

Understanding the Festival Scene in Nigeria

Table of Contents

Understanding the Festival Scene in Nigeria	0
Introduction	3
Research Focus	3
Research Approach	3
Definitions (As used in this report)	4
Understanding the Festival Scene in Nigeria	5
Executive Summary.....	5
CHAPTER 1	7
Overview of Festivals in Nigeria.....	7
Independent Festivals Landscape.....	7
Stakeholder engagement	8
Financial Model	9
Operations	10
Demand for Festivals	10
Government Policy regarding Festivals	11
Socio-economic impact of independent arts festivals in Nigeria	12
SWOT Analysis: Independent arts festivals landscape in Nigeria	14
Opportunities.....	14
Strengths.....	16
Weaknesses	17
Threats.....	18
UK Festivals Benchmark	19
Overview of Festivals in the UK	19
Economic impact of festivals in the UK	19
Social impact of festivals in the UK	20
UK and Nigeria Festivals Benchmark.....	21
Annex 1: Stakeholder Engagement	26
Stakeholder: Audience	26
Stakeholder: State Government.....	28
Stakeholder: Corporate Sponsor.....	30
Stakeholder: Local Government.....	31
Annex 2: CASE STUDIES: Independently run Cultural/Arts festivals in Nigeria ...	33
Gidi Culture Fest, Eko Atlantic, Lagos State	33
Lagos Photo Festival, Lagos, Lagos State.....	34
Africa International Film Festival (previously held in Port Harcourt, Calabar and Lagos)	35

Lagos Theatre Festival, Lagos, Lagos State	37
Abuja Film Festival, Abuja, Federal Capital Territory (FCT).....	38
Appendix – List of Festivals in Nigeria	40
Appreciation (alphabetical order)	43

Introduction

The report aims to provide an overview of the festivals' landscape in Nigeria, providing insight into the type and scale of festivals, their economic and non-economic impact as well as audience demographics. It is commissioned by British Council Nigeria and carried out by Hatch Africa (add a sentence), to achieve the following objectives:

- To identify current festivals across Nigeria including where and when they take place.
- To establish the frequency of festivals and the demographics with access.
- To ascertain the different funding and revenue models for the listed festivals
- To establish the level of stakeholder engagement, e.g. participation of community police / security forces, local leaders and local government in delivery of listed festivals.
- To understand how festival organisers see the festivals landscape and ascertain their level of local, national and international engagement and partnership, particularly their UK/Nigeria collaborations.
- To establish the level of local community participation and engagement.
- To establish the impact of festivals on the economy of the host town or city.

Research Focus

In this report we are focusing on independently-run arts festivals, which we define as events and managed/run by non-government actors that take place periodically – typically no more than once a year – to drive appreciation for the arts or a specific art form, and open to general members of the public.

Research Approach

The report findings were determined through a process of primary and secondary research. Primary research consisted of case study interviews with nine independently run arts festivals across Nigeria:

- Gidi Cultural Fest (Lagos)
- Lagos Photo Festival (Lagos)
- Eko International Film Festival (Lagos)
- Jos Resonates Literature Festival (Jos), Agila Socioeconomic Carnival (Otukpo and Ado)
- The Africa International Film Festival (Nomadic - Port Harcourt, Calabar, Lagos)
- Sev-Hage Literary Festival (Makurdi)
- Lagos Theatre Festival (Lagos) and
- Abuja International Film Festival (Abuja).

There were also interviews with key festival stakeholders including the Lagos State Commissioner for Arts, Culture and Tourism, a major festival sponsor (First Bank), a Local Government official and 20 members of the general public in Nigeria.

Primary research was supported by secondary desktop research.

Definitions (As used in this report)

Traditional Festivals

These are festivals to celebrate traditional, religious or cultural milestones or practices. They create unique value for domestic and international tourists. They are primarily organised by local communities and are funded by government, wealthy community members or corporates. Depending on the size and accessibility of the festival, they can be a big attraction for domestic and international tourism

Government Festivals

Government-led festivals are festivals organised by federal or state governments to boost tourism and / or showcase cultural heritage of the state or country. Many of these types of festivals in Nigeria are carnivals.

Understanding the Festival Scene in Nigeria

Executive Summary

Festival Demographics

Festivals across Nigeria fall into three main categories, Traditional, Government-led and Independent. Nearly half, 47% of all the festivals identified through this report were produced (run and managed) by an independent body, 23% by Government and 29% were traditional. Festivals across Nigeria are typically held once annually and attended by a wide section of society across; gender, income bracket, geography, faith and age.

49% of the festivals identified through this report are held between October and December, 15% between July and September, 15% between April and June, 13% between January and March and 4% based on the Muslim calendar or not held annually.

47% of festivals are located in the South West, 30% in the South East, 14% in North Central, 7% in North West and 2% are held either in the North East or are roving.

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Festival organisers, stakeholders and general members of the public are extremely positive about festivals, as a vehicle for social cohesion, artistic development, economic enrichment and/or as a viable business. The main opportunities identified included the abundance of high quality artistic talent in Nigeria, the size of the population available as potential festival goers and the already existing culture of celebration and ceremony in Nigeria. The main weaknesses as identified are based around skills deficit of operational and technical events staff and a major threat is the limited understanding of the benefits of festivals by sponsors, government and local businesses.

Financial Model

Festivals in Nigeria benefit from a wide range of income streams. It corresponds that the more diverse the income stream, the more high profile, sustainable and established the festival. Income streams range from self-finance, sponsorship, concessions, ticket entry, advertising and grants. There is an evident financing pattern amongst independent arts festivals in Nigeria. The majority of independently led arts festivals are launched through a mix of self-finance, external investment (family/friends) and grants. By year three onwards festivals are financed through sponsorship, grants and CSR and most go on to develop the capacity to generate income commercially.

Audience Engagement

People are largely supportive of festivals because of the social and economic benefits they bring. Through an online poll, to measure local community participation and engagement, it was revealed that 70% of respondents had been to at least one festival in Nigeria. 15% of them had been to two and 10% had been to three or more.

Stakeholder Engagement

Stakeholder engagement is limited to sponsors and endorsements from sector leaders and local leaders. Only 22% of nine festival organisers surveyed for this report receive direct support from local government and 33% from the Police. However, stakeholder interest is starting to grow, especially amongst local government, sponsors and local businesses. This is largely based on the positive economic impact that festivals like Calabar Carnival, One Lagos Fiesta and Lagos Theatre Festival are having and the Federal Ministry of Information and Culture's recent mandate to include festivals as part of their agenda to address government's creative industries development, social cohesion and job creation plans.

