerian's economic expansion and also encouraging the promotion of new employment prospects as revenue means of generation to its populace. Nonetheless, the developed countries have a more substantial proportion of the world tourism compared to under developed countries. However, less developed countries have ample of opportunities to get maximum remunerations from the tourism sector. The

authors examined their research through the qualitative procedure regarding the potential of tourism as it relates to Nigeria's and found that tourism industry has enormous potential that is left untapped. They added that government should endeavour to eliminate poverty by developing more economic growth and massive tourism prospects.

2.7 Ten (10) Advertising Themes to Market Nigeria

Expert in tourism marketing has suggested ten (10) advertising themes to be used by DMOs in Nigeria. The ten (10) advertising themes can attract a pool of Black Americans if used for Badagry diasporas campaign to visit Nigeria which this study adopted from Uddin & Krohn, (1993: 9) as follows:

1. Realize Your Root in Nigeria- The Leader of Black Africa.
2. Have a date with your original Culture in Nigeria- Giant of Black Africa.
3. Visit Nigeria- The Home of Black Culture.
4. Visit Nigeria- Your Original Homeland.
5. Your Cultural Roots- Come to Nigeria.
6. Visit Nigeria – A Miniature Africa- The Source of Black Pride.
7. Nigeria – Black Gem of Mysterious Continent.
8. Visit Nigeria- Homeland of Virgin Black Culture-The Styles Have Not Change.
9. Visit Nigeria- African's Giant in the Sun.
10. Nigeria- Tribal Africa with a Touch of Luxury.

Kotler et al. (1999;2020) also propose that marketers can view marketing slogans as relevant to their campaign in order to attract interest of individuals to fresh ideas when incorporated in strategic planning (Kotler et al. 1999;2020). Determination of an

appropriate target market for Nigeria can go a long way to develop these advertising themes into reality and a memorable experience for all festival attendees (Bardi, 2010).

2.8 History of Cultural Festival and Tourism Development

Festivals are known as celebrations of cultural events and it is referred to as “one of the most common methods of national or local cultural celebration”. Festivals are also identified as the biggest civilization event around the world. Festivals are defined as “a public or themed celebration”. The name festival is a unique tunes marked and recognized for merriment (Getz, 2005).

Traditional festivals are known for their Such traditional festivals incarnate some sort of holy and spiritual senses of direction (Falassi 1987) and basically highlighted as a “dramatic exhibition of the native ethnic symbols” (Mannings, 1983:4). Cotemporary modern festivals are not only memorable events but also create the foundation for cultural heritage ceremonies which include mutually Indigenous Tradition Legacy Festivities and National Heritage Festivals.

Experimental stability, whose roots is identical to local communities can identify its identity and change the mechanisms of the native merriments through strict and high admiration for the codes of involvement, membership, costumes, customary behavioural rites (Lew 1989).

Nevertheless, partaking at the ceremony is virtually open to all individuals without any means of formal request or any rules of game. In contrast, contemporarily modern festivals are non-spiritual (secular) or irreligious events. So, therefore, the advancement of majority of the festivals in recent times are tourism oriented in nature (Getz, 2005). The globalization of festivals includes both the modern local festivities

that suggest some sense of direction in celebration and they remain share festivity which is essential in changing the social or cultural meanings of contemporary celebrations of people.

Today, the increasing rise in modern festival events have change some basic significance of people's current lives. Hence, the growth of festivals gave rise to the rebirth of theatre halls and entertainment activities which shows the major reasons why modern city men and women resulted in holding so tight to cultural festival events. Tourism promotion is one possible chance of turning rural festival towns into postmodern hubs of festival events, specifically with an increase in lovers of cultural heritage festivals (Page & Hall 2003).

Looking critically at the postmodern periods, activities that relate to tourism has pyramids of flavour, including the niche marketplaces, which has now gradually substituted the bulky consumption of goods by putting themselves above the bottom-line of designed consumption, mainly through the management of photographic pictures and scripted melodies (Lew 2007b).

Paradise (2004) and Picard & Robinson (2006) believed that the production of themes are typical features of the marketing symbols of pictures, which involves ten massive re-constructing global themes in conjunction with all representatives. So, therefore, the origin of most civilizations and contemporarily origin has been imbedded in line with the types of historical festival dimension. Currently, few festivals are primarily grounded on either of these extremes. Traditional festivals are seen as the product of modern festival, and this may pull strength to gain acceptance of some local heritage customs conveniently. This also means that there will be an environmental

measurement scale, for only the ancient measurement, which often symbolizes a range of customarily old-style modern experiences.

Native Heritage Festivals are tagged as formerly special events mainly fashioned and celebrated by a community and completely deep-rooted in its customary and ethnic ways of life. The most geographical sense of identity in most times are the customary representative of ancient history. Further, the Native Heritage festivals can be found in the origin of the native language (vernacular). Culture is grown out of art, music, and events. This was not only created to serve tourism, but developed out of spiritual or religious claims from the native community requirements (Zhao & Bell 2007). It is worth mentioning to know that people are usually attracted by the recognized acquaintance of the cultural native features which accords them a sense of legitimacy and at the same time expands the perception of place or region which spells out the various traditions in the merriment of marginal ethnic groups. Upholding reality and wisdom of indigenous people identity, is reflected in the arrival of tourism growth which served as a vital principles and traditional challenges of Native Heritage Festivals (Zhao & Bell 2007).

Cultural practices and rituals rites are possible involvements that can be translated into native personality, but it can be misleading beyond appreciation by its true natives. And yet still, most of these have commercial tendencies that are glaring. The global modern festivals are characterized by tradition as their primary determinant success. Global modern festivals lack significant historic foundation as the main appeal is entertainment (UNESCO,2011).

2.9 History of Tourism

The history of tourism has been tied to Western cultural experience which started with dominates conventional tourism. (Foley, 2011; Bremner & Wikitera, 20160). They are the wealthiest and the first to start tourism in the famous destinations tour having a healing properties such as medication in the Victorian spa town of Buxton (Walton, 2009). People travelling to those tourism destinations for bathing in hot water were dignified as people having medication centres which boost healthy human body (Briassoulis, 2017). Additionally, the Seaside resorts and grand tours was predominately made for the rich and is tied to entrepreneurship such as Thomas cook who received many tourists before tourism (Yoon, 2007).

Tourists are travellers with admirable good life, who travel to destination of interest in order to swim and have different kinds of beneficial experiences during the summer holiday for the relaxation of body and mind during the hot period. This boldness is mostly applicable to lovers of sea, sand and sun. Therefore, travelling to different destinations and having new experience remains a choice among the rich (Tussyadiah, Wang & Jia, 2017). However, the genesis of tourism travel started between a girl of 11-year and her younger brother who was just 9 years old. The walk distance covered for the journey was eight kilometres, starting from Oxford shire to another town to spend one month holidays with their aunt and uncle (August 1887; Rosa, Bocci & Dryjanska,2017).

The journey was memorable, and a lot of experiences was discovered as they made their way through small towns featuring different kinds of traditions and custom's. In those days, even a mere visit to a local shop can deliver a remarkable and unforgettable

experience. Thus, this holiday experience in the lives of this young chaps became very important and the strongest land mark in the history of tourism. Base on this unique travels today, people organize joint visit to other destinations and resorts worldwide (Tolkach, 2017). Although, till date the history remains the same as the rich make the best out of tourism by taking trips to the Spa, organizing seaside resorts and grand tours. The image and the history of these two young children has dominated peoples' minds in the history of tourism.

The perseverance history of conventional tourism can be traced to many reasons (Bærenholdt, 2016). There were tremendous resources made available for social groups and numerous other leisure activities. The documentation of tourists' letters, diaries and trips has a powerful people representation in the society (Guthrie & Anderson,2007).

The track records of this memorable happenings were well preserved for others to see. Hence, the diaries and journals were virtuously linked up to thoughtful travel in the lives of travel lovers. Later, grand tours were much researched upon, and only on a few occasions was the documents mentioned about visiting friends and relations. The tourism travel was centred on uniting tourism development to places of interest such as spas, seaside resorts or mass entertainment for the tourists in those destinations. It should be noted that the statistical capacity of tourism started only in the 1920s when there was no international tourism at those times (Guthrie & Anderson,2007).

Tourism in Sub-Sahara Africa, and particularly Nigeria, started in 1962 with the establishment of the Nigeria Tourist Association(NTA) by a group of tourism and hospitality practitioners (Ashikodi 2010). However, the year 1976 witnessed the

official acknowledgement of potential economic and leisure activity by the government that led to the formation of Nigerian Tourism Board (NTB). By 1992, the Nigerian Tourism Development Corporation (NTDC) came into existence.⁰ The NTDC is a tourism board that was established to work in collaboration with ministry of tourism and culture to promote tourism affairs in both at home and abroad. It will be worth mention to state that, the NTDC was created to replace the NTB and NTA that has failed to give meaningful tourism development in the country. So therefore, to reinforce the revitalization of the tourism sector in the country, the Nigerian government in collaboration with the United Nations World Tourism Organisations (UNWTO), and the United Nations Development Programme (UNDP), spell out National Tourism Development Master Plan in 2006 to further promote tourism in the country (NTDC, 2006).

2.10 Global Tourism and Tourism Arrival in Nigeria

Tourism is often seen as a global phenomenon with huge potentials which has gradually penetrated into society, politics, culture and, above all, the economy. Unquestionably, tourism has been identified and registered with outstanding growth worldwide, these has established a profitable management with private sector firms working in collaboration with the public industry. The industry stands alone due to its ever-growing, attributes as core contributor to economic growth with different nations worldwide. Prior to the COVID -19 widespread epidemic, the leisure and tourism industry comprises (the direct, indirect and induced impact) which is interpreted for every 1 in 4 of new employment opportunities globally and 10.6 percent out of all jobs representing 334 million, and 10.4 percent of gross domestic products(GDP), representing USD 9.2 trillion. While the spending capacity of the international visitors

has reached USD1.7 trillion in the year 2019, representing 6.8 percent total rate of exports and 27.4 percent from exports services WTTC, 2019).

According to Lv and Xu (2016), tourism represents 7 percent USD trillion of the world's, with an additional 2.2 USD trillion in the form of vast supply chains and linkages with other cottage industries such as accommodation, restaurants, and entertainment. So therefore, the sustainable tourism programmes, calls for wealth creation, employment opportunities, revenue generation to the governments and careful diversification of economy to fosters peace and unity among various nations (Honey & Gilpin, 2009; Saha & Yap, 2015).

According to Alola et al. (2019). The World Trade Organization noted a huge increase in tourism figures, with international tourist arrivals reaching approximately 528 million in 1995, 1.1 billion in 2013. (World Tourism Organization, 2014). This has also established a world record of over 1.23 billion tourist arrivals and over 1.39 USD trillion tourism receipts in 2015. In both scenarios, more developed countries (MDCs) and less developed ones (LDCs), revealed the consequence of tourism as recognized in some countries have efficiently shows a healthier economic treasures.

In sub-Sahara Africa(SSA), international tourism influx stood at 43 million with huge tourism opportunities, while tourists receipt is presently rising faster in Sub-Saharan Africa (SSA), compared by several developing outside worlds. The World Tourism Organization (UNWTO) projected in broad terms that there are about 63 million international tourist's arrivals in 2017, with just nine (9%) percent development rate. Additionally, only 5% international tourist arrivals were recorded globally, with

approximately 3% of receipt shared for SSA, World Tourism Organization [UNWTO], 2018).

With about 17 million Nigerians in the diaspora, remitting about 25 million dollars annually. With this significant demographic cannot be ignored in National advancement. Hon Abike Dabiri-Arewa who is the chairman/CEO Nigerian diaspora commission highlighted that the diasporas are crucial standpoint for all meaning administrators. Hence there's need for devotion in the part of the diaspora commission to establish a comprehensive and convincing data Portal where record keeping for the activities of diaspora festival and marking promotion can be kept to serve as archive for Nigerians and academic scholars (Diaspora News Letter, 2021).

West African nations are blessed with a special landscape, amazing scenery, and unique wildlife with rich cultural heritage, mountains, hills, natural waterfalls, springs, caves, rocks, lakes, beaches, resorts and game reserves are filled in Nigeria. However, there is unquestionable disruptions in term of, insecurity, lack of good tourism policies and poor infrastructure development, all these are constantly pausing serious setbacks in developing tourist potential attractions since independence (Ayden, 2013; Honey & Gilpin, 2009).

Therefore, there is apparent need for tourism practitioners who are promoters of tourism destination to ensure that tourism potentials that are not well harnessed be maintained and substantiated for value-added initiatives to achieve a sustainable tourism development (Bakker & Messerli, 2017; Das & Dirienzo, 2010). The ugly situation of Nigeria of tourism is largely connected to over dependence of income generated from the sales of crude oil in the international petroleum market. This means

that the revenue generated from crude oil has completely blinded Nigerian administrators from seeing the abundant benefit that can accrue from tourism industry in terms of economic prosperity. Confirming this unpleasant situation, Alola et al. (2019) re-affirm that in 2016, the country generated only 4.7% from tourism, representing US\$20.3 billion total GDP which when measured signifies negligible source of revenue generate in Nigerian tourism industry.

Due to lack of political good will from Nigerian leaders in advancing leisure and tourism sector, tourism has been ignored with many challenging issues spanning in the development of infrastructures. This poor policy implementation has also extended to, insecurity and insurgency problems, particularly in the Northern-Eastern and Southern parts of the country. This has no doubt, both tarnish the image of the country as well as sustainable tourism development (Ayeni, 2013; Alola et al., 2019; Olatunji & Falabi, 2014). Similarly, Honey and Gilpin (2009) also added that, corruption has also eaten deeply into the minds of Nigeria leaders thereby leading to many deficiencies and constraints to tourism market. Thus, corruption is found everywhere in African continent, which has become a setback in uniting the effort geared towards reducing poverty and implementation of notable tourism development projects (Alola et al., 2019; Anatusi & Nnabuko, 2012; Ayeni, 2013; Das & Dirienzo, 2010; Honey & Gilpin, 2009; Lau & Hazari, 2011; Lv & Xu, 2016; Olatunji & Falabi, 2014; Poprawe, 2015; Rotimi et al., 2013).

2.11 The Origin and Formation of Nigerian Diaspora

The Nigerians in Diaspora Organization (NIDO) was organized by the Nigerian government in 2000 with its head office based in Abuja. The organisation is keen about protecting the rights of all Nigerian diasporas living abroad and collaborating in

economic advancement under the supervision of Ministry of Foreign Affairs (Akinrinade& Olukoya, 2011). The advent of the Nigerian Diaspora is tight to network of capitalism worldwide. Thus, the year 1967-1970 witnessed the post-colonial struggles in slavery and civil wars in Nigeria, which led to various economic adversities that later shaped the structural Adjustment freedoms that permit the 20 million diaspora living abroad to come back to Africa and particularly Nigeria (Endo et al. 2007; Ministry of Foreign Affairs, 2019).

To show government's responsibility and commitment in reshaping the new diaspora inventiveness. The year 2006, 25th July, registered the first diaspora day introduced by the past head of state General Olusegun Obasanjo. This was done in memory of all diasporas who were literally taken away as slaves, during the slave trade era in Nigeria. This attempts shows the important role held by stakeholders in promoting tourism through collaboration during the Second (2nd) Science and Technology forum, an initiative that was earlier put forth by Nigerian Volunteer Service (NNVS) (Akinrinade& Olukoya, 2011).

Further, by 25th of July, 2008, the late head of state Umaru MusaYar'adua also launched the second Diaspora Day under the supervision of the 3rd Science of Technological Conference. With 32 countries in attendance and more than 400 diasporas who are living overseas also participated in the conference titled: "Connecting Nigeria with Her Diaspora." (FGN 2007).

While the year 2017 also witness the rebirth of Nigerians in Diaspora Commission (NiDCOM) which is termed the newest foreign policy put in place by the Federal Government of Nigeria. Additionally, in 2017, a summit was organised titled:

'Leveraging Diaspora Resources for National Development". The, cultural, political and economic aspect of Diaspora is becoming increasingly recognised, because it contributes greatly to the advancement of African Countries. Based on this development the UN calls for the program of diaspora to be officially handled as part of its proceedings (Diaspora Vision 2020). The key objectives of the diaspora initiative by the Nigeria government is to help:

- Design a programme that can specifically capture the attention of 3.5 million slaves that were transported to North and South American Caribbean to visit and trace their roots to Badagry –Nigeria, which is one of the oldest and biggest slave trade market in Africa.
- To encourage the teaming number of Africans in the diaspora come to Nigeria and settle, collaborate and invest in economic advancement (Badagry diaspora festival vision 2020).
- To commemorate the 400 years of dark history which enslaved African Americans since their transportation to Jamestown, Virginia in the United states of America. The key prospect of the initiative was to ensure that there is sustainable tourism development in the country, which will include:
 - To advance the originality of diaspora festival by making Badagry a key tourism destination and merriment for all African diaspora
 - To rebuild the lost peace and unity from the 400 years of slavery among African and African which the commission act was passed on in the 2017 congress.
 - Promote and advance foreign investment with Africa in order to reinforced a trustworthy relationship with African America citizens by creating embassies

abroad, and formally encouraged African American living abroad to connect with African American in Africa.

- Consequently, an in-depth exploration on the role of the Nigerian Diaspora in economic and tourism advancement has been taken seriously by the Lagos state government which has successfully advanced tourism and festivals to the next level.

The main belief, is to build communication that can serve as a new drift in harmonising good understanding and intercontinental travel policies (Hernandez-Coss, Raul, and Bun, Egwuagu, Chinyere, 2006). Yet, majority of research carried out on diaspora has been culture oriented base on African traditional performance and expertise in technology and individuality formation of social identity (Arasli, Abdullahi and Gunay, 2021).

2.12 The Opportunities and Limitation of Social Media Marketing

According to research findings two third of the people in the world are using the internet for tourism and hospitality marketing (such as Facebook, Twitter, social media and YouTube), the growth rate of this application in Nigeria is remarkable. However, more and more cultural tourists are exploring the social media seeking for social media marketing objectives. This is because, the traditional communication tools are becoming weaker and shorter in use especially in the cultural tourism market. The social media tools are more significant, hence they facilitate speedy viral marketing and encourage the e-words of mouth communication (Hausmann,2012). It has been also estimated that about 92% of festival consumers worldwide have their full trust in e-WOM or reference from their family and friends even though there are other kinds of advertising. Still about 64 % of the marketing promotion managers consider

e-WOM as the utmost and effective tool in tourism destinations (Jalilvand, & Samiei,2012).

Tourism has become a key player in international tourism market (Kyrylov, Hranovska, Boiko, Kwilinski, & Boiko, (2020), and characterized as the major source of revenue for many African countries (Liu, Pan, & Zheng, 2019). This development this is true with many countries as tourism is increasingly identified as an agent of diversification and a means of competition between leisure and tourism industries. (Alhowaish,2016). The globalization of tourism has brought about industrialization and the expansion of economic growth in both international and domestic tourism, given rise to employment benefits in many relates sectors since tourism is inter-related and interdependent industry with rich information (Boz and Trublenkova, 2009), Tourism, if appropriately established and supported, can indeed be a “quick – win” in disabling the economic and social situations tenable in the least Developed Countries (LDCs) in expediting their incorporation into the world economy (as well as benefit economies and communities (Ayeni & Ebohon,2014)

In Nigeria, inventions in the scene of media technology began in the 1950s with Main attention on newspaper; later the radio, and television. The National Information Technology Development Agency (NITDA) was set up as an office vested with the implementation of policy and information communication technology Post offices, Town criers, Public Switched telecommunication networks (PSTN) and Telegrams becomes the main source of transmitting information in Nigeria (Kvasny et al., 2009 cited Longe & Chiemeké, 2007).

The World Wide Web brought many opportunities for commercial organisations to promote and sell both products and services through the internet, making it to be an effective tool for setting up internet cafes, international trade, FOREX trade, online libraries, distance education, telemedicine and a host of other socio-economic and political transactions of the world. This trend is assisting Sub-Saharan Africa to climb the ladder of economic development and become critical trade hub for the international economy (Kvasny, 2009 cited Mbarika et al., 2007, Thomas et al., 2004). For example, WTTC, (2021) revealed that the sub-Sahara Africa performance of tourism destinations differs substantially, where the Eastern and Southern African sections are effectively attracting a significant number of tourists, in that way backing the gross domestic product (GDP), far better than the West and Central Africa.

Usually, the regions show distinct percentage of generating tourists to African regions. East African region for example, Zimbabwe gets 16% of the international tourist's influx, while Mozambique obtains 15%, and Kenya having just 15%. Some African countries such as the Southern Africa, South Africa are leading tourism destination by 66% of the sum total of tourist arrival in the destination regions compared to Namibian's with 9%, all of them representing West Africa, (WTTC, 2021)

Additionally, Nigeria and Senegal are described as the most leading tourism destinations accounting for 78 % of total tourists being attracted in the region. It was revealed that the primary source of market for Sub-Sahara region are predominantly the international counties, which include Portugal, France, the united states, the United Kingdom and Germany. This clearly signifies that the leisure and tourism industries touch all industries as shown in the budget. Looking closely at the totality of direct and

indirect influence on employment, specifically in the sub-African regions (WTTC, 2021).

Several tourism operators, regional and national organisations using the internet were promoting tourist attractions in their regions through social media (Lennon, 1995; UNCTAD, 2018). However, other forms of the media like social networking, blogs and micro-blogs like Twitter offer several opportunities for travel marketers (PhocusWright, 2010a:). The transformation of traditional means of communication to new media specified a threat to the survival of traditional media while giving a chance for fraudulent cybercrimes (Chimeka and Longe, 2008). Cyberspace has increase the potential pool of victims for cybercriminals (Kvasny et al., 2009 cited Aghatise, 2006).

Young Nigerians (popularly referred to as “yahoo boys”) can be seen taking part in brainstorming at Cybercafes trying to beat ATM cards, e-marketing, products sites, security codes for e-commerce to enable them to send fraudulent emails. They do this with their low educational background and understanding of the technicalities of computing, but they still get results (Kvasny et al., 2009). A greater understanding of such computer crimes may complement existing security practices by possibly highlighting new areas of counter measures (Omoneye, 2010). Nigeria was identified as the worst exhibition of cybercrime, with a value of 2.8 in 2016, compared to 6.3 in Ghana, and 124.5 and 10.7 in South Africa and Kenya, respectively, (Akinyetun (2021).

Lack of capacity for social media marketing is detrimental to developing economies like Nigeria. Social media marketing is complex and relatively new in a changing

world (Latham, 2008). Trying to make sense of new media and develop strategies to utilize it Kvasny et al, (2009) A major limitation of social media marketing in Nigeria is lack of proper understanding of its role in online information search most importantly the likelihoods for an online traveller to be exposed to hoodlums that are using social media platforms when looking for travel information (Xiang and Gretzel, 2010, Akinyetun, 2021). Further, cybercrime has become a haven for youths. The decaying system of cybercrime has deteriorated and has intensify probabilities of cyberterrorism, the propagation of hate speech, and radicalization in Nigerian youths all of this worrisome attitudes pose a hazard to the national security and safety of in Nigeria (Omodunbi, 2020; Akinyetun, 2021).

Individuals are seen on a daily basis visiting website, the types of video they watched has stimulated their interaction with tourism and has impacted greatly on African culture. Children/teens have full access to any type of video found on YouTube. Due to lack of protection, there is always large amount of inappropriate videos up at any given time for youths to watch, some of this videos has negatively changed their perception (Clean Cut Media, 2009). The whole world is presently observing the largest disease outbursts known as COVID-19, which has marked the history of epidemic like never before. The World Health Organization (WTO) reported that this has made countries take major decisions in movement restrictions, and this has affected the lives and activities of many organisations, individuals, societies, the tourism and the hospitality industry and the world at large, resulting to critical crisis that is unresolved. The pandemic led to immense use of internet platforms, by school's banks, promoters of tourism services, leading to more cybercrimes (Omodunbi et al, 2020).

Furthermore, Nigeria as a country has also introduced mobile technology a new generation of 'net entrepreneurs' who use their mobile phone to make money (OjuKwu, 2006). Majority of Africans depends on public and commercial internet access point such as Cybercafés for rudimentary internet access. Cybercafés exploit this golden opportunity by Charging exorbitant fees for their services. Despite this massive growth in ICT adaptation. There are fundamental problems of uncertain power supply which have also affected the people's way of life including the tourism and hospitality industry. In adequate telecommunication, infrastructure has also continued to hinder the continent from uninterrupted access of innovative social media technology applications, such as the e-government, e-commerce, telemedicine, teleconferencing and tele democracy (Kvasny et al, 2009).

As well, the sales of tourism goods and services are still done in cash. This low result might not be unconnected because the country is cash-based and available payment cards used for payments are low (Ayodele et al., 2007).

The emergence of the Global System for Mobile Communication (GSM) and the arrival of digital and online amenities such as MP3 players, iPod, cell phones with internet access and blogs makes Crime remains intangible. Communication between the scammers and tourists which are mostly the victims are derived through fax messages, courier mails, electronic mails and cell phones. This has hampered the privacy of consumers and how to make reliable confirmation of digital marketing (CFR, 2008). Many countries have adopted different tactics to resist crimes for tourism development, but this also depends on the government interest to maintain tourism, depending on government nature and extent of commitment to the tourism industry.

Certainly, a nation with high incidence of crime cannot produce or develop any meaningful growth (Chiemeké and Longe, 2008 cited Sylvester, 2001).

Although most destination marketing organisations are beginning to recognise the significance of social media for their destination promotion, about 88% present a dissimilar picture. Social media has received a good recognition despite insufficient attention from the government as DMOs are faced with challenges such as insufficient finance, lack of adequate practical skills, and capable human resource personnel in terms of keeping track of records (Arasli, Abdullahi and Gunay, (2012), Gretzel, 2018). There is a need for well-designed cyber security strategies that can reveal good security ideas, rules and procedures in managing risk, as well as giving incredible training opportunities to tourism personnel's in order to safeguard consumer's privacy in the cybercrime domain.

Chapter 3

THEORETICAL FRAMEWORK AND HYPOTHESIS DEVELOPMENT

3.1 Badagry Diaspora Festival

Festivals are integral part of the tourism industry, delivering unique heritage experience for tourists (Getzel, 2008; Wang, Kasim & Yu, 2020). The 16th and 19th century has witnessed the transportation of slaves to European countries through the slave trade roots in Badagry, Lagos-Nigeria. The slave trade root is often referred to as the "*Point of No Return*" this is because, before the departure of slaves from Badagry, there is "*a mythical well*" which was enchanted to ensure that slaves who drank from it forgot their destination and can never be able to return home (Ajeluorou, 2015). The festival is a 'Door of Return' which is the opposite of '*Point of No Return*' where many people were taken out of Africa as slaves. The Badagry diaspora festival was a replica of the 1977 Festival of Arts and Culture otherwise known as FESTAC 77. Festact '77 was held in Nigeria on the 15th January- 12th February 1977. The picture in figure: depicts the Festact '77 symbol that grace the occasion. Badagry diaspora festival was designed to assist over 15 million Nigerians in the diaspora to trace their root and reunite with their ancestral in Africa (Premium Times, 2020). Whereas, most early deliberations of "Diaspora" were firmly rooted in the conceptual "*homeland*" to mean Africa (Brubaker, 2005:2). Findings according to the trans-Atlantic slave trade database shows that about 12.8 million Africans were transported across the Atlantic. At the same time, 10.7 million were said to survive the terrified middle passage journey

to the North America, South America and the Caribbean (Lovejoy, 1989). The Badagry diaspora Festival is a yearly event referred to as *'pilgrimage to motherland'*, which depicts Nigeria's ancient slave trade period. The festival is jointly organized by the African Renaissance Foundation (AREFO) in collaboration with Agile Communications Limited, the Lagos State Government, and the Senior Special Assistant to the President on Foreign Affairs and Diaspora. The festival offers a special prospect for African Diasporas and the local community to celebrate the African tradition and the remarkable history of Africans under UNESCO's supervision (UNESCO, 2017).

To successfully market the Festival destination, DMOs have to make use of social media networking platforms to connect to tourists as well as integrate the physical appearance of the consumers as a fundamental part of their leisure experience (Leask.Fyall & Barron, 2014). Therefore, to maintain a strong presence in the marketplace as well as gain their competitive advantage (Buhalis, 2000; Aye et al, 2012). Destination marketing facilitates the achievement of tourism policy, which should be coordinated with the regional development strategic plan. This is paramount for a healthy heritage tourism destination with smart governance of virtuous policy answers can enhance value for stakeholders within a destination system, to avoid the pressures of over tourism (Mandić, & Kennell, 2021).

3.1.1 The Door of Return Festival

Africans worldwide are urged to take a voyage to and explore the numerous cultural heritage that made the region distinctive. The Badagry Diaspora festival was established on the 24th of August 2017 by the Lagos state government. The first symbol of the Door of Return memorial festival was designed as part of the Badagry Diaspora

Festival (UNESCO. 2017; Emmanuel, 2017). The first emblem African rebirth, which is referred to as: the *'Door of Return'*. Is under the leadership of the Minister of Finance for the Accompong Maroons in Jamaica Hon. Timothy E. McPherson Jr. The festival 'seeks to build a peaceful co-existence and harmony between diaspora and African continents (Kimberley, 2017), as well as enhance collaboration between Nigeria, Ghana and Zimbabwe (Sunday, 2017). The collaboration is part of the United Nations initiative of International Decade for People of African Origins. Essentially designed to advance African economic growth in leisure and tourism management by rising the capacity of infrastructural and super-structural facilities and renewal of energy. The ingenuity if well realized, will promote the Door of Return festival experience to advance the memorials slave trade route and promote inter-continental travel to Africa's cultural heritage (Kamil, 2017). The third door of return experience took place in Lagos, Nigeria. Figure 7: Depicts the third door of experience, which is otherwise known as Badagry diaspora festival.



Figure 7: Showing the third door of return experience Initiative, Source: Badagry diaspora festival, (2019)

3.1.2 Badagry Diaspora Festival: Key Highlights and Features

The Badagry diaspora festival, was tagged the 3rd door of return experience in 2019. The festival focused on the ‘Door of Return Ceremony’, which is the main cultural heritage festival exhibition. The festival ceremony displays various African cultural heritage religious rites to lovers of black cultural worldwide. The essence of the festival is to create a multi-cultural and universal appeal, which will integrate the African -Americans and Afro-Caribbean’s with their ancestral home in Africa and particularly Nigeria (Ndletyana, 2008, Diaspora Heritage Festival, 2019). The key features highlighted during the diaspora festivals include:

- Door of return / foot print ceremony
- Carnival Procession
- Boat Regatta,
- Fishing competition
- Dark Era Procession,
- Diaspora Dinner.
- Beauty Pageant.
- Fashion Show
- Cultural Display
- Heritage Site Visit
- Heritage Nights
- The festival market (slave trade market)
- International Music Concert.
- Creative masquerade display,
- Fire eaters and dancers,
- The beating of Sato drum,

- Football competition, and
- Liberation Day Celebration and many more.

3.1.3 The Door of Return /Foot Print Ceremony

The door of ceremonial return rites forms the logical foundation for root tourism in diaspora festivals in Nigeria. It serves as a landmark ceremony that has encouraged the Nigerian government to stimulate all African race to visit Badagry slave trade root and discover their root in Africa. Figure. Eight shows how African Americans were received through the door of Door of Return formalities tagged ‘voyage to mother land’ in Africa (Badagry diaspora festival, 2017).



Figure 8: The arrival of returnees through the Door of return, Source: Badagry diaspora festival (2019)

3.1.4 Foot Print Ceremony

The Badagry diaspora festival has been well-defined to meet the global perspectives and the celebratory s information about the festival products and services are disseminated through the social media platform. One of the outstanding festival

ceremonies is the display of foot print ceremonies. Therefore, shortly after the entrance of African Americans through the ‘door of return’, the African Americans were engaged in the unforgettable experience of foot print ceremonial rites, which is described as ‘*nostalgic tourism*’. Briefly, Nostalgia tourism is a kind of tourism that is specifically distinct in a historic perspective designed with the sole aim of targeting an era that can be recalled by the people who are still living in our recent times. The festival showcase identity, cultural, moral values, historical relics, inheritance and custom of a particular set of people which has been labelled signifying the festival destination as an ancient birthplace at a given period (Wong, et al 2019). Many countries, including Nigeria have pursued to present the slave trade and enslavement looking at the wide-ranging local, national, and temporal backgrounds of cultures including the dark period of slavery which most time was treated in isolation, as a special subject. This approach is nevertheless, now being progressively confronted, (Sayer, 2021).

Moreover, the diaspora festival collects both tangible and intangible cultural heritage resources as expressed in the past. These resources include artefacts, monuments, memorial places of interest, religious sites, geographical attractions and rural settings of the motherland, craving for pull factor for the diaspora festival to serve as a temporal or permanent return (Sayer, 2021).

The diaspora festival is usually weaved around the awful history of the trans-Atlantic slave trade period. Africa now consummates as freedom and achievement of the black race. The picture in figure 9 shows some African American (returnees) performing the

significant arrival to mother land ceremonial rites, which is known as the footprint ceremony.



Figure 9: Returnees Performing Foot Print Ceremony Rites Source: Badagry diaspora festival, (2019)

The '*footprint ceremony*' is a landmark in Badagry annual festival ceremony, referred to as the footprint ceremony. The ceremonial formality for the foot print ceremony involves deepening the participant's feet into the African soil. Individuals who participated in the ceremonial rites will be photographed having their names marked on it. And the snapped pictures will be printed and laminated, given to each participant as a memorabilia (souvenir) to signify the first time they stepped their foot on African soil after 400 years of slavery. This indeed serves as a memorable experience for the African Americans (Yeh, & Lin, 2017). The foot print ceremony is the robust relationship to African cultural heritage, which clearly spells out black race freedom and the manifestation of encouragement and increasing awareness about the persistent fight in contradiction of neo-colonialism, enslavement, brutality, domination and enslavement of the black people is untied (Griffin & Gurley, 1985).

3.1.5 African Americans honoured with Chieftaincy Title

A chieftaincy title is usually a unique activity in the family and tradition and heritage settings. The title defines the privileged position of the holder and the descendants of the family memberships in the human civilization (Schramm,2004).



Figure 10: African Americans honoured with Chieftaincy Title, Source: Badagry diaspora festival, (2019).

The diaspora festival in Badagry designed a chieftaincy title specifically for African Americans as a symbolic and admirable image inspiring ceremonials to further tie and uplift the historical bonds between the African Americans and their mother land as they visit the Badagry diaspora festival in Africa, particularly Nigeria. The ceremony is meant to encourage and rouse Africans interest in reconnect with their motherlands (Durham, 2013; Badagry diaspora festival, 2019). Compelling the diaspora to take the chieftaincy title is seen as the legitimacy rite which is highly accepted between the local, national and Diaspora community. Hence cultural preservation is paramount to improve

heritage tourism and also encourage African descents to visit Africa (Olimjonovna, & Zokhidovna, 2021).

Consequently, the chieftaincy title ceremony seems to be a dynamic and ever-shifting classification in the festival context. Besides, the concept of cultural heritage before now suggests a sense of appreciation to cultural values. Thus distorting any authoritarian differences between 'authentic' and 'adulteration of African true philosophy. (Schramm,2004). So therefore, the re-enforcement of chieftaincy title, will further pave way for the diaspora's socio- economic, political and cultural importance. In 2003 the AU submit declared that all head of states should recognise diaspora's contribution as an effective entity for boosting Africa's economic and social growth. Further, the door of return festival will enhance African policy as well as stimulate and encourage diasporas to settle and invest in the African continent (Door of return Nigeria, 2020). This research finding is in harmony with Monroe, (1977), who reported that African Americans were the largest groups that has ever return to Africa as a single group, during the Second World African Festival of Arts and Culture that took place in Lagos-Nigeria and tagged the Festac,77. He further explained that, the festival. *“It is a deeper reflection because there could not have been festival without them”* Manroe, 1977:34), The African diaspora festival Badagry in Nigeria is a *“reality event “that is connected with the famous trans-Atlantic slave trade (Monroe,1977). Figure 11 depicts the strong expression reaction from the African Americans as a Clarion call to the 3rd door of return experience in Badagry Nigeria.*



Figure 11 :African Americans visit Badagry festival, Source: Badagry diaspora festival, (2019)

3.1.6 The Point of No Return

Gberefu Island is referred to as the “*Point of No Return*”, it is an ancient island situated at Badagry, a settlement of local government area of Lagos States situated in the South-Western part of Nigeria. The ‘point of No return ‘, happens to be the last spot where slaves set foot on the soil of their homeland before transported as slaves to Europe (Olofinlua, (2017), and never to return home, but transported to Europeans as slaves working on the plantation.

Until recently, the transatlantic slave trade which took place many years ago was mostly obtainable in the museum’s collections, but it can now be traced in the United Kingdom, the United States, the Caribbean, and France (Sayer,2021). Thus, the federal government of Nigeria took a bold step to bring back the teaming number of the slaves sold to European continents and to trace their roots to Africa and particularly Nigeria.

By organising the Badagry diaspora festival, which was designed to allow African American arrival to the that black continent through a ‘*boat trip*’ and the slaves on

arrival are considered as queen and kings. This was done to show the world that the African descent are important segment of the tourism market in Africa (Sayer, 2019). Figure 12: demonstrated the Slave Trade Root where African Americans were transported to an unknown destination called the 'Point of No Return'. The journey to unknown destination (Heller,2019; Badagry diaspora festival 2019).

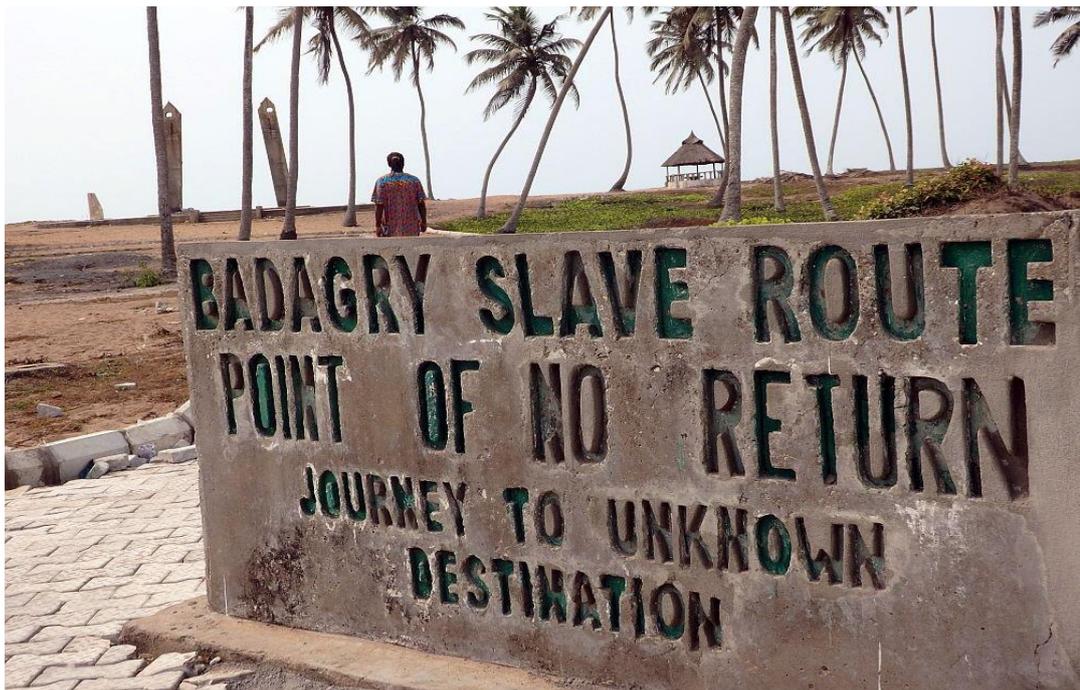


Figure 12: The Point of No Return, Source: Heller, (2019)

The returnees were mainly black African American offspring's. They are highly received in the festival arena with dignity and honour filled with splendour and high display of emotional expressions and many distinguish personalities in attendance such as the senior government officials, traditional monarchs, foreign representatives, highly invited guests from different parts of the world, including the tourists and local inhabitants of the Badagry community (Badagry diaspora festival 2019).