Socio-Economic Impact

Independent arts festivals in Nigeria principally serve to develop the creative industry by providing skills and talent development, finance and a platform for artistic appreciation. They also provide clear socio-economic benefits to their locale, as stated by all the festival stakeholders interviewed for this report. These benefits range from job creation, multiple trading opportunities, international and domestic tourism income, social cohesion, youth empowerment, recreation and playing a positive ambassadorial role for the country. While their impact is being felt, there is still as yet, no data on the actual social and economic impact of festivals in Nigeria.

UK Festivals Benchmark

Festivals in the UK have a huge social and economic impact in the UK and as a consequence are formally recognised as a sector. Arts festivals contribute £2.4bn to the UK economy. The Association of Independent Festivals reveals that the 50 of their members alone have added £1bn to the UK economy between 2010 – 2014. Arts festivals in the UK have definite universal business models; either artistic, social or commercial. However, income streams are largely limited and come in the form of grants, concessions and tickets sales. The larger festivals benefit from advertising, licensing, sponsorship and investment. The sector has a formalised system of multiple stakeholders, known as a "Steering Group", which includes landowners, local police, local council, local leaders and the local business association. In the UK, multiple stakeholders are seen either as positive or negative.

CHAPTER 1

Overview of Festivals in Nigeria

Festivals are perceived by government as part of the culture and tourism agenda that addresses government's development plans for creative industries development, social cohesion and job creation. Calabar Carnival and One Lagos Fiesta both function as state governments' social and economic engagement with their population by bringing communities together and generating revenue for the local cottage industries through domestic and international tourism.

Type

Nearly half, 47% of all the festivals identified through this report were produced (run and managed) by an independent body, 23% by Government and 29% were Traditional.

Feedback from audiences reveals that independent festivals are more easily consumable by international audiences and are more successful at increasing tourism and positive perceptions of the country.

Inception and Timing

The first sustainable independent arts festivals were launched between 2009 and 2011 and there has been consistent increase in the number of independent arts festivals being launched in the country since that period. Notably, among government-led festivals, there was a notable rise of new festivals in 1999 with a spike of new festivals in 2008 corresponding to the return of democracy and change in (mainly state) governments respectively.

49% of all festivals across all types are held in the last three months of the year between October and December, 15% are held between July and September, 15% are held between April and June, 13% between January and March and 4% each based on the Muslim calendar or not held annually. (graph)?

Location

47% of festivals are in the South West, 30% in the South East, 14% in North Central, 7% in North West and the balance of 2% hold either in the North East or are roving. (graph)?

Independent Festivals Landscape

Independent festivals currently function as an environment to provide networking for arts practitioners, showcase and develop artists, provide entertainment for the general population and offer branding opportunities to sponsors. The better funded festivals also attract international tourism, create income for local businesses, enable community cohesion, provide skills development, increase real interest in and engagement with the arts in Nigeria, empower young people and provide a positive image for Nigeria within and outside the country.

Production

Independent Arts festivals in Nigeria are typically produced (run and managed) by existing well-managed businesses that develop festivals in recognition of a need to develop the sector they operate in.

State governments are taking real notice of the ability of contemporary arts festivals to drive and dramatically boost local economies, and are now starting to court more established independently run arts festivals, for example, these independent festivals. Since its inception, the Africa International Film Festival (AFRIFF) has been supported by Rivers State, Cross River State and is currently exploring being hosted in Nasarawa State with support from the state.

Literature festivals make up the largest single art form represented, accounting for 16% of all festivals produced in Nigeria. Literature festivals provide strong sales platforms, as well as professional development and audience development opportunities, in order to increase market share and consumer base for the sector.

Film festivals account for 11% of all festivals and function as an accessible platform for the filmmakers, stakeholders and industry personnel to develop relationships, improve knowledge, develop filmmaking and business skills and trade in an affordable way.

Music festivals are a relatively recent addition to the independent arts festival scene in Nigeria and account for 15% of all festivals in the country. Based on the international popularity Nigerian musicians have, the music festivals are able to adopt a commercial model offering a variety of revenue streams which include entry tickets, concessions, merchandise, advertising, VVIP tables and hospitality areas. Music-led festivals are able to attract significant government and corporate support because of their ability to draw audiences in the thousands and generate high levels of local, regional and international media exposure.

Performing Arts Festivals which include carnivals, theatre and dance festivals, combined, account for 19% of all festivals. They often have a strong element of youth empowerment and offer skills development for on and off stage vocations.

Between 3-5% of festivals in Nigeria respectively are cross arts and visual arts. Notably, 12% of festivals are to celebrate a deity.

Stakeholder engagement

At present, the main stakeholders for independent arts festivals in Nigeria are festival audiences, artists, the press, sponsors and individual investors. There is limited official engagement from traditional sector stakeholders such as the federal government, funding organisations, local government, local businesses, tourism authorities and security services. The table below samples engagement of nine festivals with various stakeholder groups.

Festival	Local Government	Local leaders	Police	Private security forces
Abuja Film Festival	✓	✓	✓	✓
Agila Carnival	X	✓	X	✓

The Africa International Film Festival (AFRIFF)	✓	X	X	✓
Eko International Film Festival	X	✓	X	✓
Gidi Culture Festival	X	✓	✓	✓
Jos Resonates a Field of Echoes	X	✓	X	X
Lagos Photo Festival	X	✓	X	✓
Lagos Theatre Festival	X	✓	✓	✓
Sev-Hage Literary Festival	X	X	X	X