3.1.7 Carnival Procession

The word Carnival comes from two (2) Latin words, carne, meaning flesh and vale, meaning farewell. Carnival festivals started as a pagan event in ancient Egypt which was subsequently celebrated by the Greeks and then the Romans. The popular festival was adopted by the Roman Catholic Christian church in Europe as the festival of Carne Vale. The Carnival festival was then transported to the Caribbean nation by the European slave traders. They excluded the African slaves from the festival and had lavish masquerade balls (La rose, 2015).

Carnivals are referred to as the contested places that apparently disclose the pressures between modernization vs. tradition, commercialization vs. socio-cultural scope and globalization vs. localization. Thus this pressures tolerate allegations for the alleged genuineness of carnivals as they transform their originally perceived personality and qualities (Ziakas & Boukas.,2013). Figure 13 portrays the carnival symbolic display.



Figure 13: The Carnival Processions, Source: Badagry diaspora festival, (2019).

The Federation of European Carnival Cities (FECC) also defined carnivals as the people's way of life, including cultural beliefs, traditional stories (folklore), popular heritage, and customary laws of a particular district or region of conservation. The festivity entails a public parade, where contestants cover themselves with spectacular attires and having a good moment, with aesthetic skills display of various kinds (www.carnivalcities.com).

In current periods, carnivals are understood as cult rituals and becoming more and more significant in the tourism sector worldwide. This is because it attracts hundred and thousands of tourists all over the world. Carnivals everywhere in the world signify a collective kind of model which portrays banquet and exhibition (Getz, 2005). Festivals are seen in both domestic and international events with unique symbols presented in either digital or traditional media such as television dealings and tourists digital activities in mecca. For example, the customary demonstrations of dance are transformed into an unrestricted and thrilled earnestness of millions of folks who have real value, fun dance in the open streets of Rio. Carnivals are exclusive event with key feature like equalization of the people (irrespective of status) and providing desired and a cheerful atmosphere (Zeljko & Dragana, 2014).

The Badagry diaspora carnival event is a rich festival with an appealing exhibition that takes the heart of various youths, all parading with fascinating costumes displaying a sense of pride and rhythmic presented with sequence of dance steps, that is full of colours, fun, glamour, rich traditional manifestation supported by various groups signifying diverse neighbourhood, communities and varied associates (Crompton, & McKay, 1997). The Carnival event is the strongest African cultural cohesion that casts individuality and builds unity, peace, and understanding by harmonising people's

identity and keeping them as one to achieve their desired goals. So therefore, *Carnivals* generate fun, with melodies, dance, performance, exhibition and stage presentations representing certain characteristics of human undertakings, significant from the rituals (www.carnivalcities.com). This event shows that the African reality show touch, the display of traditional African sense of pride, style, art and craft, African flavours of sounds and musical interludes (Badagry diaspora festival, 2017).

3.1.8 Cultural Display

Cultural display are essentially rules or cultural standards in the early life of individual which is governed the regulation of expressive behaviors depending on social contexts Cultural displays are unnatural gatherings that gratify to embellish traditional elementary values, donating to the socialization of festival attendees and inspiring loyalty and social solidity. Describing cultural display based upon Durkheim's investigation of cohesion ceremonials in rural cultures, this piece identifies “cultural displays” in diaspora festival looking at the modern societies. Cultural displays are unnatural activities that serve to exaggerate rudimentary cultural values of the Badagry people and other Cultural participants, thus adding value to the socialization of festival attendees and stimulating political aware and trustworthiness through social unity(Merelman,1988).

Cultural display is among the Colonization process of the diaspora festival practices that acclimatize the formalities of the festival. Social media interpretations of emigrants, and leaflets from the DMOs are distributed to potential immigrants. Before unfolding the cultural exhibitions, for instance, African Americans are carried along in high spirit to understand the significance of the cultural displays play as an integrative part of the Badagry diaspora festival ceremony (Merelman,1988).

As a *system of meaning*, culture aids people and societies establish or organize, over a procedure of rebuilding through communal communication, the numerous types of machinery of their world is understandable as whole. As a *system of knowledge*, culture permits normative behaviours and other informally standard habits of carrying out social activities to allow created “meaningful” world to be merged, strengthened, transferred, upheld and continued over generations. As a *system of action*, culture is dynamic in. Hence memberships are considered their world to allow for new connotations that can be exchanged. Culture is not only a shared system of meaning, but also a singular structure for understanding the world and regulatory action, and an interpersonal system to simplify communication. At the collective level, culture replicates a set of people's collective beliefs, values, and behavioural anticipations. The entity's clarification of any mutual system is probable influenced by experiences in numerous settings with fluctuating cultural implications. Each individuals are “astonishingly multifaceted ‘cultural fusions’ (Schneider & Barsou, 1997)



Figure 14: African Cultural Display, Source: Badagry diaspora festival, (2019)

Among the rich African tradition is cultural heritage display which demonstrates self-expression of African belief and its strong significance on kinship and African origins. The cultural event ensures and maintains historic African custom and skills to pass knowledge and experience to the next generation. Usually, the performance illustrates essential dance steps displayed by various kinds of masquerade groups for expositions by extravaganzas, animal tamers, spectacle flowers shows, African old-style philosophies, etc. The group is essentially encouraged to showcase how African people have appreciated and connected (Badagry diaspora, 2017).

3.1.9 The Boat Regatta

The word “regatta” originated from Venice through the native citizens, in the real sense, regatta means a boat race. According to Webster’s encyclopedia dictionary (1986), it signifies the cultural inheritance generally offered as rituals rights full of colourful events that bring together large fleets of decorated canoes with flags and buntings displayed by artistic paddlers who exercise skills (NCAC, 1994). The definition of ‘the word ‘Regatta’ came into being during the city state of Italian citizenship in Venice. The regatta ceremony was used to define the boat competitions as a Grand Canal.



Figure 15: Boat Regatta (Water World), Source: Badagry Diaspora festival, (2019

The regatta race also includes rowboats, ships, or extra vessels and the prearranged sequence in such competition. Followed by the ferries and ships display competition, this is true in Europe, where the regatta rehearsal has grown among the delta people of the southern part and riverine communities in Nigeria. The regatta started as a religious gathering ceremony to calm down Mermaid, the water goddesses being referred to as idiom by people of Nigeria as “*Mami-water*”.

The main goal of the exercise was to offer prayers to the deities or the goddesses of the water for fortification and prevention of shocking calamity from the deadly disease or epidemic in the community (NCAC, 1994).

The boat regatta is an essential feature of the diaspora festival of the people of Badagry and Africa. The boat regatta has been part of the diaspora heritage festival of native people of Badagry, and it is mostly a customs of the riverine people of Nigeria. The festival characterizes the cultural folklore and heritage of Badagry indigenes usually

presented in ceremonials full of multi-colours that convey enormous fleets of adorned canoes seen full of people with flags and decorations, exhibited by creative paddlers who implement vigorous proficiency and legerdemain. The boat regatta ceremony was shaped by the communities that lives at the coastal riverine boundaries. The boat regatta practice was fashioned by Nigeria's coastal and riverine peoples, which serves as a way of shielding and gaining a livelihood from the environs through skilfulS Fishing water resistance (Badagry diaspora festival 2019).

3.1.10 Swimming Competition

Fishing and swimming competition is an essential part of diaspora festival Badagry. The post-independence era has added value to the festival, which aimed at unifying African in Nigeria to encourage peaceful coexistence and admiration amongst its folks. Badagry diaspora festival (2019). According to research findings, there is some particular unique nature that is more well-organized such as fly fishing, boating and hunting. Abundant Nigeria has abundant tourist's attractions such as flora and fauna, river activity, agro-tourism, floodplain, ideal ocean beaches swimming, sportfish competition, auxiliary water sports, wildlife, unique waterfalls and enormous pathways of humid tropical forest. All this serves as important tourism water worlds. (Ikpi & Obeten,2012).

So therefore, competition among the fishermen and women of Badagry community has become an established attraction with substantial pull catches, which serves as a pointer to the rich diversity of aquatics superiorities that flourishes as a whole in Badagry -Lagos Nigeria (Badagry diaspora festival, (2017).



Figure 16: Fishing/Swimming Competition (Water World), Source: Badagry Diaspora Festival, (2019)

3.1.11 Creative Masquerade Display

The Badagry diaspora festival has always been a festival of events and creativity full of glamorous exhibitions, particularly based on African tangible and intangible traditional and natural heritage resources. The main purpose of this festival is to depict the socio-economic abilities that Badagry and Lagos State can make out of the international community and thus design some more remarkable ways of creating good festival awareness, including attracting investors to Badagry (Ajeluorou,2015).

The festival organized the parades of masquerades which delivers a rewarding experience that is full of real expression of the rich tradition of the Ogun people. Not only was the cultural display very colourful, but also proves to be magical in nature and more logical and scientific in the tradition of African people. In a rare display, Zangbeto, a signal masquerade of Ogun people, was set on fire in the open playground and incarnated in another mask to continue dancing.



Figure 17: Creative masquerade Display, Source: Badagry Diaspora Festival, (2019)

Zangbeto's re-creation was shown as the highest display of African folk. All the masquerade creative arts participants are seen in their colourful costumes known as Ankara, dancing in slow motion steps full of admiration. The Zangbeto is just one out of other displayed masquerades. The festival was highly spectacular, unveiled with different colours ranging from red, white, brown and green tassels that overlooked the rich heritage of Badagry people into the sky. The festival is also performed by women and children representing the major feature of the festival (Ajeluorou, 2015). From

Zangbeto to Sato drummers, children were the main attraction, as they showed zeal and craftsmanship, having learned their forebears' ways.

3.1.12 The Beauty Pageant/Fashion Competition

The practice of gratifying a good-looking or attractive lady started in Scotland in 1839. History has it that Georgiana Sheridan was selected as the Crowned head of Splendour and beauty (Brisk Info 2011).

The celebration of the first beauty Pageant was held in 1854 in America. However, was shut down by public protection. Throughout history, beauty pageant was debate able and seen as an unwanted venture. Still, the disagreement generated by people then did not last long. So, therefore, the original '*bathing beauty pageant*', which was termed the first started in 1880 *was carried out as essential features of summer festival to stimulate business* (Brisk Info 2011) factually women were used as business instrument to create and motivate business. The beauty pageant has key in as a long standing competition in the marketing culture of the Badagry diaspora festival (Hamashima, 2012).



Figure 18: The Beauty Pageant/ Fashion Competition, Source: Badagry Diaspora festival, (2019)

Beauty pageants were first introduced to Americans in 1854 by renowned circus owner B.T. Barnum, as an act, to attract circus goers (howstuffworks.com). The pageant reality show has transformed enormously in the past 89 years, almost degenerating to its circus-like history. Badagry diaspora festival is not left alone in this race. It arranged beauty pageant show as added value for the festival quality (Wonderlich, & Henderson, 2005).

Destination beauty parade or beauty contest is also marked as a benevolent competition that has customarily been enchanted on arbitrating and categorizing the physical abilities of the candidates. The competitors are between the age of 18-25 years. The lady who emerged as a winner is given the grace to become the festival's ambassador and become a representative of the main subjects that the festival hopes to achieve. Since the aim of the beauty context is to recognise a personality that has the strength and weakness as a person who can outshine other contestants by acquiring self-assurance to display to people that beauty and brain is the ultimate tourist memorable experience the desire that can bring to limelight outstanding activities and event (Badagry Diaspora festival, 2017).

3.1.13 Diaspora Heritage Night Exhibition

The heritage night for the diaspora festival is a unique night that takes place for three days. The night is full of good activities tagged 'heritage in the garden'. It is the authorized support for relaxation and merry making with lots of displays of night market food and drinks, including traditional bamboo bars, amusing games, musical capacity hunts, melodies of music and dance. The night of heritage offers an exceptional atmosphere that propelled good interaction with tourists and the host community. This has no doubt paved the way for mutual understanding and shared

experience with the local dishes and local drinks during diaspora stay at the destination (Badagry Diaspora festival, 2019).



Figure 19: Diaspora Heritage Night Display, Source: Badagry diaspora festival, (2017)

3.1.14 International Music Concert

Music is the art of organising sound through nice melody, in total harmony with beats (rhythm), and reverberation. Music has become part of human universal cultural in the society. The musical routine is a three-day performance, which include the display of songs and entertainment (Bennett,2012). The Badagry diaspora international musical concert is defined as a broadcast of information for the festival life shows, the viewers are composed of fans, with the receivers engaged in computer mediated communication, and the connection between individuals lasting for the duration of the entire concert, ((Bennett,2012, Badagry Diaspora Festival, 2019.)

The Traditional musical concerts participants at the Badagry diaspora heritage, come upstage and dance side by side with the contemporary musical band's (Badagry Diaspora festival, 2019). This performance includes the playing and singing of old

school's songs and the modern musicians who will raise consciousness and recognition as a thrilling experience back-to-back with the attendees. The musical night portrays an amazing moment for jokes and rib-cracking funny comedians to support the musical performance (Badagry diaspora festival, 2019)

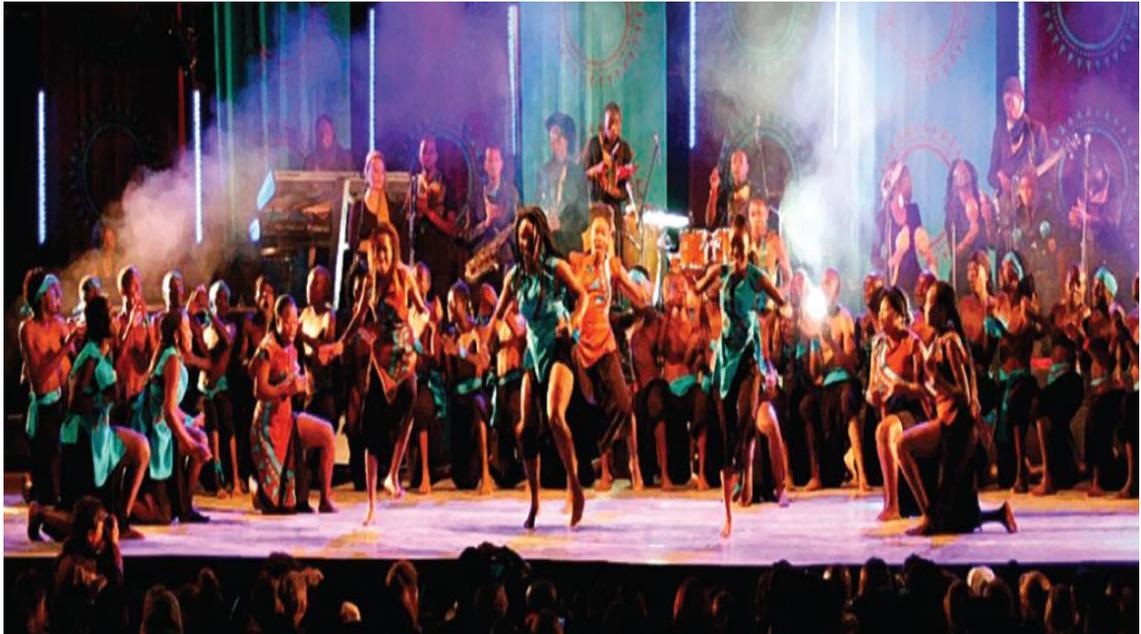


Figure 20: International Music Concert, Source: Badagry diaspora festival, (2019).

The gala night holds diverse eminent personalities in the musical concerts, which include the Hottest male and female DJs in attendance. The festival was able to pull about 40,000 participants, and also turns out to be a very memorable experience in the eclipse of the festival sphere (Richards, 2007: Badagry diaspora festival, 2019).

3.1.15 Talent Hunt

Talent hunting is a means of recruiting young youths by some corporations, in order to catch them young, with primarily focused on a specific profile. This recruitment is analysed carefully with professional expert who initiates the perfect talent hunting process for the right individual in order to undiscover talent in relation to musical and comedy for gracing the Badagry diaspora festival. This act has raised entertainments

and side attractions specifically at the heritage festival. The programme was design to prepare youth achieve their dreams and leave important unique festival legacy for the badagry event .The individual who emerged as winner in the talent hunt context is rightly awarded as the sole opener of the interational concert (Badagry diaspora festival, 2019).



Figure 21: Talent Hunt, Source: Badagry diaspora festival, (2019)

The talent hunt is has served as a stepping stone for building individual capacity and exposure many youths to handcrafts and vision that can help them lead as future managers at the Badagry diaspora festival. This also offers the participants the inspiration of being an eye-catching expert with suitable relevance in their numerous chosen fields. (Badagry diaspora festival, 2019).

3.2 Theoretical Framework and Hypothesis Development

As depicted in Figure 22. The theoretical research model is built on many relationships. Social media marketing (SMM), festival quality, website quality and e-words of mouth influences information with full moderated mediation on cultural

motivation and tourist’s satisfaction through festival revisiting intension. The control variables include age, gender, marital status, education background, and Nationality also have a crucial impact on the relationships between the variables mentioned in study.

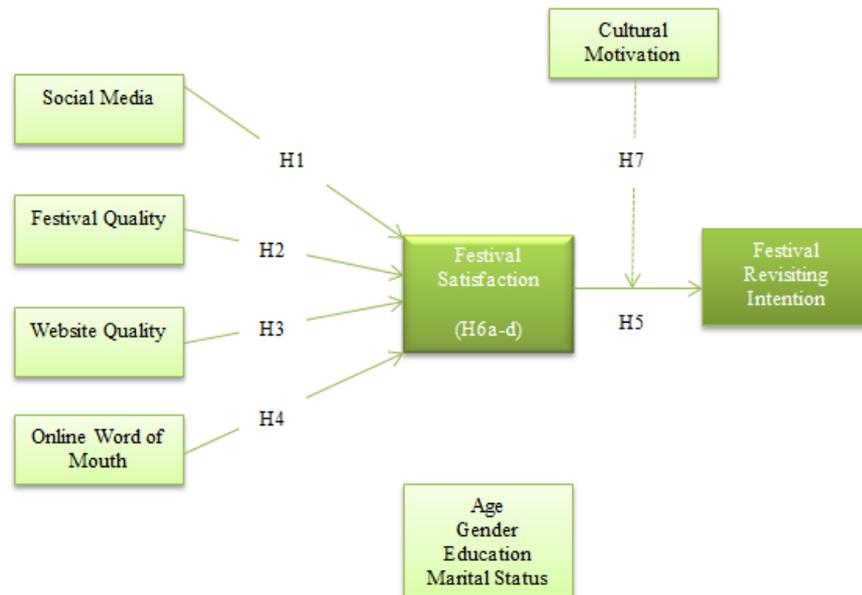


Figure 22: Theoretical research model

3.2.1 Theory of Planned Behaviour (TPB)

The concept of revisiting intentions is attached to behavioural intention, and can be defined as “anticipated or planned behaviour in the future (Fashbein & Ajzen, 1994). TPB defines attitude toward behaviour as “the degree to which a person has a favourable or unfavourable evaluation or appraisal of the behaviour in question” (Ajzen, 1991, p. 188). Therefore, revisiting intention is a very powerful tool for measuring a tourist’s perception through, predicting social behaviour (Ajzen, 1991), attitudes displays can be either subjective norms, or perceived behavioural control. TPB in subjective norms perspectives suggests a second determining factor of behavioural intention. According to theory, the TPB, subjective norm is described as

“the perceived social force of whether to perform or not to perform a particular behaviour by an individual (Ajzen, 1991). For example, the target behavioural conduct is the intention to travel, and the attitude is that which propels a tourist toward visiting the Badagry diaspora festival in Nigeria.

The theory of planned behaviour (TPB) explains factually the social pressure’s role in motivation and how it conforms when pressure is greater (Mathieson, 1991). While subjective norm’s act as a factor towards intention and its consequences to consumer involvement with tangible behaviour (Taylor and Todd, 1995). Venkatesh et al. (2003) established a combined theory of acceptance in technological usage, between social influence derived from subjective norm as a vital determinant in user’s intention. The user’s intention is found to be affected by Subjective norm in online purchase such as (Pavlou and Fygenson, 2006), games played online (Hsu and Lu, 2004), adopt blog (Hsu and Lin, 2008), and mobile service advanced use (Lopez-Nicolas et al., 2008).

Li et al. (2008) discovered that organizational information systems is being affected by subjective norm specifically in significant users trust. Additionally, Zhou (2011) establish that subjective norm can affect user’s participation in online community participation intention. Guoqing et al. (2009) found that Chinese consumers has positive influence of WOM on the receiver’s objective norms. The purpose of TPB, is to understand better what prompts an activity. Therefore, visiting a festival is usually a social evident behaviour, often carried out with family, friends, and other acquaintances (Kim, et al 2010). Since, TPB and been defined as the ‘crucial antecedent’ (Lee et al., 2011). The findings of this study also asserted that subjective norm is visible specifically when adoption involves consumers living in socialist groups. Therefore, lovers of black heritage festivals need the trust in the ability of of

the social media tools which is vital, particularly in the case of DMOs who are unfamiliar with social media technologies. This finding is in harmony with the study of Lee & Wan, 2010, Rehman et al.,2019).

To give emphasis, to this study was based on the theory of planned behaviour (TPB), which is a determinant of travel intention (Martin et al., 2011). Many scholars in tourism, festival and event, including social psychology, have widely been successfully using TPB to understand motivational stimulus on behavioural intentions (Ajzen, 2002; Hsu, 2012; Yamada and Fu, 2012; Shen, 2014, Rehman et al.,2019).

This study also focused on using the Social Identity theory(SIT), as its compliment the theory of planned behaviour (TPB), which is often referred to as the theory of reasoned action (TRA). Travel Decision marking to tourism destinations by festival attendees is often a complex matter and often regarded as a risk and uncertainty decision (Kapuscinaski& Richard, 2016). Thus, travelling away from one's destination involves so many types of risks, such as the financial risk, destination risks, physical risks, health risks and social risk are all considered to hinder tourists travel (Froese & Orrenstein, 2010; Fuchs & Raichel,2011).

3.2.2 Theory of Reason and Action (TRA)

Today's modern tourists choose travel destinations that are risk-free zones. This is guided by the Theory of Reason and Action (TRA) or theory of planned behaviour (TPB). Based on these clear facts, this study employ both the theory of planned behaviour, which originated from Ajzen, (1985), which described how individuals action of motivations are being ascribed to a specific attitude of behaviour. So therefore, revisit intention is defined as an individual's readiness or willingness to make a repeat visit the same destination (Tosun et al., 2015). This is true because, the

theory of TPB contributes to the profitability and substantiality of the tourism business (Alves et al., 2019; Stylos et al., 2017) and is regarded as the key to successful destination marketing (Beerli-Palacio and MartínSantana, 2018; Loi et al., 2017). Furthermore, the cost involved in attracting and retaining repeat visitors is significantly lesser than attracting first-time visitors (Chiu et al., 2012; Kim et al., 2013). Thereby, reducing marketing and promotion costs by generating a positive tourist attitude and repeat visitation can lead to a competitive cost advantage to successful destination marketing (Beerli-Palacio and Martín-Santana, 2018).

The theory of reason and action was theorized to discover the relationship between views and festival revisiting intentions (Ajzen &Fischbein,2005). Some previous studies have demonstrated the positive effect of perceived behavioural control on individuals 'intentions, implying that behavioural intentions will be higher when individuals hold (Buttleand Bok, 1996; Horng et al., 2013; Shen, 2014). Two factors were said to attribute to the formation of TRA, viz. attitude and subjective norms. An attitude defines singular human judgement concerning his perception, whether what he feels is positive or negative. While subjective norms, which is an antecedent of behaviour, explain the perceived social pressure from other individuals to behave in a certain manner that can comply with those people views (Ajzen,1991).

Ajzen, (1991) also revealed that the theory of TPB shows how human behavioural action can predict intensions to revisit a tourist destination. This signifies that the act of choosing a particular destination can be controlled by intention of tourists who take a decisive decision through the high degree of making sensible choices among other critical alternatives. To this end, tourism practitioners must have designed a theoretical research models that can be use as theories for sustainable tourists revisiting

intensions. The theory included in this research is also in agreement with the theory of reason and action (TRA). Hence the acceptance of the theoretical model is based on the TPB (Yang, 2012), as postulated that, the relationship human behaviour is largely related to revisiting intension (Ajzen & Fischbien, 2005), because TPB is a psychological theory that clarifies the emotional phenomena of human behavioural intention (Ajzen, 1991). This assertion that, individual's intention or repeat visitation are the driver of human behaviour is in total agreement with recent findings of (Abbasi et al., 2020a, 2020b).

Existing literatures in cultural festivals shows that empirical evidence supporting the relationship between festival quality, festival satisfaction and festival revisiting intension (Baker & Crompton, 2008; Lee and Baker, 2007; Liange et al., 2008). Repeat visitation is a vital market segment for diaspora festivals and events. It has been proven that preserving a customer is lesser in cost than devoting time to capturing a potential customer who is referred to as a first-timer (Oppermann 1997). Therefore, different people have different visit preferences. Stoeck and Shroud (2005) think people visit a place because it is a good way to get more information and communication function. Rittichainuwat and Mair (2012) stated that tourists might have dissimilar motivational orientations for attending diasporic festivals centred on their leisure needs. In addition, visit experience can provide visitors with an emotionally, intellectually, physically and spiritually mixed feeling (Shaw and Ivens, 2002). Mason and Paggiaro (2012) and Liange et al, (2008) observed the behavioural intentions of diaspora festivals tourists and documented that historical appreciation, socialization, and enjoyment all encourage the intension to attend festival, the recognized the differences among locals' tourists who are concerned with socializing and out-of-town tourists who are tied to

pleasurable moments Choo., Ahn., & Patrick (2016). This explain why the TPB and the theory of reason and action (TRA), is paramount for the government of Nigeria to take the issues of security very crucial if meaningful and sustainable cultural heritage festival is to be achieved.

3.2.3 Theory of Social Identity (SIT)

Social identity theory (SIT) was first introduced by Tajfel& Turner (1979); it is a significant theory in psychology which recognise that SIT is a theory that identifies and describes how individuals feel and get attached to particular sets of people and their position and their physical appearance to other social groups (Bagozzi & Dholakia,2006). It could also be referred to as consumers with similar choices or interests (Bagozzi & Dholakia& Pearo,2004).

So, the nature and merit that the group pursue are both cognitive and effective (Dholakia et al, 2009). Considering Africa's cultural ties with African Americans, this theory is perfect in harmonizing the Badagry diaspora festival to great success. Revisiting intention and electronic word of mouth (eWOM) are perhaps the utmost vital impacts relating to invitee's behaviour intentions or behaviours in predicting the achievement of festival occasions (Lee, Hsu, Ham, & Kim,2010, Stephen Chew & Cerbin, 2021). Repeat visitation is an essential for several festival occasions, however, the cost of upholding repeat visitation is highly lower than that of attracting first-timers in the festival event (Oppermann,1997; Kim et al., 2013). Therefore, more and more DMOs, including the event marketers have understood the significance of the internet as a destination marketing tool using social media, which permits festivals attendees to share experiences and delivers beneficial information for others in the decision making process (Luonila, SuOMI, & Jahansson, 2016).

3.3 Determinants of Festival Satisfaction

According to United Nations, World Tourism Organization (UNWTO, 2016) the arrival of international tourists will reach 1.5 billion by the year 2020 and may generate an income of more than US\$ 1trillion (UNWTO, 2017). By 2030, the number of tourists is expected to reach 1.8 billion, signifying that in two decades, 5 million people will cross international borders for leisure and tourism business or other purposes such as visiting friends and family every day, besides there are many tourists travelling internally (for domestic tourism). Similarly, UNWTO, (2020) explains that most economies worldwide depend on the Nigerian tourism sector as their backbone. Hence data has revealed that tourism represents 9% of global trade for tourism in Africa. Consequently, Tourism is the only significant and fastest industry that improves the world economy, as DMOs depend on tourists/ visitors to support their economy with hard earned currencies (Ibnou-Larousi, Rjoub, & Wong, 2020; Ibrahim, Borhan, & Rahman, 2020; Lehto et al., 2017; Sulhaini. Saufi & Rusdan, 2016).

In this study, the Theory of planned behaviour (TPB) has delivered supportive suggestions regarding social media marketing, festival quality, website quality, online word of mouth (eWOM), festival satisfaction, cultural motivation towards the festival revisiting intention. This shows that most research relating to digital technology focused solely on customer satisfaction in providing quality tourism services to the various cultural heritage destinations (Li& Ryan, 2018, Fronek, 2018). Therefore, value creation has been measured as a key long term success of any tourism destination (Peppard & Ward, 2016). Equally, the DMOs have been identified as providers of festivities and celebrations reacting to the needs of diaspora communities in terms of their cultural heritage (Booth, 2016). Badagry diaspora festival has played a vital role

in the local representation of diaspora cultural events by connecting tourists and the local inhabitants in celebration (Falassi, 1987; Booth, 2016). The collective experienced shared is part of the diaspora festival “product” which makes is particularly relevant in the investigation of social media usage settings as tagged in the 3rd door of return experience.

Flinn & Frew, (2013) suggested that diaspora festival cultural experiences are mediated increasingly by digital innovation such as the social media activity for tourist’s satisfaction. As such, the theoretical communication model of this study is based on social media marketing, festival quality, website quality, e-words of mouth through the mediation of festival satisfaction and moderation of cultural motivation via revisiting festival returns. The variables will enable DMOs to understand the key variable needed to interact with tourists, who have the main potentials to promote the festival destinations by offerings key social factors to festival promoters (Hisper, 2017; Kim, 2016).

The benefits of participation in online social media networks include using different social media tools and the intention to exchange relevant information with consumers. Thus the factors to be consider include tourist’s insight in understanding opinions on social networking site using pictures, video, social capital and tourist’s feelings through involvement (Ellison, Charles & Lampe, 2005); Networking websites, blogs and other online mediums are opportunities for diaspora festivals promoters to facilitate these social-psychological benefits and foster social group belonging, which could lead to repeat visitation (Grappi & Montanari, 2011). However, much of the social media literature has focused on using the Facebook in tourism industries for promoting the festivals, particularly the Nigerian DMOs use Facebook as their biggest

capturing platforms for lovers of black heritage tourism (Yoo & Lee,2015; Wattanacharoensil, & Schuckert, 2015).

The diaspora festival and using the social media tools are both aim towards building local community as a tourism destination (Hede & Kellet,2012, Leung et al, 2013a), and many tourism practitioners are beginning to offer social media applications to festival goers, an approach that gives rise to economic revitalization and consequently, the Badagry diaspora festival destinations has encourage international tourist visitation (Alzua et al,1998: Li, 2017).

Many research studies have revealed that most visitation to online tourism destination focused mainly on the economic impacts of the destinations. Hence, diaspora festivals have established this impact as its related with host community to boost the festival events, thereby enhancing economic development in remote parts of the country, as well as generating occupational opportunities to the teaming number of unemployed youths (Huang, Li, & CAI, 2010). Although, diaspora festival mostly takes place in rural area and usually small in scale, it boosts the tourism destination, or it can hold a varied plethora of theme programs (Paniagua, 2016).

3.4 Social Media Marketing as a Determinant

The Internet and social media are the two most significant communication networks shaping the festival brand awareness to tourists (Dedeoğlu, et al 2020). Within the 21st century, social media has advanced as an essential and indispensable part of promotion and communications technology for tourism organizations (Felix et al., (2017). Social media are platforms that DMOs utilize in the marketing and advancement of cities, states, and nations (Morrison, 2013a). It is a platform for social interaction set beyond

social communication and distributing information to tourists about the destination. Social media is altering the way DMOs consume and contribute their thoughts, opinion by creation festival products through the marketing of social media tools. Nevertheless, findings have revealed that the reliability of information fashioned and disseminated for tourist utilization through the social networking platform has significant impact in tourism promotion (Xiang & Gretzel, 2010).

African Americans and diaspora tourist search for information about Badagry diaspora festival through the social media networking sites. For example, Lye and Hwang (2015) found that traveller use social media network services to reduce the high demand from tourism information centres (TICs) by 27 percent. There are enormous tourism information's provided online, but there are only very small proportion that can be accessed by tourists due to lack of digital skills (Xiang et al., 2008). Badagry diaspora festival in Lagos-Nigeria is relatively new and DMOs are struggling to make their information visible to potential tourists. Social media is a crucial platform for marketing tourism destination where festivals is seen as deeply embedded movement of lovers of heritage. It has been revealed that 88 percent of marketers are using social media and spending over \$60 billion annually on social media advertising and these supersede 4.5 billion users annually (Gil-Or, 2010; Smith, 2011, Miles et al., 2016). It has also been estimated globally that the total number of social media users will grow to 3.29 billion users in 2022, representing 42.3 % of the world's populace (e-Marketer, 2018); Social media in the 21st century appears to be the most pertinent means through which tourism destinations communicate and interact with consumers (Ngai, Tao & Moon, 2015; Felix, Rauschnabel & Hunch, 2017).

Tourism destinations are places where individuals travel and decide to remain for a specific time (Leiper, 1995). Destination marketers need to know why and how tourists participate in social media events to have a strong presence on their platforms. Fotis, Rossides & Buhalis (2010) identified two crucial reasons for the rise and acceptance of social media among tourism travellers. Firstly, it has been observed that the nature of tourism product permits potential tourists to depend and shared experiences on social media platforms during decision-making. Interestingly, the evidence provided in online groups can be perceived by some customers as equivalent information they require to obtain from members of family, friends or “like-minded souls” (Kim, 2000: Fotis, Rossides & Buhalis, 2010). Secondly, Gretzel, Fesenmaier, Formica and O’Leary (2006) established that social media allows travellers to tell their stories uninterrupted on ‘24/7’ base on these storytelling in turn improves the cleverness of fitting into online tourists’ platforms.

Likewise, destinations are comprehended by visitors to mean exclusive place where amenities and services are planned to meet the desires of the visitors (Cooper, Fletcher, Gilbert, Shepherd & Wanhill, 1998). Social media has no doubt improves the traditional communication strategies of classical marketing ((Felix, Rauschnabel & Hinch, 2017). Hence, current campaigns and investigations revealed the scarcity of tourism destinations in commencing the new media as a stepping stone that can be used to their advantage (Leung, Law, Hoof & Buhalis, 2013; Hays, Page & Buhalis, 2013). Osei et al (2018) study revealed that international tourists employ social media as a valuable travel decision tool to visit Ghana. Hudson and Hudson (2015) also reported that social media has crucial impact on the emotions and attachment of festival brands offering positive words of mouth. Similarly, during the pre-travel

period, potential travellers utilized social media for motivation using social media platforms like the YouTube and Blogs to produce an image of the future destination and communicate with consumers (Fortis, Buhalis & Rossides, 2012).

Moreover, traveller's memorable experiences before and after travel is being shared in form of videos and photo on platform like Instagram and Facebook. In most cases the consumption of the leisure and tourism services are transacted earlier in advanced before consumption. The choice to purchase cultural festival products depends on vital e-WOM information and stories told by friends and relations through sites such as Facebook and Trip Advisors. The utilization of social media in the tourism industry appears to be sensitive in terms of countless mediated tourism experiences (Lund, Cohen, Scarles, 2018).

The dissemination of consumer-generated content (CGC) on social networking sites, blogs and video portals offers actual and potential consumers with trusted information about the destination from other consumers, this empowers consumers to share independent views and spread their satisfaction or dissatisfaction with the diaspora cultural festival products (Xiang & Gretzel, 2010). This accretion is in harmony with the crucial social media activities by the DMOs in Nigeria. They use social media platforms and smartphones to influence and target interested groups and age through the Instagram as depicted in figure, 19. The outdoor symbol for Badagry diaspora festival is often the first thing a potential consumer can see and appreciates. So your brand logo should be sufficiently bright and conspicuous to attract attention. DMOs must also focused on the sustainability of the festival, paying attention to the host community, and socially responsible information said by thoughtful digital marketers.



Figure 23: Social media/Outdoor Marketing Platforms, Source: Badagry diaspora festival (2017)

However, the DMOs also use traditional media such as print media, radio, TV, event posters, flyers, brochures, industry journals, inflight magazines and printed and billboards distributed widely to complement the social media marketing.

Thus, the new digital media creates ample opportunities that require socialising and having quality time with loved ones (Yu & Wei, 2012). Tourism destination has enormous opportunities to encourage the development of supply and demands sides through the social media. So, there, therefore, we posit that:

H1: Social media has a positive and significant relationship with tourist's satisfaction.

3.5 Festival Quality as a Determinant

Quality is significant for diaspora festival destinations trying to determine their tourism production standards concerning product/service. This is crucial; hence, a remarkable influence touches the tourist's response specifically in future performances concerning the tourism destination of interest (Egede, 2013).

According to Song et al. (2014), perceived quality signifies brilliance or high quality in terms of the superiority of a product obtained through consumers' prediction of the product's excellence in the kind of services the product delivers. Further, the reputation of quality products usually shows a good performance in product or service (Wu et al., 2014 and Yoon et al., 2010). The first to start the conceptualization of festival quality measures were Crompton and Love (1995). Their postulations are to uphold and withstand high assurance among its equals which can be memorable to all festival attendees. In addition, the diversification of tourism products can only be achieved by offering tourists satisfactory festival quality with lots of love and enjoyment in the tourism destinations (Dean, 2004). It can be deduced that delivering a rational decision for the DMOs can advance festival products' levels through social media platforms by increasing sales. This will undoubtedly provide the necessary arrangements to capture African Americans and diaspora because perceived experience quality is recognized based on specific standards results (Ozment and Morash, 1998; Akhoondnejad, 2016).

The key component of any Festivals' attributes is the evaluation of festivals by attendees. So, therefore, to provide a successful experience for the tourist, quality remains a very important element for the growth and advancement of tourism marketing; one basic requirement is to offer higher quality products to consumers (Wong et al., 2014 and Wu et al., 2014). Increased visitation and revenue generation at diaspora festival destinations can only be gained through improved festival quality as a supporting element for competitive advantage (Wu et al., 2014). Similarly, Wong et al., (2014) found that the components of festival quality include interaction quality, physical quality, outcome quality, access quality and programmed quality, respectfully. Based on the reviews mentioned above, festival quality has been

considered to be a multidimensional construct. Understanding diaspora festival attendees experience is imperative to diaspora festival management because attendees' satisfaction directly influences the future of diaspora festival.

Tourism is one of the unexploited areas of development opportunities in Nigeria. Therefore, the Badagry diaspora festival must deliver a high-quality experience to the festival attendee's successful desire. It is assumed that a favourable evaluation of overall perceived quality should result in a positive affective impact response (Lee, 2014 and Saleh and Ryan, 1993). It is also commonly believed that a high level of quality will generate satisfied attendees who are more likely to spread positive or negative words of mouth and be a repeat or one-time attendees (Cole & Illum, 2006). Therefore, the following hypothesis is proposed:

H2: Festival quality has a positive and significant relationship with tourist satisfaction

3.6 Website Quality

Park, Gretzel & Sirakaya-Turkb., (2007) defined Perceived website quality as the customers' general judgement about the superiority and preponderance of a website. Safeguarding high ranks of website quality facilitates, encourages satisfaction levels and customer loyalty in persuading great repurchase behaviour, thereby spreading\stimulating e-WOM in generating benefits derived from online destination marketing (Bai et al., 2008). Destination managing organizations constantly make a considerable effort in exploring time, resources and money in using social media to market the festival destination destinations via the Internet.

In addition, several DMOs official websites are getting overcrowded with the results pages of the exploring devices, thereby creating serious mixing up in virtually all the

contents authorised platforms of the festival tourism destinations websites (Alessandro; Lorenzo; Buhalis, 2009). In leisure and tourism management, the significance of evaluating websites has been pointed out (Luna-Nevarez and Hyman, 2012; Park and Gretzel, 2007), and the same is applicable for hotels (Pranic et al., 2014), the reservation centres for travel and tourism (Scharl et al., 2004) including the online travel organizations (Park et al., 2007). The quality of websites is assessed based upon evaluating concepts (Fernández-Cavia et al., 2014; Loureiro, 2015 ;), or the influence of the site (Kim and Fesenmaier, 2008). The idea of website quality arises from the necessity to adjust the typical beginning of service quality and its modelling to SERVQUAL dimensions (tangibles, reliability, responsiveness, assurance and empathy), paying attention to the perspectives where the customers interact to a larger extent with digital fundamentals as a substitute directly to the service staff (Parasuraman and Grewal, 2000).