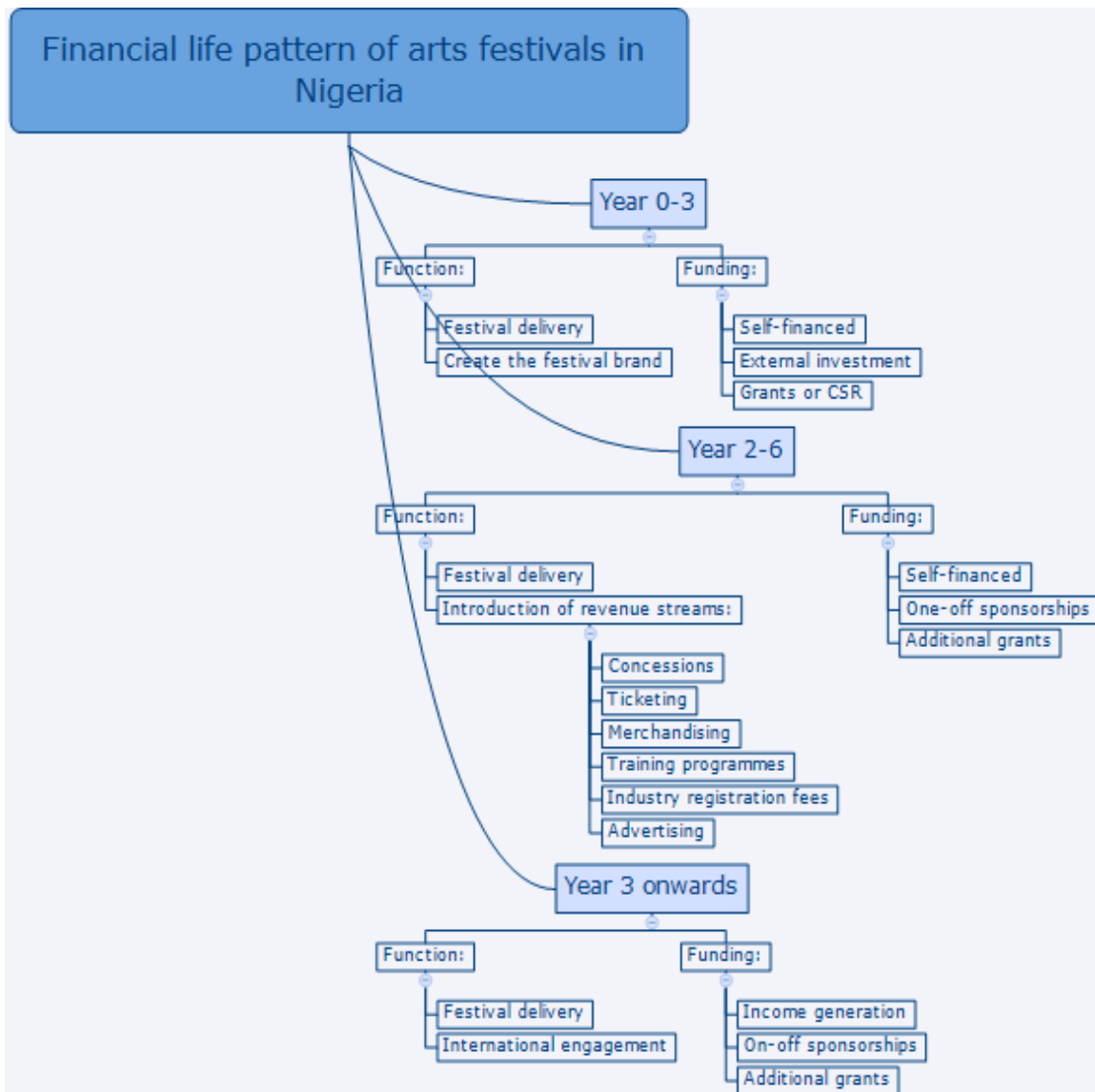
It was noted that the greater the stakeholder engagement, the more sustainable and economically viable the festival.

A further analysis of stakeholders is attached as Annex 1

Financial Model

Festivals in Nigeria are maturing and developing more viable businesses models. Post 2009, during the rise in the emergence of independent arts festivals, these festivals would offer themselves as free to audiences. This was determined by low disposable income of the general public, a culture of traditional festivals with free-entry, the need for festival organisers to prove themselves by having large audiences and arts festivals being too new a concept for audiences to invest in financially. With the development of the festival culture in Nigeria, paid ticketing is starting to emerge. In 2010, 90% of the festivals studied in this report were completely free to attend. By 2013 about 30% were charging entry fees and now, in 2016, 60% of those interviewed are planning to introduce some form of paid attendance and participation fees.

There is an evident financing pattern amongst independent arts festivals in Nigeria. At start-up stage, festivals supplement personal finances of the founder with investments, grants or CSR (corporate social responsibility) funds. This is used to create the festival brand over the first three years. Festivals are then sustained from year two by further one-off sponsorships, additional grants and continued self-financing by the festival founder or organisers. While all the festivals interviewed are currently developing revenue streams, like concessions, ticketing, merchandising, training programmes and industry registration fees, many festivals have not yet introduced commercial revenue streams like advertising space.



Operations

Independent arts festivals are typically led by a visionary founder and operate under a registered status within a parent company, charity or NGO. They operate from registered offices and are managed by a dedicated core full-time staff of between 3 and 10 persons. This increases to between 30 and 50 during the festival made up of paid part-time staff and volunteers. Festival organisers value their brands and trademark their name and logo.

Demand for Festivals

Demand for festivals is rapidly increasing. In some cases festival organisers have experienced a 50% annual growth rate as in the case of The Africa International Film Festival (AFRIFF):

- Year 1 - 2,000 attendees 2010 Port Harcourt
- Year 5 - 6,000 attendees 2014 Calabar
- Year 6 - 8,000 attendees 2015 Lagos

And in the case of Lagos Theatre Festival:

- Year 1 – 600 attendees
- Year 2 – 900 attendees
- Year 3 – 5,500 attendees

Government Policy regarding Festivals

Presently, official festival policies have not been released or are not easily found in the public domain. However, from interviews, conference papers and reports found online, festivals are recognised at federal and state levels as periodic platforms for celebrating culture, marking significant events in life, promoting the arts, finding talent, job creation, supporting the growth of cottage businesses, boosting the tourism economy and providing cultural unity.¹

At the 11th All Nigerian Editors Conference (ANEC) held on Thursday, 27th August, 2015 by the Nigerian Guild of Editors (NGE) at Government House, Yenagoa, Bayelsa State, titled “National Orientation as a Catalyst for Change: Thoughts on Some Cultural Imperatives”, the development of festivals in Nigeria were listed as key to bringing about economic change in Nigeria. “The argument here is that, if the Federal Government of Nigeria under the leadership of President Muhammadu Buhari makes culture the centrepiece of its national orientation, the country stands to benefit economically, socially, politically and otherwise”.²

At a federal level, promotion of culture and the arts industry is recognised as one of government’s duties and there are ministries and institutions within Nigeria, which are responsible for culture and executing federal government strategies. These ministries and agencies include:

- Federal Ministry of Information and Culture - <http://fmi.gov.ng/>
- National Council for Arts & Culture (NCAC) - <http://www.ncac.gov.ng/>
- Federation of Tourism Association of Nigeria (FTAN) - <http://ftan.org.ng/>
- Nigerian Tourism Development Corporation <http://services.gov.ng/ntdc>
(check if there are others)!

Government and Festivals have a long history in Nigeria. Festivals such as The National Festival for Arts and Culture (NAFEST) were directly set up by the National Council for Arts & Culture (NCAC) as a post-civil war strategy for promoting national unity.³ Organising festivals are often viewed as good way for non-cultural ministries to execute their own strategies. Such was the case with Mallam Bolaji Abdullahi the ex-minister of Sports and Minister of Youth Development when he encouraged agents from the entertainment industries to show keen interest in the National Youth Service Corps (NYSC) cultural festivals for the benefit of the youth and national development.⁴

The Federal Ministry of Culture, Tourism and National Orientation (Now information and culture), has made official comments detailing the socio-economic benefits festivals can have and the need for development of the festival sector in order to boost domestic and international tourism.⁵ Apart from tourism and socio-economic benefits, it is recognised that

¹ http://africagogo.com/uploads/THE_CULTURAL_POLICY.docx

² <http://www.nico.gov.ng/index.php/category-list-2/1465-national-orientation-as-a-catalyst-for-change-thoughts-on-some-cultural-imperatives>

³ The National Festival for Arts and Culture (NAFEST) organised by the National Council for Arts & Culture (NCAC), began in 1970, as a post civil war strategy on the concept of using the festival to promote national unity.

⁴ <http://www.nico.gov.ng/index.php/category-list/232-cultural-associations-urged-to-show-interest-in-nysc-cultural-festivals>

⁵ <http://www.nico.gov.ng/index.php/category-list/903-nigeria-will-soon-reap-benefits-from-tourism-and-hospitality-sector-ejele>

festivals also provide cultural and ethnic unity benefits, an important benefit in a country with more than 250 ethnicities and 500 languages.

It has been recognised that a good way for the government to engage with festivals for the socio-economic benefits is by government agencies having an open door policy to festival committees⁶.

Socio-economic impact of independent arts festivals in Nigeria

Festivals are universally important for their social and cultural roles, and increasingly have been recognised for their economic impact. They have created jobs and boosted economies by generating revenue for airports, hotels, restaurants, taxis, car rental companies, craft vendors and other businesses, benefited the local populace in the area of sale of goods and services created by visiting local and foreign tourists, boosted the local economy through the dynamics of demand and supply built around the festival locations and enhanced the development of structural amenities like roads, hospitals and telecommunications.⁷

Festivals in Nigeria provide a serious social and economic boost to Nigeria, bringing about social cohesion, youth empowerment, community engagement, talent development, tourism spend, taxable revenues and inward investment. While their impact is being felt, there is currently no data on the social and economic impact of festivals in Nigeria.

Skills Development: In the absence of vocational colleges and arts centres, festivals are taking on the role of developing the artistic, managerial and operational skills within the Creative and Cultural Industries, through internships, work experience, courses, master classes and mentorship. Festivals such as AFRIFF, Lagos Photo Festival, Lagos Theatre Festival and Ake Arts and Book Festival have artistic and technical development training programmes within their festival programme, which have become recognised and regarded as essential places to gain skills and knowledge. AFRIFF offers an international filmmaking training programme, which range from full summer courses in America funded by the Ford Foundation to master classes in Nigeria. All the festival organisers interviewed for this report offer some level of event management training, which is primarily to build capacity for their festivals and by extension to provide practical skills development for aspiring event managers, administrators and producers. With support from local government, Ake Arts and Book Festival offers access to learning at secondary school level by providing access to books that would otherwise not be available through their schools.

Creative Industry Development: Festivals are driving the growth of the creative economy in Nigeria by providing artists with a platform to find audiences, make sales, develop their skills and enhance their knowledge. Artists and creative business not only benefit from direct sales but from exporting opportunities, as the festival platforms can provide international exposure. In terms of infrastructure, festivals are also birthing much-needed venues and spaces that will support the growth and ongoing development of the creative industry. Based on the ability of festivals to quickly develop large and loyal audiences, festival organisers are starting to use their festival brands to develop their own buildings in order to house and maintain ongoing relationships with their audiences. These spaces range from performance spaces, such as live music arenas, art galleries and resorts to training facilities such as schools of music, film institutes and schools of hospitality, which ensure year-round income, a talent pool and skilled staff needed to sustain the festival. For example, The Africa International Film Festival, Gidi Culture Fest and Lagos Photo Festival are developing venues and training facilities.

⁶ <http://www.nico.gov.ng/index.php/category-list/903-nigeria-will-soon-reap-benefits-from-tourism-and-hospitality-sector-ejele>

Industry Standardisation: Festivals are driving Best Practice and Quality Assurance within the Festival Sector and across the Creative Industries. This is being achieved through workshops, mentorship, speaking engagements, event management plans and production guidance notes. The sector remains informal; however, effective modes of operating are being discussed, shared and emulated.

Contributor to GDP: Festivals are growing in credibility as contributors to GDP. Festival environments create opportunities for small business owners to make substantial income. For example, over five days, One Lagos Fiesta was attended by half a million people and generated significant additional revenues for small businesses in host communities in Epe, Badagry, Victoria Island, Ikorodu and Agege such as food traders and transport providers. At Gidi Culture Fest, food vendors can make US\$1,000 in a weekend.

Rise in Sponsorship: Festival sponsorship has increased considerably over the past three years with sponsorship accounting for up 40 - 70% of festival income; whereas four years ago sponsorship accounted for only 30 - 50% of festival income. The main sponsors across the spectrum of festivals appear to be FMCG, telecoms and service companies who are attracted to the festival's ability to attract huge numbers of people in fun, interesting and engaging environments for them to reach their existing and potential customers.

Increase in Domestic Tourism: Carnivals and festivals draw people from outside the town or city hosting the festival. In the case of the Agila Carnival, visitors attend from neighbouring Cross River and Rivers states. Festivals in this case create a great opportunity for domestic tourism.

Inward Investment & Regeneration: Festival organisers, government officials and local leaders have noted how festivals have increased the aesthetic value of host community. In the case of the Agila Carnival there are increasing requests for land acquisition by non-residents wanting to build country homes and resort locations. Income generated through land sales and rent lead to direct income to government at local and state levels, which can be used for local improvements such as road building and maintenance. In turn, these improvements made to infrastructure and local amenities alongside the positive brand of a festival and or carnival attract more investments. One Lagos Fiesta and Lagos Theatre Festival already have a positive impact on generating increased income for local venues that can be used for refurbishments and improvements.

Job Creation: *"Festivals [are] offering a great deal of employment to the host communities in the areas of printing, craftsmen, GSM call booths, marketing, transportation, tour guides, photographers, catering services, and so on. The universal nature of festivals attracts large crowds that have to be adequately catered for. This generates a variety of small businesses that provide needed services. Also, there are job opportunities for construction workers needed for roads and hotels, medical personnel in new hospitals and artisans",* Barclays Foubiri Ayakoroma, PhD, Arts Consultant.⁸

⁸ <http://www.nico.gov.ng/index.php/component/k2/item/1331-developing-a-festival-brand-towards-a-blue-print-for-nzeh-mada-in-nasarawa-state-barclays-foubiri-ayakoroma-phd>

SWOT Analysis: Independent arts festivals landscape in Nigeria

This section looks at strengths, weaknesses, opportunities and threats for independently-run arts festivals in Nigeria

Opportunity	Strength	Weakness	Threats
Imminent government policy	Growth potential	Inadequate skills	Pressure to generate income
International interest	Develop of artists	Limited funding	Limited start-up and growth funding
Digital and online technology	Skills Developer	Lack of infrastructure	Lack of long-term thinking from all stakeholders
Growing understanding of the importance of festivals	Industry developer	Government bureaucracy	Limited government Intervention
Social media	Multiple income streams	No formal structure for support	Terrorist attacks and security challenges
Abundance of talent	Driver of tourism	Poor stakeholder engagement	Naysayers
Emerging sector	Attractive activity	Limited Understanding of the Sector	Ownership
Ready consumer base	Attractive to sponsors	Poor artist mobility	Competition from Corporate
	Recognition	FOREX scarcity	
	Existing skills base		
	Existing talent pool		
	Large audience pool		
	Cultural diversity		
	Strong sales platform		

Opportunities

These are the external factors that, if taken advantage of, can grow and sustain the festival sector in Nigeria.