The Nigeria government proposed a web-based expert design decision designed to furnish the tourism destination marketing organization (DMOs) with the understanding that can enhance their ability to enrich tourists with valuable social media information that can help tourists interact with tourism destinations through the usage of data processing. Hence, this system allows the tourists to reach a personal judgement regarding using artificial intelligence techniques in solving problems (Yekini et al., 2013). It should be noted that most travellers consider the web as an important travel platform for leisure travel and planning. Findings show that 68 per cent of the holiday travellers, as advocated by the vacation industry, begin exploring online information before participating in travel. Similarly, 70 per cent of these leisure travellers often share their experiences with friends and relations and constantly update

their Facebook pages while on vacation through social media, including Pinterest and Instagram, to share experiences about experiences concerning festival tourism destinations explicitly. At the same time, Commercial travellers prioritize price, suitability and previous memorable experience. So, therefore, leisure travellers most times depend on brand information in choice of destination (van Rensburg,2014). Developing social media skills in the application of DMOs such as convention and visitor's agencies (CVBs) to use their structures abundantly in publicizing their destinations (Gretzel, Yuan, & Fesenmaier, 2000).

Additionally, assimilation of the social media system into the managerial structure and advertising system is a crucial prerequisite for DMOs (Wang & Fesenmaier, 2006). Similarly, social media can facilitate the rapport in building the progression with consumers by providing schemes which gather consumer information and interpret viable profits for both the destination marketing organizations and the consumer (Zineldin, 2000). The reliable information collected through the new technology permits the DMOs to modify their cultural heritage products and services for both existing and potential customers (Combos et al.2009; Garau 2014).

Tourism destination websites, is seen as a crucial promotion tool for cultural tourism festivals (Choi et al., 2007; Fernández-Cavia et al., 2014) destination website is capable of creating digital video experiences that encourage the user behaviour and intention (Lee and Gretzel, 2012; Luna-Nevarez and Hyman, 2012), Online cultural festival marketing advancement has improved website quality in Nigeria. Hence the quality of website design is very significant for DMOs to attract tourists. (Ekwueme, 2018). For DMOs, it is critical to keep a strong bilateral communication plan with online customers. The natural experience of tourism and the quick development of

online networks, together with a greater tendency to share information on behalf of the tourists, have generated a framework where one learns from the experiences of others when deciding on a destination (Volo, 2010). Tourist behaviour in terms of creating, sharing, and disseminating information has been analysed by platforms such as travel websites (Yoo and Gretzel, 2008), blogs (Volo, 2010) or social networks (Munar, 2011; Oliveira and Panyik, 2015). Nevertheless, there is still a persistent need to look into the impact of content created by tourists through e-Word of Mouth (e-WOM).

However, cultural tourism marketing websites are new in Nigeria. Most consumers are still inexperienced in using social media to buy festival products (Brettel & Spilker-Attig, 2015). A well-designed website should be easy to use, easy to navigate and user friendly. The Lagos state ministry tourism, the DMOs, in collaboration with the foreign affairs, set up a website for the Badagry diaspora festival in Nigeria. The website provides information support and content created by visitors through which tagging, integration and sharing of information via social media platforms, like Facebook, Twitter, Instagram, Pinterest, among others, is shared (Yekini, et al 2013). In addition, most destination marketing websites allow users engaged and have online experience about the festival destination to reach both local and international tourism demands and forecast tourist's arrival (Amuquandoh, 2010). The diaspora website is a vehicle for communication between the DMOs and the diaspora festival attendees. The platform is seen with huge media display as portrayed in the figure: 24:



Figure 24: DMO online Blocks, Source: Badagry diaspora festival, (2019)

The DMOs in Nigeria are also partnering with online blogs and making massive advertisement and public relations coverage to evaluate the Badagry diaspora festival. They also created a website with a 'hash tag' known as 'trivia game' titled 'I know Lagos'; this can be downloaded on both android and smartphones. This strategy provides new information and program updates to festival attendees to participate in the Badagry diaspora competition. The program introduced is sponsorship information via the websites to advertise online events and guides nationwide.

The strategic game covers 5,000 questions for the Nigerian diaspora to respond to within a specific period. Participants with the uppermost score are winners and stand a good chance to win an expense-paid trip to Badagry. In addition, those who did not scale through the completion area also paid a relief fee. (Badagry diaspora festival 2017).

Previous studies on quality websites reveal that tourist social media purchasing behaviour varies based on website user-friendliness, online purchasing behaviour, and tourist perception of tourism products (Cantalops & Salvi, 2014). Tourists'

satisfaction through the application of quality websites enhanced profit and market share. This assertion is in harmony with (Zhang, 2015) who stated that DMOs harbour the same idea that social media platforms are for marketing festival destination products that enhance market promotion and target the tourist's market. Similarly, DMOs are becoming more and more conscious of the significance of creating added value to tourist's memorable experiences (Wang & Pizam, 2011 Kim & Stepchenkova, 2016). This finding is in harmony with the assertion of Novaise Ruhanen, Arcodia, (2018), who stated that festival destinations must provide adequate visitors facilities and services that can be a thrilling experience for tourist satisfaction. Morrison, (2013) clearly pointed out that one of the challenges of destination marketers is coordinating the activity of social media marketing via expert diaspora festival marketers. Based on this outcome, the third hypothesis was formulated: To this regard, this study posed that: -

H3: Website quality has a positive and significant relationship with tourists' satisfaction

3.7 Electronic Words of Mouth (e-WOM) as a Determinant

Since the evolution of the internet as a World Wide Web (WWW) in the early 1990s, there has been a tremendous increase in the number of DMOs trying to carry out the eWOM (Chau, Hu, Lee, & Au,2007) Through eWOM a close relationship has been designed for marketing festival destinations by saving time at a cheaper rate. Lately, the WWW is utilized as a new marketing medium for eWOM and serves as a means of disseminating information for (customers), both friends and relations (Kang & Schuett, 2013). al, 2013).

Online WOM is referred to as “any positive or negative statement voiced by a potential, actual, or former customers regarding a tourism product (Dinh & Mai, 2016), which is put across to the high number of consumers via the social media” (Chu & Sung, 2015). It signifies informal communications technology (ITC) done through the internet skill regarding the structures of certain services and their retailers (Schwa, Wilke, & Rossmann, 2017). The rising acceptance of online social media interaction services by clienteles and businesses calls for novel information in order to understand their influence on consumer behaviours, and more significantly, how eWOM happening through these platforms affect the decisions of the consumer (Kudeshia, Sikdar, & Mittal, 2016).). The eWOM has the advantage of attracting several customers with scarce resources and high effectiveness (Sheu & Chu, 2017). Marchand, HennigThurau, and Wiertz (2017) examined the social networks and their variable, websites, digital games, WOM and resolved that WOM was the most active in social networks because it has extensive applications with the high number of followers or audience.

As more and more diaspora festival marketers are integrating social media as part of the promotional mix, rigorous examination on the factors that influence consumers' engagement in eWOM via social networking sites is increasingly becoming critical (the Chu, & Kim 2011). As traditional word of mouth forms of publicity and communication is gradually losing its efficacy to the digital word of mouth due to lack of consistency and uncertainty of trustworthiness (Ismagilova et al, 2017; Yang et al,2018). Thus, tourists search for relevant information before deciding to visit diaspora festival destinations or purchase tourism products and services on destination website settings (Fritzsche, 2017; Riaz et al, 2018). Eminent marketing specialists

have specified that eWOM has an adverse effect on tourists' behavioural and purchasing decisions in terms of satisfaction (Huete-Alcocer, 2017). In this context of inventive promotion of the Badagry diaspora festival, managers are seen as the key position to put festival involvement and the festival brand name (Todd, 2015). Previous studies revealed by some tourists stated that positive WOM about visiting a festival destination through the website can inspire potential tourists to take a stand about places of interest to visit (Hsieh, Hsieh, Chiu & Yang, 2014).

Furthermore, Haussmann (2012a:32) maintained that e-WOM is a means of gaining effectiveness to serve as a referral in applications such as Facebook and Twitter, making it possible to reach an unlimited number of consumers. In the context of festival reputation and e-WOM. If consumers do not trust the destination through negative eWOM, they are unlikely to take the risk of visiting tourist destinations. Thus, the tourism sector is sensitive to the countless mediated tourism experiences revealed through negative eWOM experience (Lund, Cohen & Scarles, 2018).

Revisiting a tourist's destination can only be achieved through satisfied tourists who recommend the destinations to others. Therefore, dissatisfied tourists may express negative comments about a destination and damage the destination's market reputation (Chen & Chen, 2010; Reisinger & Turner, 2003). Baker and Crompton (2000) suggest that festival managers should focus their evaluative resources on assessing both festival quality and satisfaction level of attendees. In festival management studies, Lee et al, (2008: Wu et al 2014c) consider festival quality as a key factor in influencing festival satisfaction. Therefore, this study posits that:

H4: eWOM has a positive and significant relationship with festival satisfaction

3.8 Festival Satisfaction and Revisiting Intention

According to Abbott (1955), “what people want are not products but satisfying experiences. Satisfaction is a crucial factor in marketing tourism and diaspora festival literature, where public and private organizations at all geographical levels attempt to use tourism, festivals, and events alike as a tool for reshaping their respective cultural identities (Yan & Bram Well, 2008). Oliver, (2007:13) defines satisfaction as “the consumer fulfilment response”, a post-consumption judgment by a consumer that a service provider a pleasing level of consumption-related fulfilment, including under or over-fulfilment. Specifically, festival satisfaction has been operationalized as overall satisfaction since satisfaction in this study is based on overall festival effective impact evaluation by the composite of quality dimension of festival (Wong et al 2014; Yoon et al, 2010). Therefore, satisfaction is fundamental to organizations’ promotional activities (Machleit & Mantel, 2001; Sato, Kim, Buning & Harada, 2018) hence, the 'measuring and management of customer satisfaction is pivotal for the survival, growth, and success of tourism as a service industry (Sirakaya, Petrick, & Choi, 2004). Tourists’ positive experience with diaspora festivals is expected to strengthen their satisfaction which is likely to contribute more to their general quality of life and independent well-being (Yolal et al., 2016). Tourist satisfaction can be affected by tour quality, tour price, and interaction (Chen, Lin. & Chiu, 2016). Festival attendees are inclined to believe that products in high demand have high quality and thus become more certain in revisiting a tourist destination (Huang, Liu, Kandampully & Bujista, 2020). To date, the current research has not captured the influence of festival satisfaction. To this regard this study declared that:

H5: *Festival satisfaction has a significant and positive relationship with festival revisiting intention.*

3.9 Mediating Effect of Festival Satisfaction

Relevant kinds of literature in tourism revealed that online destination marketing on festival revisiting intention could either have full or partial mediation with festival satisfaction. This may have a direct or indirect effect on both the local and international tourists. They have intentions of visiting Badagry -Nigeria, in the future. To evaluate the mediating role of festival satisfaction between dimensions of festival quality and tourists revisiting intention toward the Badagry diaspora festival in Nigeria, the mediation conditions of Baron and Kenny (1986) was employed in the present study. The laid down conditions were (a) predictor must behave significant effect on the result of the variable, (b) it is essential that predictor must have a significant effect on mediator, (c) the outcome of the variable must be significantly affected by the mediator, (d) lastly, after introducing the mediating variable between the predictor and outcome variable, the direct impact of predictor on outcome becomes insignificant (full mediation).

Nevertheless, if the direct effect is lessened then it is measured as partial mediation. Additionally, to observe with the aforementioned standards, only those dimensions of festival satisfaction were considered in the mediation model, which appears to have a significant impact on festival revisiting intentions toward the cultural motivation of festival destination (Sung et al. 2016). Thus, we hypothesized the following:

H6: *Festival satisfaction mediates the relationship between (a) social media (b) festival quality (c) website quality (d) eWOM and festival revisiting intension.*

3.10 Moderating Role of Cultural Motivation

According to the federal ministry of information and culture (FMIC, 2020), the Nigerian government launched a “National Cultural Policy” which defined culture as “the totality of the way of life evolved by a people in their attempt to meet the challenges in their environment which gives order and meaning to their social, political, economic, aesthetic and religious norms and modes of organization, thus distinguishing a people from their neighbour”. Likewise, Cultural motivation is defined as a general interest in exploring culture, history, and heritage in the context of cultural tourism (Kolar & Zabkar, 2010).

Academic researchers lack harmony in identifying the proper perspectives of travel motivation measurements ‘as these vary in terms of destinations standing and individual tourists socio-demographic features. However, past studies have discovered two dimensions/factors of travel motivations: push and pull factors (Said & Maryono, 2018; Sato, Kim, Buning, & Harada, 2018). The push motivations have been useful in explaining the desire for travel. In contrast, the pull motivation helps illustrate the actual destination choice (Baloglu & Uysal, 1996). Therefore, understanding social media and diaspora festival attendees on travel motivation has played a central role in the search for the importance of modern life, which is recognized as a motivational factor in leisure and tourism (Walter, Mair & Richie, 2015).

The findings of moderation role are in harmony with the two studies illustrated as an examples of mixed conclusions regarding the impact of cultural motivation on diaspora festival destination choice. Jackson (2001) reported that people from highly individualistic countries (e.g. the United States) tend to choose culturally similar

destinations, while those from highly collectivistic countries (e.g. South Korea) tend to choose culturally distant destinations. Hence it is presumed that considering the cultural ties African Americans has with Africa marketing diaspora festival, Badagry will be of interest to them. Similarly, Nigeria, as the giant of black Africa, the richest, most populous, and most advanced nation in black Africa, is highly gifted with outstanding cultural attraction representing a rich and varied heritage which, if scientifically marketed, using social media could draw millions of “Lovers of Black Beauty” (Uddin and Krohn, 1993). In the festival growing market, the success of tourism destination marketing is focused on a detailed analysis of tourist cultural motivation and its interplay in tourist revisiting intention’s (Liu, Li, Cárdenas, Yang, 2018). Therefore, it can be deduced that the positive effect of value on satisfaction can be construed from the logic that value creates satisfaction (Hernández-Mogollón., Duarte, & Folgado-Fernández, (2018).

Additionally, social media provides DMOs with the media opportunity to provide customized products and services to African Americans and the diaspora (Rowley, 2006; Hu, Gu, Liu, & Huang, 2017). Since, a growing body of knowledge recognizes that tourist behaviour is affected by the cultural and socio-economic upbringing of the tourists (Hall *et al*, 2004). Hence, we posit that:

H7: *Cultural motivation moderates the positive relationship between festival satisfaction and festival revisiting intention.*

Chapter 4

METHODOLOGY

4.1 Sample and Procedure

The main focus of this study is the “Diaspora Door of Return festival”, which takes place yearly in Badagry Lagos, Nigeria. Therefore, the quantitative data was collected during the festival. This research was conducted during the diaspora Door of Return festival in Badagry, Nigeria. We employed both qualitative and quantitative research approaches for the study. The qualitative approach is centred on observing the official websites of the tourism destination management organizations (DMOs). This becomes imperative because the study's primary objective is to evaluate the relationship between social media and online destination marketing on the intention to revisit the Door of Return festival. The use of the websites becomes necessary to examine the DMO’s use of social media to communicate their potential customers, the tourists. Hence, we observed the presence of the DMOs websites and social media activities therein from August 20, 2019 to October 19, 2019, to achieve the aim of this study. The result of the observation revealed that Facebook is the most used social networking site by the DMOs. This affirms the presence of the DMOs on social media.

Moreover, we used questionnaire as an instrument for data collection. We administered the questionnaire during the festival to ascertain first-hand information from the tourists. The questionnaire is semi-structured and comprises two components, demographic information and construct-specific questions. We used 5-point Likert

Scale ranging from strongly disagree to agree strongly. The constructs and the items were adopted from previous studies discussed in the literature review (Bigne, Sanchez and Andrew, 2009; Wan and Chan, 2013; Wu et al, 2014; Icoz, et al, 2018).

Owing to the absence of comprehensive list of the visitors to the festival, this study followed the suggestion of Cochran (1977) in choosing the sample size. The following formula was then applied: $n_0 = z^2 \frac{pq}{e^2}$, where n_0 = sample size, z = confidence level desired, p = population variability, $q = 1-p$, and e = level of precision. Thus, with maximum variability of 50%, 95% confidence level, and adoption of $\pm 5\%$ confidence level as the precision level, hence the sample size will be:

$$\text{Sample size} = 1.96^2 \frac{(0.5)(0.5)}{0.05^2} = 384.16$$

4.2 Data Collection

All fields of the study utilized data collection in order to arrive at a good procedure of evaluating and assembling evidence on definite target variables, which are recognized as a method of gathering information that can help the researcher to answer sufficiently relevant questions in appraising the essential consequences of the study (European Commission, Eurostat 2021). There are two types of data collection: -

1. Quantitative data collection
2. Qualitative data collection

This study used both qualitative and quantitative methods in analysing the research data. The mixed method was preferred because qualitative and quantitative data triangulation of cultural factors, thereby reducing bias and increasing validity (Steudel and Yauch, 2003).

4.3 The Questionnaire Structure

The main data collection of this study is the quantitative methodology. The study consequently employed 500 questionnaires administered using a convenient sampling technique, and 473 (94.6%) were retrieved for analysis in this study. The questionnaire was administered to both domestic and international tourists who attended the Badagry Diaspora Festival in Nigeria. The administration of the questionnaire was pertinent in other to find out tourists visit intension. Hence, this will enable the researcher to gather information from the participants of the Diaspora festival for this study. The primary data was collected through a structured questionnaire consisting of thirty-seven questions (37) administered as a destination marketing survey to inspire respondents to fill the questionnaires in other to help collect relevant information for the empirical study for evaluation.

4.4 Back Translation

The English language was used to design the structured questionnaire because Nigeria was established by the British, which makes English her first speaking language. As a result, there was no need for back-translation (McGory, 2000). However, a pilot study was conducted on few tourists visiting the Badagry slave trade routes in Lagos. All the variables used in the structured questionnaire shows that tourist were able to comprehend the variables.

4.5 Instrument for Measurement

We followed it established and validated measurements of each construct obtainable in the extant literature. Accordingly, we measured the variable (construct) representing social media with five items recommended by Icoz, et al, (2018) while festival quality was measured using eight (8) items adopted from Wu et al, (2014). Furthermore, we adopted the measurement of Wan and Chan, (2013) to capture festival satisfaction with

eight (8) items and revisiting intention we measured by four (4) items adopted from Bigne, Sanchez & Andrew, (2009). The detailed statement of each item in all the constructs is presented in table 2. The data is analysed using “Partial Least Square-Structural Equation Modelling” (PLS-SEM).

4.6 Data Analysis

IBM’s SPSS Statistical tool was used to prepare the data and analyse the demographic characteristics of the respondents. Meanwhile, to establish the relationships proposed in the model, “Partial Least Square-Structural Equation Modelling (PLS-SEM)” was employed. The WarpPLS 7.0 (Kock, 2020) was utilized to analyse the model structure of this study. According to Kock (2020), WarpPLS is “a partial least square regression procedure that effectively analyses both linear and non-linear relationships simultaneously”. PLS-SEM is believed to be efficient in testing the relationship between constructs and the predictions of the results that reflect real-life situations’ complexity. In addition, it is efficient in addressing a small sample because of its non-dependence on data normality.

4.7 In-depth Interview

4.7.1 Sample Collection

To recap, this study examines the utilization of social media to promote a viable diaspora cultural heritage festival in Nigeria. The researcher carried out a systematic and In-depth-interview as a qualitative research method in the collection of data. The participants were randomly chosen for an easy qualitative approach (Bryant & Charmaz, 2007). This is because qualitative research explores narratives that deliver high-quality expressions about the subject matter under investigation (van den Beemt & diepstraten, 2016). Specifically, an in-depth interview was conducted with seven (7) tourism practitioners as a *sample collected* from two (2) different ministries in

Lagos state of Nigeria, namely: The Lagos State Ministry of Tourism (3 personnel were interviewed), the Ministry of Art and Culture in Lagos state (4 personnel were interviewed). The reason for interviewing these two ministries is because the Art and Culture Ministry were the first to organise the black heritage festival, which was later changed to Badagry diaspora festival under the supervision of Lagos state ministry of tourism. The personnel's interviewed for the qualitative research were drawn from both ministries, the interviewee were also tagged from '*Manager A to Manager G*' this was done for easy identification in the analysis of the research. The managers interviewed for the qualitative research were seven (7) in number which include:

- A hired expert in social media and destination marketing (Manager A),
- Director research and documentation and publications depts. (Manager B),
- Director of Arts and Heritage Departments (Manager C),
- Director of Tourism in charge of Creative Arts (Manager D),
- Organizer of the diaspora annual heritage festival (Manager E),
- Asst. Director- Research Publication and Development (RPD), (Manager F),
- Assistant Director Performance Acts (Manager G).