Imminent Government Policy: *“Nigeria’s festival landscape is about to change, because the federal government has recognised the country needs alternative revenues and tourism is one. The federal government clearly understands the power of festival to drive local tourism, which will eventually lead to international tourism and they have put in place plans to deliver a number of festivals throughout Nigeria.”* Mr Foli Coker, Lagos State Commissioner for Arts, Culture and Tourism.

Announcements of the federal government’s recognition of festivals as a clear contributor to the economy and society has already drawn increased interest and confidence in festivals and the festival economy, especially in relation to tourism. The introduction of policies, social and economic frameworks, official endorsements and PPPs (public private partnerships) will legitimise the role of festivals and create better understanding and engagement between festivals and festival economy stakeholders (audiences, local businesses, government bodies and potential sponsors).

International Interest: Festival organisers are experiencing international interest in the form of sponsorship and partnership such as co-productions, co-distribution and co-branding. In addition, international funding pots such as the Turn (check name!) Fund and Creative Industries Finance (UK) are making themselves available to Africa.

Digital and Online Technology: Online technology has bridged the gap for Nigerian festivals to operate shoulder-to-shoulder with their international counterparts, as they now have access to the same technologies, software and communication channels. Nigerian festival organisers can and are using the internet and online communication platforms to find the best information on how to produce their individual festivals.

Growing Festival Understanding: There is a growing appreciation of festivals as a driver of sector development, social cohesion and tourism revenues. Audiences are beginning to embrace, understand and appreciate arts festivals, especially carnivals and are developing real relationships, a sense of pride and loyalty to specific festivals. As the understanding of stakeholders about the role and impact of festivals and how to engage with festivals grows so does the level of the financial investment. People are now starting to plan ahead for festivals, sponsors are actively seeking festival partners and governments are putting in place festival engagement strategies at local, state and federal government level.

Social Media: Social Media has had a huge impact on attracting audiences. Festivals can now be big news in Nigeria. As examples, during One Lagos Fiesta, it trended across the social media feeds as the biggest story in Lagos, ranking higher than any other news story. Lagos Theatre Festival trended on Nigerian Twitter for five days in February 2016. Festivals are now able to convert this level of popularity and audience reach into revenue, either through sponsorship, merchandise sales, online ticketing and festival submissions.

Abundance of Talent: Audiences and producers are excited about the high quality and quantity of creative content that is being produced in Nigeria by Nigerians. The art across all sub-sectors (music, arts, film, theatre, literature, fashion, etc) is rated by producers as strong and the artists they encounter are young and focused, and therefore if nurtured the expectation is that the quality or quantity of creative content will only get better, ensuring that festivals have plenty to sustain them.

Emerging Sector: Building the festival sector is itself an opportunity for jobs and skills development. The Nigerian festival sector is in its infancy and there is a lot to do in order for it to reach its potential. Once the main stakeholders have been shown the benefits of festivals, they quickly come on board.

(check that summary table corresponds to detailed breakdown)

Ready Consumer base: There is a real passion for the arts. Nigerians are avid readers, consumers of music, films, art and entertainment. As the middle-class grows and disposable income increases, there is rapidly growing need and demand for creative content for the purposes of recreation and self-expression.

Strengths

These are the attributes and resources festivals across Nigeria have that will ensure their growth and sustainability

Growth Potential: Festivals in Nigeria have demonstrated that they have the capacity to grow quickly. Many of the festival organisers interviewed have cited maintaining 50% annual growth in terms of programme, audience, sponsorship, producing partners and artistic content.

Developer of Artists: Festivals engage artists in a strong and positive way and makes information available to them. They create mentorship, training, partnerships and showcasing platforms for artists.

Skills Developer: Festivals are providing opportunities for skills development amongst artists, arts managers, production managers, event managers and producers.

Industry Developer: Festivals in Nigeria are a new way of effectively developing the industry through networking, as they are run in an environment that can affordably facilitate knowledge transfer and training. Well produced festivals are bringing key players together within the creative industries who can effectively develop the industry. The Africa International Film Festival for example has engaged Access Bank to fund and set up specific financing for film training.

Multiple Income Streams: When exploited thoroughly, festivals offer multiple income streams that include ticketing, concessions, licensing, advertising, sponsorship, merchandising and registration.

Driver of Tourism: Festivals are attracting people from across the country who are contributing to the local economy through tourism spending, e.g. hotel reservations, local transportation, shopping and restaurant dining.

Attractive Activity: Nigerians love to have fun. Nigerian culture is very much about celebrating life and promoting community. The social element of festivals is very much in keeping with this need.

Attractive to Sponsors: Due to the large audiences, branding and advertising in festivals can achieve huge exposure for sponsors. Sponsors can also recoup their sponsorship fee through direct sales, e.g. Breweries taking up beer sales licenses.

Recognition: There is a better understanding of the benefit of festivals amongst festival goers, local business and government, which only means that the festival sector is only going to get better and grow. At present, festival stakeholders in Nigeria recognise the function of festivals to be the following: preserving culture, enabling social cohesion, developing the creative industries and boosting tourism.

Existing skills base: Nigeria has extremely creative, innovative and skilled individuals who can be attracted to work within the festival sector in technical, operational and managerial roles.

Existing Talent Pool: Nigeria has individuals with the talent and the ideas to produce content that can be presented in festival including musicians, artisans and performers. Nigerian musicians for example are number one in African music.

Large Audience Pool: Nigeria has the audience in numbers; 177 million population⁹ who need to be entertained. There are many people living in Nigeria with many diverse interests. If organised and well promoted, people will get excited and engage with the festival.

Cultural Diversity: Nigeria is so diverse and festivals are able to embrace that diversity. Festivals are a great platform for crossing cultural and tribal divides.

Strong Sales Platform: Distribution of creative content, such as books, films and artworks is very poor in Nigeria, as a result of various factors. Therefore, potential customers find it extremely hard to get hold of these products. Festivals function as controlled environments to buy and sell creative content, e.g. Book Fairs and Film Markets.

Weaknesses

These are the conditions limiting the growth and sustainability of arts festivals in Nigeria.

Inadequate skills: The number one area of intervention and call for support from festival organisers is a need for qualified professionals who know what they are doing. At present, qualified technical and specialised operational skills have to be flown in from European or other African countries, in order to bridge the skills gap. Their skills have been identified in Nigeria, however there are very few opportunities for them to hone their skills and festival organisers lack the capacity or resources to offer comprehensive training to staff. There is also a need for capacity building amongst festival organisers and administrators themselves to ensure they have a strong basic understanding of the operations of organising, growing and sustaining their festival.

Limited funding: There are very few sources of funding that festivals can approach, making sustainability a challenge.

Lack of infrastructure: This includes the absence of the following to specifically support festivals: government policy, dedicated marketing platforms, festival production tool-kits, specialist festival operations staff and fast WiFi necessary for downloading large film, music and photo files.

Government bureaucracy: Festival organisers have cited difficulty in getting government support or acknowledgement due to bureaucracy, making it difficult to get letters soliciting support through to the decision makers in Government.

No formal structure for support: There are no associations or formal bodies with which to share best practices and develop operational plans and business models that ensure financial growth.

⁹ <http://data.worldbank.org/indicator/SP.POP.TOTL>

Poor Stakeholder Engagement: Research, advocacy and lobbying i, which will provide stakeholders with a clearer understanding of how to benefit directly from festivals is still limited.

Limited Understanding of the Sector: There is still limited understanding of the festival industry and of the festival environment by its stakeholders (audiences, venues, sponsors, security services and vendors) who take a short-term view on festivals and live experiences. In many cases sponsors are creating free experiences in order to build audience numbers, which limits opportunities to generate sustainable income for individual festivals and distribute wealth across the sector. Venues are also cautious about participating in festivals without immediate financial benefits and miss the added value of branding, marketing and international partnerships, which in the mid to long term will bring massively increased revenues.

Poor Artist Mobility: There are no specific travel bursaries for artists to attend festivals across the country. Therefore, artists are mainly confined to showcasing in their own region , resulting in limited access to artists for audiences in other parts of the country especially the north.

FOREX: Currency fluctuations have in the last one year (mid 2015 to 2016), made festival delivery costs more expensive, especially when international artist and technicians are involved.

Threats

These are the external factors that can radically stunt the growth and sustainability of the festival sector in Nigeria.

Pressure to Generate Income: There is pressure from stakeholders to generate revenue directly from festivals, which, except for music festivals, are rarely profitable. Their value is that they generate vast wealth for the local economy around them. The vendors, transport providers, local government and service providers stand to make far more in profits than the festival organiser. As an example, the Notting Hill Carnival in the UK is a charity and does not make a profit, however it brings in £93 million in tourism spending into the city each year¹⁰. In the UK, independent arts festival are highly subsidised and have their own dedicated funding pots at national, regional, local, foundation and private level, as their social and economic impact in the area is understood. For this reason, many festivals in the UK are listed as charities or not for profit organisations.

Limited start-up and growth funding: Nigeria is currently in need of festivals to meet the rapid increase of high-quality creative content that requires a market or sales outlet. Currently, there is limited diversity of funding, a growing competition for sponsorship and no sustained government funding.

Lack of long-term thinking from all stakeholders: Individual festivals by their nature need to be incubated for at least three to four years in order to create the necessary foundations to be able to generate more for the community and or sector. Without long term thinking festivals will not be able to achieve their social and economic potential.

¹⁰ https://en.wikipedia.org/wiki/Notting_Hill_Carnival

Limited government intervention: There is sustained lack of funding, attention, focus, collaboration, endorsement and permissions to access buildings and spaces, such as parks.

Terrorist attacks: News of Boko Haram is deterring international delegations and tourists from attending festivals. Insurgency has created a fear amongst people in the north of being at large gatherings.

Naysayers: Independent arts festivals are produced by pioneering individuals and the negative actions of stakeholders either borne from lack of understanding or jealousy can derail the development of festivals.

Ownership: Independent arts festivals are led by one or very few individuals and larger or more influential stakeholders like corporates can derail a festival's development by trying to take over its brand or idea.

Competition from Corporate: Corporate entities are financing their own one-off festival-styled events or bypassing the festival organiser and directing their sponsorship funds to individuals often , as Brand Ambassadors. This is perceived as limiting or blocking the supply chain for the emerging festival sector, making it difficult for the festival scene to grow into an actual industry and for the social, economic and artistic benefits of festivals to be felt.

UK Festivals Benchmark

Overview of Festivals in the UK

Internationally, arts festivals are recognised as a tool to generate economic and social development, and are formally recognised as part of the cultural industries¹¹.

This section looks to benchmark Nigerian arts festivals with UK arts festivals for the purposes of identifying key areas of growth and impact for arts festivals in Nigeria, which include social impact, economic impact and artistic development.

In the UK, independent festivals are recognised as a key to social, economic and artistic development and receive direct investment from government. The UK's Trade and Investment body (UKTI) has a dedicated festival department and UK institutions such as Arts Council England have specific festivals funds where they invest public funds to support privately run carnivals and festivals across the UK.

Economic impact of festivals in the UK

In terms of direct spending, UK festivals and cultural events are worth £1.1 billion and music festivals generate £1.3 billion, both making a total of £2.4 billion for the UK economy. A substantially higher figure is achieved once the wider economic impacts are included¹². An infographic by Association of Independent Festivals reveals that the 50 of their members alone have added £1bn to the UK economy between 2010 - 2014¹³.

¹¹ <http://www.davidpublishing.com/Upfile/12/31/2011/2011123101553026.pdf>

¹² <https://www.eventbrite.co.uk/blog/uk-event-industry-in-numbers-ds00/>

¹³ <http://aiforg.com/festivalfever/>

In the UK, festivals perform well as platforms for attracting inward investment by bringing in much needed domestic and international tourism spending into specific locations.¹⁴ The Brighton Festival generates £22 within the city's economy for every £1 spent on tickets, adding £20 million to the local economy alone.¹⁵

Research indicated that UK festivals as a whole have a positive spillover on the local and UK's economy.¹⁶ With most festivals, the largest contributions to the local economy come from indirect spending such as hospitality, accommodation, retail and travel.