4.7.2 In-depth Interview Procedure

Before starting the interview, the participants are re-assured of their confidentiality concerning their response on the subject matter. The questions asked in the interview were all open-ended (Richards & Morse, 2013; van den Beemt & Diepstraten, 2016). These was used because participant prefers interviews that deliver verbal responses (Gray, 2010) and most times offers a richer and widespread response to the subject matter under investigation (van den Beemt & Diepstraten, 2016). Fifteen in-depth interview questions were generated for the qualitative research method. The interview questions were adopted and modified from as detailed in (Appendix B).

Hence, the interview questions will give more insight into the marketing promotion of the tourism practitioners by using open-ended interview questions. This will also have equipped the researcher on the various strategies employed by the DMOs on how the new technology is predominantly employed as a marketing strategy for tourists purchase/travel decisions. The seven-element of Creswell's (2014) research components was employed for the interview procedure. The mechanisms employed includes questions, questioning investigations, heading, instructions from the interviewer as a means for standardization, response area, concluding statement of appreciation, and documentation log.

The interviews were conducted in a very quiet and comfortable environment to ensure that participants were all at their ease (Mason) to guarantee the success of the qualitative interview. At the end of the interview, the researcher conducted the interviews and was involved in reflective action (Schon, 1983). Hence, the interview is monitored by the researcher's short record related to participant's attitude and reflection (Doucet & Mauthner, 2008).

The recorder helps to monitor any likely bias, which may amplify the "explanation collected from the respondents, (Doucet & Mauthner, 2008). Further, the passion for this research to apply mixed method, will no doubt help up-to-date information which is the best suited in understanding participant's views through studying their feelings and thoughts (Holloway and Wheeler, 2010). A digital recorder was used and the interview was conducted through recording and transcript verbatim to be familiarized as data collected by oneself.

4.7.3 Rationale and Assumptions of Mixed Methods Research Design

The descriptions of critical strategies for, defining or categorising the mixed methodologies in a specific investigation studies have been planned through the advancement of numerous kinds of frameworks such as models or typologies. (Johnson & Onwuegbuzie, 2004; Nastasi Hitchcock, & Brown, 2010; Creswell & Plano Clark, 2011; Guest, 2012; Creswell, 2014). By designing the critical strategies using both qualitative and quantitative research, the literature review presents limits to discussing the typology established by Creswell and Plano Clark (2011). For the descriptions of timing and priority of data gathering in analysis research, the typology has a remarkable impact in creating a valuable tool for organizing a systematic research.

So, therefore, a mixed-method approach was used in this research to collect and examine data by emerging both quantitative and qualitative research approach as described by Creswell & Plano (2014), which is referred to as sequential qualitative & quantitative data collection (Gay & Airasian, 1996). The Quantitative method was adopted from Koh et al, (2014) who stated that examination of interview using both the quantitative and qualitative approach together, has the power to evaluate researcher's proclamation as suggested by Creswell's principles approach (2014). The Research results are discussed in Chapter 4

4.7.4 Observation Research Procedure

According to Marshall & Rossman, (1989), observation is an organised way of narrating an event concerning behaviour and ruins, specifically in a social background that is selected for the research. Observation method permits the researcher to define the existing state of affairs using five (5) senses, as long as there is a written snapshot

of the condition under investigation (Erlandson et al, 1993). Why Use Observation to Collect Data? One of the basic reason, collecting data through observation, is that, observation permits the researcher to check the non-verbal technique languages or moods during the festival is used to relates with each other in other (Schmuck, 1997), to build a universal understanding of the situation under investigation.

Observation is an experimental method employed in both quantitative and qualitative realistic studies in real-time for exploratory procedures that is related with the generating and implementation of creative thoughts (Katz-Buonin & Anderson (2018). However, observation research is under-utilized in terms of creative research, due to its scarcity, time-consuming and costly nature. There is lack of strategic technique in citation of observation. Hence, detecting original thinking and problem solving in an informative setting that covers all phases of design collection, analysis, and reporting. The significant role of the observer is to be able to measure the observed procedures as either passive or active. In either case, effective participation is what matters in order to avoid documentation with projective misrepresentation and also avoid related bias that may adversely create foundations of misrepresentation. The reliable and satisfactory management of this major problems may occur in filtering the human tool for collecting data (Katz-Buonin &, 2018).

The observation method was used in the analysis to understand further the practical activities of the hired expert in designing, modernising and updating latest information on the DMO's website for consumers. The observation method allows the researcher to critically detect the strategies being employed by the DMOs as a tool in marketing the Badagry diaspora festival. Further, the qualitative interview was also used to compliment the observation method, this helps the researcher for checks and balances

between what have been said or employed based on the interview conducted with the DMOs, hired expert and other interviewees. The social media platforms observed include Facebook, Twitter and Instagram, NIDCOM, Lagos State Ministry of Tourism and Art and Culture. The choice of these networks was based on the profiles of the DMOs. As each of website receives fair assessment during the observation period which was conducted in August 2019 to October 2019 in other to achieve the goals of this study.

The DMOs also focused their marketing strategies on the presentation of how product and purchase incentives is used for advertising and engaging the host community/ existing tourists market as opinion leaders. Hence, Image building messages were intended to create peace and cooperation with the community network this further demonstrates the significance of social media research in tourism and destination marketing (Badagry Diaspora Festival Magazine, 2017).

As observed, the researcher also identified that, a non –volunteer-based system was incorporated as part of community participation system where local resources could also be managed. This has also allowed the youth to build an entrepreneurship skills known as ‘talent hunt in arts and craft’ where the youths every year showcase the next best creative youth who is distinctive and stand to benefit economically from Badagry diaspora festival scheme (Badagry diaspora festival 2017).

Observation method is an essential part of a qualitative research procedure; which the researcher typically employs to gather data. The researcher added this part in order to capture relevant view about the topic under investigation. Permission was obtained from the ministry of tourism and art and culture who are the DMOs during the

interview process. In this section checked list was design to spell out the activities observed, those achieved and those not achieve in a tabular representation. The observation checked list created was based on the discussion had with hire experts, regarding all the strategic and marketing tools employed to capture both the African Americans and other diaspora for critical evaluation.

4.7.5 The Observation Method Checklist

1. The researcher observed the hired expert's steps in creating and upholding a good communication system in developing marketing strategies in relation to diaspora festival through the website platforms.
2. The hire expert hired by the DMOs was monitored to see how the track of records is kept when dealing with negative stories and communicating with consumers sharing positive information.
3. Also, the researchers looked at the traditional media reality promotion and how the Research and Publication Departments (RPD), including the Department of Tourism & Creative Arts, co-operates in promoting the festival quality through the digital media to deliver a more experienced and knowledgeable research assessments in a tabular representation as depicted in Table 2.

Table 2: Showing the Observation check list

Levels	Items under observation	Personnel responsible	Aims	Achieved	Not Achieved
Level 1	Social media tools (Facebook, Twitter, Instagram, YouTube, Social Networking sites,	Hired experts	Create DMOs page on existing platform to maintain online communication and offer special activities on diaspora festival.	✓	
Level 2	Analytics	Hired experts	Keeping track of records and dealing with negative comments.	✓	
Level 3	Traditional Media(TV, radio, magazines, billboards, pamphlets etc.	1. Dept. of Research Publications & Devpt 2. Dept of tourism & Creative Arts	Value added phenomenon	✓	
Level 4	Destination Marketing Organization (DMOs)	Social media support marketing campaigns.	Brand building. Using real stories that are told and shared on social media channels. This is used a measurement scale to ensure that it has become part of the DMOs as a daily activity		✗

Source: Field research (Created by the researcher) 2019.

Chapter 5

RESEARCH RESULTS

5.1 Descriptive Statistics

Before proceeding to the main analysis, the study examined the respondent characteristics using frequencies and simple percentages in Table 1. Although more men are captured, the result indicated that the sample contains a reasonable proportion of both male (54.6%) and female (45.4%) visitors in the festival who participated in the survey. Most respondents (54%) are unmarried (singles), while about 38.1% are married. A few of the respondents (5.9%) are married but separated while only 2% of them were divorced. Most of the visitors (4.1%) hold Bachelor's degrees, a reasonable number of them (118), representing 28.4%, have completed high school, and 19.7% are Master's degree graduates.

Moreover, 5.7% of the respondents are PhD holders, while very few representing just (5%) finished from primary school. This also shows that most visitors that visit the Badagry Door of the return festival are educated and enlightened. Furthermore, the majority of the respondents are youths representing (94.7%) and are between the ages (18-55) captured from different works of life and distributed across 15 different nationalities. Most of the respondent have attended the festival more than one time, and they represent (66.4%). This signifies that the population segments, which actively engage in the social media and festival research activities are equally well captured in

the sample of this study. As such, their information constitutes the most reliable and relevant analysis in this study.

Table 3: Respondent's characteristic

GENDER	Frequency	Valid Percent	Cumulative Percent
Male	251	54.6	54.6
Female	209	45.4	100.0
Total	460	100.0	
MSTATUS			
Single	248	54.0	54.0
Married	175	38.1	92.2
Separated	27	5.9	98.0
Divorced	9	2.0	100.0
Total	459	100.0	
Education level			
Primary School	21	5.0	5.0
Secondary School	118	28.4	33.4
Bachelor Degree	171	41.1	74.5
Master's Degree	82	19.7	94.2
Doctoral Degree	24	5.8	100
Total	416	100.0	
OCCUPATION			
Professional	82	17.7	17.7
Government Employee	60	13.0	30.7

Private sector employee	40	8.7	39.4
Self-employed	92	19.9	59.3
Business owner, Housewife	21	4.5	63.9
Student	147	31.8	95.7
Retiree	20	4.3	100.0
Total	462	100.0	
TIME VISITED			
Once	154	33.6	33.6
Twice	159	34.6	68.2
Three times	90	19.6	87.8
Four or more times	56	12.2	100
NATIONALITY			
African Americans	39	8.25	8.21
Benin	16	3.38	11.63
Canada	1	0.21	11.84
Coast Orica	1	0.21	12.05
Ghana	24	5.07	17.12
Haiti	1	0.21	17.34
Jamaica	1	0.21	17.55
Nigeria	364	76.96	94.50
South Africa	1	0.21	94.71
Togo	23	4.86	99.58
UK	1	0.21	99.76
Uganda	1	0.21	100.00
TOTAL	473	100.00	

5.2 Reliability and Validity of Measurement Scales

The assessment of the model measures is presented in Table 2. The results show that the loadings of all the items associated with social media marketing (SM), festival satisfaction (FS), revisiting intention (RI), festival quality (FQ), e-WOM, website quality (WQ) and cultural motivation (CM) were greater than the threshold value of 0.5, in addition, the P values associated with these loadings were found to be statistically significant at less than 1% confidence level. This is an indication, according to Kock (2014; 2015) and Kock and Lynn (2015), that the measurement instrument utilized for the constructs demonstrates a good “convergent validity”. Moreover, the “Cronbach alpha” and “composite reliability” coefficients for SM (0.922 and 0.894), FS (0.815 and 0.852), RI (0.855 and 0.826), FQ (0.914 and 0.916), e-WOM (0.914 and 0.915), WQ (0.878 and 0.889), and CM (0.837 and 0.841) which are respectively shown in Table 2, were both greater than the conservative threshold value of 0.5 (Kock, 2014; 2015). This is an indication that the measurement instrument has good reliability. In addition, the “average variance extracted” of SM (0.724), FS (0.570), RI (0.691), FQ (0.620), eWOM (0.797), WQ (0.788), and CM (0.674) are all greater than the threshold value of 0.5 (Kock, 2015), this practically shows an indication of an acceptable internal consistency. Finally, the associated “full collinearity variance inflation” (FVIF) with SM (2.227), FS (2.352), RI (2.258), FQ (2.749), eWOM (1.658), WQ (1.979), and CM (2.309) are all below the recommended threshold of less than (5.0). According to Kock and Lynn (2012), the coefficient of the Future Value Interest Factor (FVIF) shows that the “model-wide measure of multi-collinearity, has been calculated in a way that incorporates the variations in the other variables of the model, and that also allows the researcher to test whether the respondents viewed the constructs as conceptually different from all other constructs”.

Table 4: Reliability and validity of measurement scales

Constructs(dimensions) and items	Factor loading	AVE	CR	Cronbach's alpha	FVIF
Social media Marketing		0.724	0.894	0.922	2.227
Social networking sites provide reliable information about Badagry diaspora festival.	0.662				
I subscribe on the social networking sites about festival destinations	0.827				
Social networking sites contribute to the promotion of festival destination.	0.826				
I use social media to access the websites of the festival destination	0.873				
I make use of the posts and the comments of the people on social networking sites about the festival destination.	0.878				
Positive comments of the users on social networking sites make me trust the festival as a tourist destination.	0.837				
Festival satisfaction		0.570	0.852	0.815	2.352
The location is accessible	0.680				
Varieties of food are available	0.754				
Venue facility is comfortable	0.717				
The environment is beautiful	0.739				
The services offer is satisfactory	0.682				
The festival attracts huge population	0.196				
Adequate entertainment is provided	0.653				
The timing of the festival is convenient	0.674				
Revisiting intention		0.691	0.826	0.855	2.258
I will continue to visit the Badagry Diaspora Festival shortly.	0.767				
I consider the Badagry Diaspora Festival as my	0.695				

primary selection more than other kinds of festivals and events.					
I no doubt have a solid reason to revisit the Badagry Diaspora Festival in the future.	0.801				
Revisiting the Badagry Diaspora Festival as would be full of fun.	0.681				
Festival quality		0.620	0.916	0.914	2.749
The festival has the product diversity	0.722				
The cost of visiting the festival destination is affordable.	0.704				
There are professional staff	0.785				
The festival destination provides a clean environment	0.731				
The design of the festival is good	0.815				
The location of the festival is conducive	0.808				
The festival offers Sufficient facilities	0.744				
The festival is well planned and organized	0.761				
Online word of mouth		0.797	0.915	0.914	1.658
I will report positively about the Badagry Diaspora Festival to other people.	0.857				
I will recommend the Badagry Diaspora Festival to others who seek my advice.	0.892				
I will encourage my friends and relatives to visit the Badagry Diaspora Festival	0.832				
I will tell other people positive things about the Badagry Diaspora Festival.	0.836				
Website quality		0.788	0.889	0.878	1.979
I use the website of the festival	0.851				

The web provides quality information	0.914				
There is good service interaction	0.791				
Cultural motivation		0.674	0.841	0.837	2.309
The destination has quality beach	0.778				
There are Interesting and friendly local people	0.799				
I have Experience different cultures	0.728				
The festival destination is historic old cities	0.711				
Note: Average Variance Extracted (AVE), Composite reliability (CR)					

In addition to assessing the measurement instrument of the reliability, the researcher examined the discriminant validity of the constructs. The result presented in Table 5 shows conformity with the proposition in the literature which reveals that the “square root of average variance extracted is displayed in diagonal form of each construct and must be greater than all the correlations between the construct and other constructs” (Fornel & Larcker, 1981). The research result is an indication that the festival satisfaction, web quality, festival quality, social media marketing, online word of mouth, revisiting intention, and cultural motivation displays good discriminant validity in the context of our model.

Table 5: Discriminant validity of constructs

	FS	WQ	FQ	SM	e-WOM	RI	CM
Festival satisfaction (FS)	0.755						
Web Quality (WQ)	0.564***	0.888					
Festival Quality (FQ)	0.661***	0.623***	0.788				
Social Media (SM)	0.610***	0.621***	0.647***	0.851			
Online word of mouth (eWOM)	0.480***	0.273***	0.455***	0.367***	0.893		
Revisiting Intention (RI)	0.579***	0.501***	0.631***	0.568***	0.519***	0.831	
Cultural motivation (CM)	0.553***	0.415***	0.622***	0.514***	0.560***	0.648***	0.821
*** Correlation is significant at the 0.01 level (2-tailed). Bold text are square roots of average variance extract (AVE)							

5.3 Common Bias Method (CMB)

Moreover, in respect to the “Common Method Bias” (CMB), it was demonstrated in the study of Kock (2015) that the coefficients of “full collinearity VIF” are particularly sensitive to “common pathological variations.” across the constructs in the methodological contexts is the same with the one found in this study. This implies that the sensitivity enables CMB to be identified in a model which nevertheless passes the assessment of convergent and discriminant validity criteria based on a “confirmatory factor analysis” (CFA); some studies suggested a threshold value of 5 to be acceptable and <3.3 to be the best for full collinearity VIF coefficients (Kock, 2015; Kock & Lynn, 2012). Thus, with the full Variance Inflation Factor (VIF) presented in Table 2, shows that none of the full VIF coefficients if greater than the acceptable threshold

(≤ 5), which is an indication that this study measurement is free from the “common bias method”.

5.4 Hypothesis Testing

The structural model’s quality fit indices were examined and reported in Table 6. All the indices were either statistically significant or inconsistent with the respective thresholds, indicating that, the quality of the structural model is adequate (Hair, Black, & Babin, 2010; Kline, 2005; Kock, 2020).

Table 6: Model fit and quality indices

Indices	Coefficient	Decision
Average path coefficient (APC)	0.271	P<0.001
Average R-squared (ARS)	0.472	P<0.001
Average block VIF (AVIF)	1.717	Supported if ≤ 5 , ideally ≤ 3.3
Average full collinearity VIF (AFVIF)	2.143	Supported if ≤ 5 , ideally ≤ 3.3
Tenenhaus GOF (GOF)	0.588	Small ≥ 0.1 , medium ≥ 0.25 , large ≥ 0.36
R-squared contribution ration (RSCR)	1.00	supported if ≥ 0.9 , ideally = 1
Standardized root mean squared residual (SRMR)	0.057	supported if ≤ 0.1
Standardized chi-squared (SCHS)	10.772	P<0.001

Consequently, the structural model was estimated, and the results are presented in Table 7 and Figure 25. The result of the hypothesized relationship between social media and festival satisfaction (H1) reveal a positive and significant coefficient ($\beta=0.204$, $P<0.001$). Therefore, H1 is accepted and conclude that a change in the social

media awareness of the Badagry festival increase the perception of the tourists on the festival satisfaction at less than 1%. Similarly, the parameter estimates of festival quality (FQ) ($\beta=0.326$, $P<0.001$), is positive and statistically significant at 1% level of significance. This suggests the acceptance of hypothesis two (H2), which states that festival quality has a significant positive relationship with the tourists' festival satisfaction.

Moreover, the hypothesized relationship between website quality and festival quality (H3) on the one hand; and eWOM and festival satisfaction (H4) on the other hand were found to be significant. The estimates of the coefficient of web quality ($\beta=0.189$, $P<0.001$), and Online word of mouth (eWOM) ($\beta=0.200$, $P<0.001$) are statistically significant, and thus do have a significant effect on the festival satisfaction. Therefore, both H3 and H4 were accepted and concluded that web quality and online work of mouth have a positive and significant influence on the tourist perception of festival satisfaction at less than 1% confidence level. In addition, the direct relationship between festival satisfaction and festival revisiting intention was hypothesized in H5. As presented in Table 6, the result shows that the coefficient is positive and significant ($\beta=0.428$, $P<0.001$). Therefore, the researcher accepts H5 and conclude that festival satisfaction has a significant influence on the festival revisiting intention at less than 1% confidence level. This implies that festival satisfaction is a significant driver of the tourists' intention to revisit the festival. Succinctly, the SEM results reveal that social media, festival quality, website quality, and online word of mouth determines the satisfaction of the tourists about the festival, which in turn determines their intention to revisit the festival.

Meanwhile, the result of the SEM as presented in Table 7 shows that all the control

variables are not statistically significant. That is an indication that age, gender, education level and marital status are not significant control variables in the relationship between the antecedents of festival satisfaction (social media, festival quality, website quality and e-WOM) of tourists' satisfaction about the Badagry door of return festival and their intention to revisit. In addition, the model result as presented in Figure 25 shows that social media marketing, festival quality, website quality and online word of mouth have about 55% explanation variation in explaining the tourist's festival satisfaction. In comparison, tourist's festival satisfaction has about 39% explanation variation explanation in intention to revisit (see Figure 25).