Social impact of festivals in the UK

Socially, arts festivals function as:

- a source of creativity and innovation
- a way of developing audiences for different types of cultural activity
- a tool for exploring different points of view about places and the use of space
- an effective way of nurturing skills and social involvement
- a forum for public, private and voluntary sector collaboration or the regeneration of a town or area
- an opportunity for socialising and a community celebration, developing local distinctiveness and pride
- a contributing factor to the social and economic well-being of local people¹⁷

Arts festivals shape the identity of the area they take place in and provide learning and active citizenship opportunities.¹⁸ An estimated 33,000 hours of volunteering support was attributed to festivals, which is equivalent to 375 days of work for each of the festivals, demonstrating that many festivals create an environment for community engagement and development.¹⁹

Based on a survey of festival attendees the main social impact of festivals for festivals goers are:²⁰

- Catharsis
- An escape from reality
- A release from the everyday
- The chance to meet new friends and cement existing friendships
- Getting back to nature
- Participation and being part of the spectacle

Arts festivals have positive intellectual, artistic and emotional impact on the vast majority of the audiences.²¹ It has been recorded in the East Midlands (in the UK) that arts festivals are

¹⁴ <http://www.davidpublishing.com/Upfile/12/31/2011/20111123101553026.pdf>

¹⁵ <http://www.artsfestivals.co.uk/sites/default/files/FMB3%20Report%20FINAL3%20MAY%202008.pdf>

¹⁶ <http://www.artsfestivals.co.uk/sites/default/files/FMB3%20Report%20FINAL3%20MAY%202008.pdf>

¹⁷ http://www.artscouncil.org.uk/media/uploads/documents/publications/festivalsandcreativeregion_php3G2xf0.pdf

¹⁸ <https://www.cityoflondon.gov.uk/business/economic-research-and-information/research-publications/Documents/research-2013/Economic-social-cultural-impact-of-the-city-arts-and-culture-clusture-ForWeb.pdf>

¹⁹ http://www.artscouncil.org.uk/media/uploads/documents/publications/festivalsandcreativeregion_php3G2xf0.pdf

²⁰ <http://aiforg.com/wp-content/uploads/AIF-Six-Year-Report-2014.pdf>

²¹ <https://www.cityoflondon.gov.uk/business/economic-research-and-information/research-publications/Documents/research-2013/Economic-social-cultural-impact-of-the-city-arts-and-culture-clusture-ForWeb.pdf>

increasing interest in arts activities, with more than 44% of residents being polled stating they had become more interested in the arts as a result of attending a festival.²²

Arts festivals function as one of the main sources of commissions for artistic works in the UK.²³ Music festivals work very well for artist development, especially in the early stages of artist's career.²⁴

The most popular festival arts forms are:²⁵

- Music - 35%
- Plays and drama - 19.4%
- Music (classical) - 18.1%
- Comedy - 13.5%
- Other art forms - 6.1%
- Visual arts (events) - 5.5%

UK and Nigeria Festivals Benchmark

In this section we have benchmarked five Nigerian festivals with similar UK-based festivals in order to determine the potential impact of arts festivals in Nigeria. They have been benchmarked under the following criteria:-

- Function
- Income streams
- Audience number and profile
- Economic impact
- Social impact - direct community engagement
- Partners
- Government relationship
- Legal status

Criteria	Isle of Wight Festival	Gidi Culture Fest
Launched	2002	2013
Function	Provides high quality music and high profile artists and functions as a global tourist attraction event. The festival is considered to kick-off the festival session.	Provides high quality music and high profile artists and functions as an annual festival for the local population.
Audience	Approximately 58,000 - general members of public	Approximately 3,000 - general members of public
Economic impact:	Estimated between £10m and £15m	Estimated £300,000

²² http://www.artscouncil.org.uk/media/uploads/documents/publications/festivalsandcreativeregion_php3G2xf0.pdf

²³ <http://www.artsfestivals.co.uk/sites/default/files/FMB3%20Report%20FINAL3%20MAY%202008.pdf>

²⁴ <http://aiforg.com/wp-content/uploads/AIF-Six-Year-Report-2014.pdf>

²⁵ <http://www.artsfestivals.co.uk/sites/default/files/FMB3%20Report%20FINAL3%20MAY%202008.pdf>

Social impact:	Volunteers	Training initiatives Internships
Income streams:	Tickets Concessions Sponsorships	Tickets Concessions Sponsorships Investment
Partners	Corporate sponsors	Corporate sponsors
Government relationship:	Regional government	None
Legal status:	Limited company	Limited company
Website	http://www.isleofwightfestival.com/	http://gidiculturefestival.com/

Sources

https://en.wikipedia.org/wiki/Isle_of_Wight_Festival

<http://solo.uk.com/about.aspx>

<http://www.isleofwightfestival.com/>

<http://www.bbc.co.uk/news/uk-england-hampshire-18626813>

Criteria	Format photography festival	Lagos Photo Festival
Launched	2004	2010
Function	Functions as a showcasing, development and discussion platform for photographers and a international tourism attraction	Functions as a showcasing, development and discussion platform for photographers.
Audience	100,000 - Industry and general members of the public	1,500 - Industry and general members of the public
Economic impact:	International tourism	Training and development International exposure for photographer
Social impact:	Training initiatives	Training initiatives
Income streams:	Grants Ticketing	Grants Sponsors

Partners	University of Derby Arts Council England Derby City Council Quad Cinema/Gallery	Corporate sponsors
Government relationship:	Local council	None
Legal status:	Registered charity	Foundation
Website	http://www.formatfestival.com/	http://www.lagosphotofestival.com/

Source: <http://www.telegraph.co.uk/culture/photography/11476911/A-tour-of-FORMAT-photography-festival.html>

Criteria	Salisbury Arts Festival	Lagos Theatre Festival
Launched	1973	2013
Function	Theatre, performing arts and arts festival	Theatre and fringe festival
Audience	58,000 - General members of the public	5,600 - General members of the public
Economic impact:	£3m boost to the region's economy annually	Unknown
Social impact:	Volunteers (2,000 hours) Training initiatives	Volunteers Training initiatives Industry discussion
Income streams:	Festival has £1m turnover mainly through donations followed by grants, ticket sales and sponsors.	Grants Sponsors Tickets
Partners	Wiltshire Council, Arts Council England.	British Council and corporate sponsors
Government relationship:	Regional government and National funding body Arts Council England	International and state government
Legal status	Charity organisation	Charity organisation
Website	https://www.salisburyfestival.c	www.lagostheatrefestival.com

	o.uk/	
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Source: <http://beta.charitycommission.gov.uk/charity-details/?regid=276940&subid=0>

Criteria	St Paul's Carnival, Bristol	Agila Carnival
Launched	1968	2013
Function	Street Carnival. Celebrates diversity, creativity and unity as a regional tourist attraction event.	Street Carnival. Celebrates cultural diversity and promotes youth empowerment as a regional tourist attraction event.
Audience	100,000 - General members of the public	10,000 - General members of the public
Economic impact:	Estimated £1 Million	Estimated N2 Million (in pounds, add)
Social impact:	Volunteering Training initiatives	Volunteering Youth empowerment programme
Income streams:	Concessions Donations Sponsorship Grants	Concessions Sponsorship Investment
Partners	Bristol City Council, Arts Council England, Learning Partnership West, Unite the Union, Everyone Active, BBC Radio Bristol, University of West England.	Corporate sponsors
Government relationship:	Local council and national funding body Arts Council England	None
Legal status	Charity organisation	Limited company
Website	http://stpaulscarnival.co.uk/	http://agilacarnival.com/