Table 7: Structural Hypothesis Testing

Hypothesis	Interaction	Estimate (β)	S.E.	P-value (p)	Decision
H1	SM \rightarrow FS	0.204	0.045	<0.001	supported
H2	FQ \rightarrow FS	0.326	0.044	<0.001	Supported
H3	WQ \rightarrow FS	0.189	0.045	<0.001	supported
H4	eWOM \rightarrow FS	0.200	0.045	<0.001	supported
H5	FS \rightarrow RI	0.428	0.044	<0.001	supported
Age		0.004	0.022	0.869	supported
Gender		0.047	0.054	0.385	
Education level		0.041	0.029	0.165	
Marital status		0.024	0.039	0.539	

Note: SM = social media, FS = festival quality, WB = website quality, eWOM = online word of mouth, FS = festival satisfaction, RI = revisit intention.

Moreover, the mediating effect of festival satisfaction in the relationship between social media, festival quality, website quality, eWOM and festival revisiting intention were examined in the results presented in Table 6. As presented in Table 6, FS partially mediates SM and RI ($\beta=0.087$, $P=0.003$), FQ and RI ($\beta=0.140$, $P<0.001$), WQ and RI ($\beta=0.081$, $P=0.006$), e-WOM and RI ($\beta=0.086$, $P=0.004$) and revisit intention which are statistically significant at less than 5%, 1%, 5%, and 5% confidence levels respectively.

Therefore, the researcher accepts H6a-d and conclude that the relationship between social media, festival quality, website quality, e-WOM and revisit intention are partially mediated by festival satisfaction. In addition, the finding from our estimation reveal that cultural motivation (CM) is a significant moderator for the relationship between festival satisfaction and revisit intention ($\beta= -0.280$, $P<0.001$) at less than 1% confidence level.

Table 8: Mediation/Moderation Results

Hypothesis	Interaction	Estimate (β)	S.E.	P-value (p)	Decision
H6a	SM \rightarrow FS \rightarrow RI	0.087	0.032	0.003	Supported
H6b	FQ \rightarrow FS \rightarrow RI	0.140	0.032	<0.001	supported
H6c	WQ \rightarrow FS \rightarrow RI	0.081	0.032	0.006	supported
H6d	e-WOM \rightarrow FS \rightarrow RI	0.086	0.032	0.004	supported
H7	CM*FS	-0.280	0.044	<0.001	supported

Note: SM = social media, FS = festival quality, WB = website quality, eWOM = online word of mouth, FS = festival satisfaction, RI = revisit intention, CS = cultural motivation

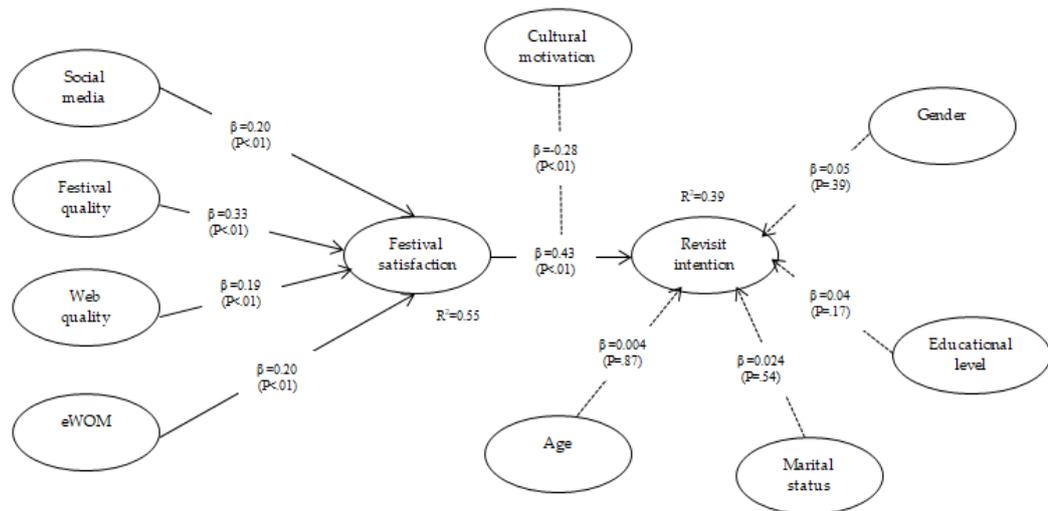


Figure 25: The Structural Equation Model Testing

5.5 Qualitative Data Analysis

A Case study usually surveyed a phenomenon of reality in real sense of life (Guest et al, 2013). The aim was basically to establish face-to-face interviews to ascertain how DMOs are utilizing the new media for marketing Badagry diaspora festival through the use of in-depth interviews with the seven (7) tourism practitioners from Lagos state ministry of tourism and the ministry of Art and Culture in Lagos state. A content analysis technique was employed as suggested by Miles and Huberman (1994). The audio recorder data were first listened and transcribed verbatim by the researcher. The evaluation started with open coding. The researcher then developed code that can be favourably used as an inductive method following the approach by (Strauss 1987).

The perspective of the seven practitioners was evaluated to obtain reliable and valuable contributions from the organizers of the Badagry diaspora festival, to comprehend how they are using social media to promote the Badagry diaspora festival in Lagos -Nigeria. The research questions were designed in line with the theoretical research model; in order to help the researcher, coordinate the activities of the tourism practitioners in

relation to the literature reviewed. Special events have revealed how tourist attention is being reviewed through the attractions that the festival destinations offered and providing desirable results (Mark,2002). The assessment of the Badagry diaspora festival was not only assessed due to the socio–economic benefits of the festival but the environment event widely reported in the literature. Themes are also generated in relation to research questions stated in the and literature.

5.5.1 Themes

The Theme is employed to examine the technique of analysing in the qualitative data approach. Themes are usually a set of text used in quantitative research; this has to do with interview transcription. The study also rationally surveys the data to categorize common themes such as – subjects, concepts and patterns of significance, which appears to be part of the subject of discussion during the interview. The method used has enabled the researcher to find out about this detailed phenomenon and what can be observed or distinguished (Krippendorff, 2013). A positive arrangement is surveyed and made very flexible to allow the coding frame to flow successfully (Schreier, 2014). Merriam, (1998) recommended that the most crucial component in defining what a researcher must detect and observed is the researchers main motive for carrying out the research study in the first place. Where to start collecting data depends on the research questions. However, where to pay attention and add more emphasis or stop cannot be necessarily determined much ahead of time. Ethically, the most fundamental reflection in any research is to carry out the research in a more principled and moral manner by letting the community know that the key reason for observing is to document their activities (DeWalt, DeWalt &Waylan, 1998). This means that one must constantly introduce himself or herself as a researcher to achieve the research aim.

5.5.2 Research Question 1: Festival Quality

How are DMOs using social media to improve the festival quality via the websites?

According to the reviewed literature, DMOs are utilizing social media as a key marketing tool to promote cities, states, and nations (Kumar, Mishra & Rao, 2021). Hence the social media is a platform for social interaction set beyond social communication and distributing information to tourist about festival destination. African Americas search for Badagry diaspora festivals through information designed by DMOs to contribute and create good thoughts, opinions, through creating enhanced marketing products via social media platforms. However, this has distorted the way, and manners information is being circulated for tourists' consumption (Alghizzawi, Salloum & Habes, 2018). Based on the reviewed literature, the first research question was directed to the hired experts, how is DMOs using social media to improve the festival quality of the Badagry diaspora festival via the website?

Manager A, in his remarks, said that 'for this current festival, the study is exploring all the available medium, such as Facebook, Twitter, Instagram, and working on the website as well. So that we can find something robust to know the impact of this particular event and know how we are going to even improve on it for subsequent 'analytics'.

What do you mean by Analytics? The researcher probes the interviewee?

Manager A, by analytics, I mean, how effective the campaign is. Analytics usually deals with data based on how many number of people we are able to reached and impressed for instance, and also we try to understand how many people were engaged as well so that we can also have something tangible to fall back on.

Manger B added that, but unfortunately, the Lagos state ministry of tourism does not have a solid unit of ITC departments, and that is why the consultant is handling it. So generally, the festival has recently been marketed through social media creating awareness hence the universe has transformed to a global village, because in today's world, social media is very useful tool for marketing diaspora festival. "Recently we used social media platform for promoting children program, called the 'children fiesta' which is widely promoted as part of social media tool in advertising the Badagry diaspora festival as an improved quality for the festival".

Manger B. Another remarkable conversation is the one held with **Manger C.** *explained that* TV and magazines have also been employed to complement social media activities. So also, **Manager D.** reported that the ministry of tourism had allowed some staff to offer excellent help for diaspora travellers and provide quick replies to their questions. This assertion is in Harmony with Morgan, Pritchard & Pride (2012), who testified that DMOs are agents of safe guiding reputation in simplifying festival destination through enabling brand promotion.

5.5.3 Reseseach Question 2: Festival satisfaction

Who is responsible for developing and marketing of successful and satisfactory social media marketing?

McDowall (2011: 282) defines festival satisfaction as "a sum of the experiences the attendees had at the festival.". So therefore DMOs are effectively, implementing an innovative and sustainable Badagry diaspora festival for as a suitable marketing tool in achieving a perfect standard in heritage festival in Nigeria (Pino et al, 2018). The DMOs are vested with the responsibility of progressively marketing destination

products by adding value and collaborative relationships with consumers in order to stimulate their promotions support (Mackay et al 2017). Research findings have revealed that DMOs engagement with tourists through social media platforms can positively affect users' intention to attend a festival and share their unique pictures and video clips in trying to recommend to their peers. This can lead to boosting the development of successful social media marketing which will improve sustainable government of social media marketing approach (Van Winkle et al, 2018). Based on this unique development. The research questioned: Who is responsible for developing and marketing successful social media?

The hired expert, who is tagged **Manager A**, explained that successful marketing is handled by an expert in line with the organization's principles; in his response he said that: 'I have sincerely volunteered in the marketing of Badagry diaspora festival through social media because I am passionate about it'. It is something that I love and I find out that the organizers of the Badagry diaspora festival are lacking within this area. **Manager C** added that, although, 'the ITC department is responsible for managing and developing social media presence. The ITC departments have separate roles from the marketing personnel. Please note that everything we intend to do is directed through the ITC departments. While **Manager D**, *expressed* concern on how the DMOs, never reply to undesirable stories regarding the festival. However, this assertion contradicts Sigala (2007), Cheunkamon, (2020) who revealed that social media represents online service providers in the marketing of destination products and must behave in the right manner as tourism practitioners. **Manager G**, further shed light that, you see, the ITC departments builds remarkable accessible tourism community by using social media tools in dealing with undesirable clarifications.

Manager D, further emphasized that, ‘even though we have ITC unit the public affairs division is also responsible for marketing and promoting festival events and calling for press conference rally.’ Additionally, **Manager E**. said ‘Yes, the council also hire a consultant last year to oversee the social media promotion the diaspora festival specifically. Conversely, you can see that the festival activities coexist with other professionals in promoting the festival through social media. This approach might still raise trustworthiness concern about the festival.

5.5.4 Research Question 3: Cultural Motivation

How well are festival attendees inspired and valued as part of the host community?

The identity and distinctiveness of each place can be a tool for distinguishing itself as a key variable for cultural motivation. This aspect can be a powerful tool specifically for tourism marketing managers (Herrero, Sanz & Devesa 2006, Becker, et al (2012). Increased understanding of people’s customs and traditions through information communication technology can enhance reliable tourism growth by improving infrastructure and openings for job opportunities (Getzel, 2008). It is worth mentioning that the festival attendees are carried along by the host community and the organizers. As advocated by **Manager E**. He explained that, ‘African American’s are the biggest struggle that Lagos ministry of tourism initiated to win the destination marketing competition’. For instance, **Manager A**. reported that the social networking sites are utilized to gain ‘more follower and this has earned the DMO a means of collaboration with the host community by total encouragement which can add value to the festival attendees,’ hence the initiation of ‘chieftaincy titles given to African Americans’ makes them part of the host community and also boosted their ability to return to Nigeria at any given time.

In other remarks from **Manager D**, he emphasized that incorporating social media tools to market the Niche Market African American market has helped in creating a solid awareness of the slave trade roots, which he sees as attributed to great performance during the diaspora festival. He also added saying.... There're is a huge success recorded because we have seen clearly technical advancement in cultural events that the destination has to offer. You know, DMOs are competing with each other due to Globalization. So, gaining wider perspectives through festival events can bring in huge benefits. **Manager E**. Yes, exactly, because the social media has provided space for festival attendees to share the views through social networking. **Manager G**, hence the medium has developed to become a prospective future event.

5.5.5 Research Question 4: Social Media Information

How many professionals are accountable for preserving and developing the new digital media in marketing campaigns? Who are the festival attendees, where is the information about the festival known to them? How likely are the tourists to return to the diaspora festival?

The DMOs have increasingly realized that adding value in using social media for a reliable and fruitful marketing strategy, specifically in cultural festivals and events, has the power to build cooperative connections with users and also stimulate their inspiration (Mackay, et al,2017), using the social media platforms might positively influence the intention to attend the festival (Lee, Xiong, Hu, 2012). Over the last six decades, tourism has acknowledged a constant speedy growth, making it one of the foremost industries globally (UNWTO,2013; WTTC,2013). Hence, tourism industry is highly competitive, most tourism practitioners utilize social media to advance and sustain a competitive advantage. Social media is tagged 'modus operandi of the 21st

century' (Lange-Faria & Elliot, 2012 :193), this has been recognized to have remarkable impact on the leisure and tourism industry (Xiang & gretzel,2010: Buhalis, 2013). Social media has no doubt created a high-tech basis of web 2.0 (Kaplan & Haenlein,2010), which offers modern travellers with exceptional progress in the way of dealings in communication. However, the Facebook has been identified as the main social media podium in the world (Claussen, Kretschmer & Mayrhofer,2013). In an interview session with the DMOs about how many experts are employed to publicise the diaspora festival. Another important point worth mentioning came from **Manager G**. He said, I must be frank with you, we have only five core tourism managers in the tourism department that work practically with the target market and boost interactive communication and manage track of records for the market.

For instance, **Manager A** responded that the social media information posted on 'Facebook was meant to assist the DMOs sharing their official webpages the Lagos tourism industry newsflash, information on publicity packages concerning Badagry diaspora festival, including the announcements about products and services that can stimulate festival attendees to review and leave comments about the quality of service they rendered during the festival'. Hence, respondents are convinced that Facebook is used for new product development. **Manager C**, stressed that the type of social media tools utilized by the DMOs includes YouTube, Facebook, Flickr, Twitter and WhatsApp. This accretion is in harmony with the study of Leung et al, (2011). Who reported that Facebook has been identified as the best and most extensively used by tourism practitioners as it is the greatest and regularly admitted and used. **Manager B** in his comment said, 'I don't. I know if the tourism industry has registered one common approach of using social media'. Most time, The DMOs just assign one staff

to open a social media account and manage it'. Accordingly, **Manager E.** said, let me honestly tell you, 'the Facebook pages are seen with scanty pictures and rarely updated'. Hence there are limited pictures and videos posted on the DMOs websites'. Description of the goods and services are mostly based on news and information. The DMOs tried to encourage the diaspora to review and leave comments about their experience on the websites regarding the diaspora festival. As reported by **Manager D.,** the tourism practitioners (DMOs) utilize Facebook as a 'cultural shift' for tourism destination products specifically to shape the tourist's response to revisiting the festival. **Manager G.** added that, we are also trying to employ the 'Guerrilla marketing.' You see, this concept has two types of marketing approach. Firstly, the festival organizers have to ensure they capture the media attention. Secondly, they must try to build a remarkable and memorable connection with the market we specify as our target market. For example, Nike has remained headstrong by paying attention to building a positive image and maintaining the target market that can create a memorable tourist experience that represents the Badagry diaspora brand soul, to develop imaginative entrance that cannot generate high budget constraints so that the diaspora festival can stimulate creative groups that is unique and original. **Manager F,** the exchange of local creative arts from paintings and drawings is undoubtedly a means of their own cultural identity which is an essential element in advancing the diaspora festival.

Chapter 6

DISCUSSION OF FINDINGS AND CONCLUSION

6.1 Discussions

Upon reviewing the literature analysed, the study uses Social media as a destination marketing to market the Badagry diaspora festival in Nigeria. A model was designed using seven (7) Construct which includes: Social media (SM), Website quality (WQ) and Online word of mouth (e-WOM) tourists' festival satisfaction(FS) as a mediating variable and cultural motivation as a moderating variable (CM) through festival revisiting intention.

Social Media (SM) serves as an indispensable means for promoting diaspora festival in cultural tourism destinations (Tie, Holden. & Pack, 2015; Pino et al, 2019). Thus, the researcher examined the connection between the tourists' intention to revisit the door of return festival (Badagry diaspora festival) and the social media. This study provides empirical insights into how digital media can be utilized to promote tourism destinations, particularly Badagry diaspora festival in Nigeria.

The study provides a good convergent validity measurement that described how social media is used as destination marketing tool for Badagry diaspora festival. Social media has also provided a well quantified active engagement levels which proves that the data from this research study revealed data driven indication on both internal and

external consistencies of the reliability measurement scale which describes the criterion of the discriminant validities.

All the key variables developed in this research revealed robust internal consistencies, with strong Cronbach alpha and good index correlations. Thus, all the measuring tools were in harmony with the existing literature.

The present data also revealed that the participants were seen as the overall active festival attendees. Facebook has been identified as the most prominent and has the longest history among other social media platforms, which was inconsistent with research literature derived from (Duggan, et al., 2014, Stelzner, 2015). YouTube was however identified as second most utilized digital medium.

6.2 Findings of the Study

The researcher used partial least square-structural equation modelling (PLS-SEM) to examine the nexus between Social media (SM), Website quality (WQ) and Online word of mouth (e-WOM) tourists' festival satisfaction (FS) and festival revisiting intention. The control variables included in the models, age, gender, education background, Nationality and, marital status, does not have a crucial impact on the relationships of the variables in the study. The findings revealed that the variable used in the model has a crucial and significant correlation with online tourists' festival satisfaction (FS). Moreover, this study found that festival quality has a crucial correlation effect on revisiting intention to the diaspora festival. Furthermore, the study found that festival satisfaction partially mediates the positive relationship between the antecedents of festival satisfaction (SM, FQ, WQ and e-WOM) and festival revisiting intention.

It should be noted that WQ and e-WOM are essentially designed to promote festival satisfaction, which in turn promotes the intention to revisit the Badagry diaspora festival. So, therefore, the use of social networking sites by the customers creates various marketing innovations, which enables the generation of online content and information sharing in products and services via cultural tourism products. In the qualitative study, only a few DMOs asserted agreed that they have used some marketing.

The qualitative research findings revealed that the DMOs in Nigeria essentially recognize what social media signifies in their destination advancement and promotion. As well as central challenges. They also involved numerous types of social media marketing promotion control, which simply affirms the means of tracking fans, followers, range of interactions through monitoring tools offered by the implementation of the social media channels, Only the hired expert has employed a good monitoring system, which also include defining their performances as indicated in the observation method tick lists. Which has specifically integrated results in reformulating the strategy and measurement undertaken.

6.3 Discussions Based on Observation Method

The observation method measured and interpreted the key developing themes generated from the discussions of the festival participants in line with social science research ethics. The use of vernacular in some descriptions, such as ‘traditional languages’ and ‘cultural vocabularies’ is alleged to be indispensable in the practice and demonstration of qualitative research methods (Atkinson, 1990).

Social media and online destination marketing provide the platforms for the DMOs in Nigeria to interact with the tourists who wish to visit the country, thereby promoting the Badagry festival destination. This verifies the findings of Osei, et al., (2018) and Navío-Marco *et al.*, (2018) who found that social media marketing present opportunities, through several networking sites including Facebook, Twitter, YouTube, for the creation of online content and advertising tourism product and services.

Meanwhile, the H3, which measure the effects between website quality and tourist satisfaction has low influence as it also relates to H4 which is the electronic word of mouth (e-WOM), even though they were all statistically significant. This implies that Badagry diaspora festival planners must recognize how to influence the use of social media marketing as it relates to website quality so as to boost the festival website quality persistently. Nevertheless, the Badagry diaspora festival has received relatively good patronage by diaspora tourists visiting the Badagry festival destinations. The findings of this research equally support Lund, et al., (2018), who established that the relationship between e-WOM and social media marketing seems to be the greatest and powerful determinant of Badagry diaspora festival revisiting intension.

The findings are also in consonance with the conclusion of Dedeoğlu, et al., (2020) who reported that the internet and social media are two most significant communication networks shaping the festival brand awareness to tourists. DMOs must develop suitable interaction with actual and potential tourists in order to ascertain the niche markets required to promote festival destinations (Buhalis, 2000; Sidali et al., 2014).

This current study developed a model analysing the moderating role of cultural motivation and the mediation effects between festival satisfaction and festival revisiting intention. Both variables have been supported. Hence, a growing body of knowledge recognizes that a tourist socio-cultural background is being affected by his/her behaviour (Hall *et al.*, 2004). It is presumed that the African Americans, by their cultural ties with Africa, can desire to visit the land of their ancestors. The return visit to the festival destination is boosted by the general interest of the tourist in exploring their culture and historical heritage. The cultural motivation, derived from African Americans' cultural affinity with Africa, enhances the festival satisfaction and propels the intention to revisit the festival destination. This is in line with the submission of Liu, Li, Cárdenas and Yang, (2018) and Hernández-Mogollón, et al., (2018) who revealed that the success of tourism destination marketing is affected by tourist satisfaction and its relationship with tourists' revisiting intentions is largely dependent upon the tourists' cultural motivation.

6.4 Conclusion

In conclusion, the study develops commendation and implications for DMOs on the procedures that DMOs can become victorious in using social media in their destination marketing approach, to help them overcome the challenges of the new technology and enhance their capabilities.

To recap, this study examined how social media can be used as a destination marketing tool to promote sustainable cultural heritage festivals in Badagry-Nigeria. Drawing on the theory of Planned Behaviour (TPB) and social identity. Using structural equation modelling, this study evaluated the causal effects of social media, festival quality, website quality, e-WOM, mediating tourist satisfaction, and revisiting intention.

Attracting tourists to revisit the Badagry diaspora festival it is therefore imperative to state the success of DMOs in marketing the cultural festival in Nigeria.

Using digital tools to engage the local festival community has helped in shielding and promoting the values of cultural heritage in Nigeria which is gaining more and more attention (Affleck, & Kvan,2008; Jeffrey, Jones, Maxwell, Hale, & Jones,2020). Social media has developed safeguarding the procedures, which improved the documentations and collaboration of media technology. Nigeria is has provided the digital media information which provides map for heritage cultural festival and tourism information using the Geographic Information System (GIS), this is nodoubt a step ahead to supplement the participating of social media to enhance the cultural festival involvements in stimulating valued communication among festival planners as well as broaden the understanding of the cultural heritage festival affection (Miles, Wilsont, Labrosse, Tiddeman, 2016: Popple, 2015). Hence, social media has been well-thought-out as one of the significant planners promoting the dual side partnership of experts and tourists (Falco, & Kleinhans, 2019).

TO the best of the researcher's knowledge, social media technology is an area that has not been previously investigated. So therefore, this study will no doubt outline a remarkable framework for the potential benefits of marketing the Badagry diaspora festival using social media technology. The literature of this study will serve as a means of conserving the historic sites, thereby creating a sense of place and raising awareness regarding the dark periods of history amongst future generations (McClelland, et al,2013).

The primary purposes of DMOs is to ensure a strategic planning that can enhance the tourism destinations, by coordinating and improving superior substructure in building a reliable network for festival promotion. Thus effective shareholders will comprise a standard destination which has strong tagging and positioning, in terms of organizing strategic advertisement in promoting and delivering a unique festival product to consumers (Munar,2012, Bieger,2004). The enormousness of the tourist activity in the festival destination was determined by social media technology. So, therefore, the primarily focus is about the natural tourism potential, and this has to do with variety of spectaculars display in the cultural heritage destination, which can improve and prepared tourists to have a revisiting intentions to the festival destination.

6.5 Theoretical Implication of the Study

The present research has several significant theoretical implications for scholars. The all-inclusive and logical investigation of the theory of social identity (SIT) provides a sound theoretical foundation for understanding visitor behaviour in the area of festivals and destination marketing. Few studies focused on the analysis of social media and destination marketing and the comparative importance of festival quality (Yan et al., 2012).

However, Social media application has contributed significantly to shared communal memory by telling stories which are performs as cultural manifestation through planning (van der Hoeven, 2019; Psomadaki, Dimoulas, Kalliris, Paschalidis, 2019; Wilson, Desha, 2016). It is worth mentioning that social media has created and share content with the public, encompassing a wide range of websites apps such as: (1) photo-sharing apps like Instagram, Flickr; (2) video and audio sharing apps like YouTube; (3) short written message sharing apps like Facebook, Twitter; (4) and other

apps all designed for geo-location sharing with social boosting unique interaction and functions (Hall, 2018). Therefore, Yan et al, call for future research to address the issues (Borges, Cunha & e Lopes, 2021).

Accordingly, festivals have been assuming a rising significance in the social and economic growth strategies of the region, as well as in the territorial marketing strategies (Duran & Hamarat, 2014; Getz & Page, 2015, Kim & Uysal, 2003; Négrier et al., 2013; Simeon & Buonincontri, 2011).

The use of social media tools has boosted the quality image of festival tourism destinations in many countries. This is because quality festivals and events open doors for development and a peaceable co-existence in the municipal which can temporarily be a source of pride and superiority within the community (Chaulagain, Wiitala, & Fu, 2019; Law, 2009; Fabricius et al, 2013; Sigala, 2017).

Similarly, this study is also drawn on the theory of planned behaviour (TPB), which many distinguish personalities in tourism and hospitality business as a key to successful destination marketing. This is because its evidently contributes to the profitability and substantiality of the tourism business (Alves et al., 2019; Stylos et al., 2017), which is also regarded as an essential and prosperous destination marketing element (Beerli-Palacio and Martínsantana, 2018; Loi et al., 2017).

This study supports the use of social media as a destination marketing using a multi-dimensional approach for conceptualizing and measuring social media, festival quality, website quality, e-WOM, festival satisfaction as a mediating variables and cultural motivation as a moderating variable through revisiting intentions. This is

similar to the framework developed by Brady and Cronin;2001: Dabholkar et al, 1996, Wong et al 2015).

The enthusiasm of consumers to find real-time information on social media has no doubt stimulated a lot of prospects specifically in addressing unique cultural heritage (Deng, Lin Zhao, Wang, 2015). Besides, social media highlight the parity of discourses which can be accessed through the Internet as well as connect, deliver or broadcast information in bargain manners (Magro, 2012). In addition, social media is easy to handle, not time consuming and also allows products users to dispense realistic views which can aid response quickly (Tzouganatou, 2018). Svensson & Maags, (2018) opined that social media can also permit and strengthen people's effective commitment with cultural heritage festivals.

6.6 Practical Implications of the Study

The basic characteristic from a managerial point of view is the lack of a rational improvement strategy at the local level; the lack of consistency, the disintegration of distinctiveness, and competition is considered as a harmful, destructive process. Inconsistently, a culture characterized by a high level of collectivism may spell doom for the festival destination. So therefore, festival organizers must learn to work as a team to promote the Badagry diaspora festival. (Foris ,Florescu, Foris & Barabas, 2020).

This study appraised the fundamental relationship between social media, festival quality, website quality, e-WOM and festival satisfaction as a mediating construct, and cultural motivation as a moderating variable, as it moderates between festival satisfaction and revisiting intention. This study recommended some practical

implications skills for knowledge and practice, which was drawn on the theory of planned behavior (TPB) and Social Identity Theory (SIT). The findings of the study revealed that tourists' intention to revisit the Badagry Diaspora festival is determined by festival satisfaction and cultural Motivation. Hence, festival attendee's decision was carefully based the festival quality which results to revisiting intention. So, attracting tourists to revisit the Badagry diaspora festival is imperative for the success of DMOs and the cultural heritage festival destination in Nigeria.

In addition, this study suggested some valuable managerial implications. First, the study provides an empirical insight into consumer responses on valuable information to the planners, organizers and exhibitors of the Badagry diaspora door of return festival to provide quality festival products.

The Lagos state ministry of tourism and the Nigeria government should enhance the modification of the festival by creating an active website for festival consumers. By designing a unique page/account on major social networking sites which can provide continually a good communication medium that can encourage the African American to socialize through the social media platforms such as Twitter, LinkedIn, Facebook and WhatsApp.

The website platform should be constantly updated by qualified digital personnel who can respond to queries and criticisms in a speedy manner to avoid generating negative comments so that the festival platform can be retained and maintained, specifically in managing the image of the Badagry diaspora festival on the social media platforms. To this regards, the social media platforms can have served as a good connection

medium for both tourists and scholars in generating content analysis which will be used in the nearer future as some information platforms.

Second, the study uncovered the viability of social media in creating platforms, which can help promote tourists revisiting intentions to the festival destination. Currently, the DMOs do not widely distinguish the use of social media as a destination marketing tool as a crucial means of promoting the cultural heritage event. The DMO, are still complimenting the social media tools with other traditional marketing tools such as billboards, newspapers, TV, Radio to advertise the tourist's product, this is related to lack of funding/ neglect from the government. The researcher advised that the DMOs should explore and use different kinds of options (website publicity, emails websites) to reach out to former festival attendees in order to keep them informed with all service providers such as travel agents, hoteliers and transport service providers to help boost the festival destinations.

Third, this study revealed that DMOs who are the destination marketing organisations of the Badagry diaspora festival should employ strategies that will support the implement an innovative and suitable approach which can promote the festival to another level. The major strategy that can be enhanced is for the DMOs to improve the quality of the website.

A quality website is easy to navigate and promote local heritage products such as the historic places, local food and hotel accommodation should be packaged and advertised via social media. In short, the DMOs should improve their social media marketing activities to promote the festival. Lastly, the DMOs and festival planner's festival should focus on providing a festival program and activities that the festival

attendees admire so as to serve as thematic contents for the 'diaspora festival. 'African cultural performances' can be introducing on the website to ensure it captures the attention of lovers of black culture. This is essential because the findings of the study revealed that the importance of cultural motivation can help shape the nexus between festival satisfactions and revisiting intention.

Fourth, DMOs should employ the services of social media experts who understand social media tools and the internet statistics to keep track of records and other festival events on social media platform in order to reveal important key information about the Badagry diaspora festival and also to help generate database for the festival revisiting intentions.

Fifth, a periodic report should be sent to the National tourism board on social media and destination marketing trends. This will assist researchers and marketing managers to strategize on how to make Badagry diaspora festival a very rewarding and memorable festival satisfaction to all festival attendees.

Sixth, DMOs should implement good festival incentives that can give diaspora tourists affordable meals through using cards like the meal coupons which can serve as discounts tickets in both the restaurant, the hotel accommodations, lodging houses, or eateries. We should note that the world is technologically driven, and the use of ATM cards and cash-paying machines should be reinforced in all local markets to build a festival destination that is free from insecurity and hooligans.

Seven, the Lagos ministry of tourism should give progress reports to all festival attendees. This can only be achieving by keeping proper and self-manage records to

ensure that the festival records are kept straight to help measure the festival in the future. Using the new technological can advancement the festival to another level. so that the potential and existing diaspora tourist interest is sustained and preserved.

The significant implication of the study revealed that DMOs for many years are using the social media through trial and error owing to lack of technical skills (Gretzel; Fesenmaier, Formica, O'Leary, 2006). This assertion is in harmony with the observed findings of this research. The observation checklist has further showed that all social media activities are left in the hands of hired experts' because the DMOs lack the social media skills. The remarks of this study is not good enough; hence, the DMOs need to be trained and retrained in order to meet the tastes of the time and the global challenges of e-Marketing in the tourism destination. Additionally, O'Connor, (2010) stressed that for many years the tourism Practitioners used the internet as a marketing medium for selling mechanism but has failed to employ various techniques that can influence the consumer buying and travel decisions. Thus they also emphasized that the DMOs must adapt the social media marketing techniques and develop inherent features that can sell their festival destinations to lovers of black culture.

6.7 Limitations ad Direction for Future Research

Research on the linkage between social media as a marketing tool and the tourism and hospitality industry is diverse and requires multidisciplinary collaboration, which Was not done in this study. So, for detailed analysis of the issues, future researchers Should engage experts from different research areas, including tourism and hospitality management, information technology, marketing management, festival planners, tourism economist, behavioural science, and other related disciplines. In this way, the essential factors for developing effective predictive models of tourism marketing in a

social media environment can be enhanced. In addition, it will be interesting to investigate the mediating role of “wildcard events” (tourism crisis) in the model and the moderating role of the effect of “individual cultural values” concerning social media experiences with tourism destinations. Specifically, food and beverage quality and staff behaviour have been identified as the two crucial attributes that can shape the attitudes of festival attendees. Thus, it may be beneficial to investigate these two characteristics individually and extensively to comprehend more clearly the specific features that influence the attitudes and revisiting intentions of the diaspora festival attendees. Nevertheless, it is evident from the study findings that the cultural heritage festival, which is otherwise known as the Badagry Diaspora Festival (The Door of Return Festival) in Lagos can become sustainable if the DMOs and festival planners can use the findings from this study as a guide. Moreover, in as much as the tourists are satisfied with the festival, the intention to revisit will be encouraged, which will translate to the sustainability of the festival.

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APPENDICES

Appendix A: QUESTIONNAIRE SAMPLE

Questionnaire Consent Form

Dear respondents,

The purpose of this study is to examine Social media as a Destination marketing tool on sustainable cultural heritage festival in Badagry Nigeria. Please indicate your level of agreement or disagreement with each of the statements designed in the questionnaire. You are required to please carefully read and tick (✓) the appropriate box provided against each question listed in the questionnaire. We assure you that, your identity will remain confidential and all the information shall be used strictly for the purpose of this research. I sincerely appreciate your participation in this research.

Thank you very much.

Yours faithfully,

Maryam Abdullahi

Ph.D. Research Candidate,

Faculty of Tourism, Eastern Mediterranean University,

Famagusta North Cyprus

In the light of the given instructions, I agree to participate in this study

Signature of respondent & Date

Signature of research Assistant & Date

Please tick the answer to the questions asked where appropriate.

SECTION A: Demographic information

1. **Gender** - Male Female
2. **Age** - 18- 25 26-35 36-45 46-55 56-65 Others
3. **Marital status** – Single Married Separated Divorce
4. **Academic Degree:** Primary school Secondary School Bachelor Degree Masters’ Degree Ph.D. Degree
5. **Occupation:** Professional Government employee private sector employee Self-employed Business owner House wife
students Retiree
6. **Time visited:** Once Twice Three Times Four times or more
7. **Nationality**

The Likert scale is rated based on five variables as indicated below. Please tick from scale 1 to 5 as appropriate:

SECTION B: Questionnaire Sample

KEY: Strongly disagree (SD = 1), Disagree (D = 2), Uncertain (U =3), Agree (A =4), strongly agree (SA =5)

S/No	Questionnaire	SD	D	U	A	SA
	Festival satisfaction (Wan and Chan, 2013)	1	2	3	4	5
1.	The location is accessible					
2.	Varieties of food are available					
3.	Venue facility is comfortable					
4.	The environment is beautiful					
5.	The services offer is satisfactory					
6.	The festival attracts huge population					
7.	Adequate entertainment is provided					
8.	The timing of the festival is convenient					
	Web Quality (Barnes & Vidgen, 2002)	1	2	3	4	5
9.	I use the website of the festival					
10	The web provides quality information					
11	There is good service interaction					
	Festival Quality (Wu et al, 2014)	1	2	3	4	5
12	The festival has product diversity					
13	The cost of visiting the festival destination is affordable.					
14	There are professional staff					
15	The festival destination provides clean environment					
16	The design of the festival is good					
17	The location of the festival is conducive					
18	The festival offers Sufficient facilities					
19	The festival is well plan and organized					
	Social media (Orhan, et al, 2018; Kuru & Pasek, 2016)	1	2	3	4	5
20	Social networking sites provide reliable information about Badagry diaspora festival.					

21	I subscribe on the social networking sites about festival destinations					
22	Social networking sites contribute to the promotion of festival destination.					
23	I use social media to access the websites of the festival destination					
24	I make use of the posts and the comments of the people on social networking sites about the festival destination.					
25	Positive comments of the users on social networking sites make me trust the festival as a tourist destination.					

		SD	D	U	A	SA
	Online Words of mouth (Hwang,2009)	1	2	3	4	5
26	I will report positively about the Badagry Diaspora Festival to other people.					
27	I will recommend the Badagry Diaspora Festival to others who seek my advice.					
28	I will encourage my friends and relatives to visit the Badagry Diaspora Festival					
29	I will tell other people positive things about the Badagry Diaspora Festival.					
	Cultural motivation Yoon & Usual, (2005)	1	2	3	4	5
30	The destination has quality beach					
31	There are Interesting and friendly local people					
32	I have Experience different cultures					
33	The festival destination is historic old cities					
	Revisiting Intension Bigne, Sanchez & Andrew, (2009).	1	2	3	4	5
34	I will continue to visit the Badagry Diaspora Festival in the near future.					
35	I consider the Badagry Diaspora Festival as my first choice compared with other festivals and events.					
36	I have a strong intention to visit the Badagry Diaspora Festival in again.					
37	Revisiting the Badagry Diaspora Festival as would be full of fun.					

Appendix B: Structured Interview Questions

(Social media and destination marketing for a sustainable diaspora festival in Badagry was questionnaire that was designed for Lagos State Ministry of Tourism and Ministry of Art and Culture Lagos)

1. When did the destination marketing organizations (DMOs), which is now Lagos state ministry of tourism starts the implementation of the social media strategy for marketing the Badagry diaspora heritage festivals?
2. Is your ministry using social media, Twitter and Bogs in marketing the Badagry heritage festival, which of the digital media tools are involved in marketing the festival specifically?
3. Who is answerable for organizing and advancing the utilization of ad in the ministry of tourism? Are there any distinct role require to be displayed by other employees in marketing the festival?
4. Tell me the number of tourism personnel that are accountable for stabilizing good campaigns strategies in promoting the Badagry diaspora festival?
5. What would you say is the entire financial plan dispensed regarding social media? And what is the total required sum needed for promoting the diaspora festival? How much do you spend on traditional media for example?
6. How much is billed for the diaspora marketing strategy by both the Lagos State Ministry of Tourism and Art Culture?
7. How are the festival planners using both traditional and digital media to enhance the marketing strategy of the diaspora festival? Which among the two is more valued?
8. What kind of effort has your organization incorporated in using the social media to capture the African Americans Niche market?

9. What has been the major success / failures of social media online destination marketing in relation to the Badagry diaspora festival?
10. How does the Lagos state ministry for tourism and Art and Culture plan to progress in making the African Americans their exclusive target market through the use of the social media?
11. Looking at return on investment (ROI)? How in your own opinion can you quantify the achievement of social media usage in the diaspora festival?
12. What makes marketing the Badagry diaspora heritage festival dissimilar from other abundant cultural festivals in country?
13. Who is your particular market target? What kind of digital media are you using in strategizing and capturing the marketplace?
14. What kinds of platform is your consumers using for communication especial when posting pictures? Do you think the social media platform assist tourists to familiarize themselves with other festival attendees by publicizing events and other tourism activities?
15. What kind of social media tool do you employ as your strongest strategy to improve your festival activities, as well as win more followers?

Source: Adopted and modified from (Hays, Page, & Buhalis, 2013)



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Reference No: ETK00-2021-0159

24.05.2021

Subject: Your application for ethical approval.

Re: Maryam Abdullahi (17600134)
Faculty of Tourism.

EMU's Scientific Research and Publication Ethics Board (BAYEK) has approved the decision of the Ethics Board of Tourism (date: 26.04.2021, issue: 29) granting Maryam Abdullahi from the Faculty of Tourism to pursue her PhD thesis titled "**Social Media as a Destination Marketing Tool for Sustainable Cultural Heritage Festival**" supervised by Prof. Dr. Hüseyin Araslı.

Best Regards

Prof. Dr. Yücel Vural

Chair, Board of Scientific Research and Publication Ethics - EMU

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