Source: https://en.wikipedia.org/wiki/St_Pauls_Carnival

Criteria	London Film Festival	Abuja Film Festival
Launched	1953	2004
Function	International film festival	International film festival
Audience	157,000 general public and special interest groups	4,000 general public and special interest groups
Economic impact:	UK films contribute £4.6bn to the national economy, the festival is considered to have a significant impact on the British film industry, but there are no exact figures on the economical impact by the festival.	No record
Social impact:	Training initiatives Volunteering	Training initiatives Volunteering
Income streams:	Film submission fees Sponsorships Ticket sales National government funding	Grants Sponsorship
Partners	British Film Institute National Lottery Corporate sponsors	International development agencies Corporate sponsors
Government relationship:	National government and national funding body	National government and international government body
Legal status:	Charity	NGO and registered company
Website	http://www.bfi.org.uk/lff	http://www.abujafilmfestng.org

Sources

- https://en.wikipedia.org/wiki/BFI_London_Film_Festival
- <http://www.timeout.com/london/film/london-film-festival-2015-how-to-get-tickets>
- <http://www.lff.org.uk/london-film-festival-history.html>
- <http://www.bfi.org.uk/news/uk-film-s-contribution-uk-gdp-over-46b>

Annex 1: Stakeholder Engagement

In this section, we sample stakeholder feedback (audiences, government officials, sponsors and local leaders).

Stakeholder: Audience

An online poll and street canvassing was carried out to measure the awareness of the general public as well as the levels of engagement with festivals in Nigeria. Of all the respondents, 70% had been to at least one festival and had enjoyed their experience, 30% had never been to a festival in Nigeria, 15% had been to two and 10% had been to three or more.

General members of the public are supportive of festivals, as they instinctively understand the role festivals can take for Nigeria and value the social and economic boost it can bring to Nigeria in terms of cross-cultural interactions and domestic and international tourism.

Awareness of independent arts festivals is extremely low in Nigeria. There is great audience interest and enthusiasm for festivals in Nigeria, however poor information on when and why a festival is taking place stops people from attending.

General members of the public (non-festival and festival goers) were asked the following questions:

- Which festivals have you attend and what was your experience?
- What is your opinion of festivals in Nigeria?

Here are some of their responses:

Student, Warri: Yes, Calabar carnival. It was nice and lovely. There was much display of colors. Different groups came to display their gifts and talents. There was nothing diabolical about it. I think we should stop diabolic festivals and adopt the Calabar carnival.

Office worker, Calabar: I have been to the Calabar Annual Carnival. The Carnival presents a perfect platform for culture, youth activities and tourism.

Government worker, Lagos: I went to the Lagos Theatre Festival at the end of February. I loved the programme and spent the whole Saturday in Freedom Park watching different plays and enjoying the night entertainment. We didn't leave till about midnight. It was fantastic!

Writer, Lagos: I have been to Africa International Film Festival. I had an awesome experience connecting with like minds, improving my craft as a result of others presentations. It was extremely inspiring and motivating. Festivals generally are beginning to thrive in Nigeria as people see it as a convergence of like-minds and patronise it. With better organisation, I see it attracting more followership.

Actor, Calabar: I attended Calabar Festival. The experience was quite giddy and memorable. I think we should encourage more festivals in the country and at the same time, showcase the beauty of the town and its culture.

Filmmaker, Lagos: I think I have been to Eko International film Festival. My experience on that day was cool. I had fun seeing people all dressed up in different beautiful costumes, which was amazing.

Musician, Lagos: There isn't really an established music festival culture in Nigeria. There are a few concerts but most are either sponsored by major corporate bodies who only want to promote their brands: Star Mega Jam, MTN Concert Series, etc. Few have 'festival character'. Felabration has been consistent despite challenges with sponsorship. It's a one-week affair which attracts quite a following. Gidi Fest is also a good attempt. Afropolitan Vibes has by far been the most consistent and most interesting in terms of line-up. Felabration has equally attracted quite an interesting mix of artists.

Business woman, Lagos: I like festivals full stop wherever they are. In Nigeria, I can say that for Lagos it is a good idea. The ones I know of are successful. A family friend of mine does one every year, Gidi Fest.

Fashion designer, Abuja: I've never even been to a festival in Nigeria. I have only heard of the traditional one like the fishing festival. I think that there is room for modern festival scene to thrive in Nigeria. The carnival in Calabar is quite big and internationally known. There is also one in Lagos over Easter.

Engineer, Lagos: I haven't been to any and I'm not enthusiastic about going to any save you want to count Calabar festival of which I haven't been there. I don't have enough information on that, as I don't know the dates of any festival in Nigeria or what it stands for or promotes. So I think we need to do better from making them the activities of the locals only to making them more national. When these festivals are tied to the locals, we tend not to be aware what it's about and how to partake but when it's been made available to everyone, people will travel from far to witness it. Say for example the Calabar Christmas festivals - the Government has sold it to the whole world and people will keep on coming each year for the event. So, to get similar attention to our festivals, we need to sell it more, so Nigerians for starters would be aware and then the rest of the world can be aware.

Therapist, Lagos: No. Dis-empowering and limiting beliefs, especially the ones that are ungodly in culture and tradition should be taken off. Festivals should not cost lives. It should not promote immorality. It should be fun while glorifying God.

Homemaker, Dublin and Lagos: I have attended festival in Lagos like the Eyo and the Lagos carnival. I am also aware of the Osun Oshogbo festival, which I think is quite big and large. As for what I think about festivals in Nigeria, I don't think we promote or package them at all. I know there are also some festivals for new yam but that's about it.

Sound Engineer, London and Lagos: I attended the Lagos Jazz festival. . It's usually the production in Nigeria that lets festivals down. I guess I've been spoilt by UK fests. My mate does the Gidi Culture Fest. I have great hopes for the festival, however, the tickets are N2K and there might not be enough disposable income in circulation for the majority of people.

Musician, Devon and Lagos: I think festivals are what Nigeria needs. The sense of community should be maintained. I have been to many festivals. Reggae Sunsplash, Lagos International Jazz festival and Bayelsa International Jazz festival. Also I have been to many Ifa Festivals. I think music festivals in Nigeria could be better, but the Ifa Festivals are really well organised with little money and less pretension.

Business man, Lagos: Calabar festival is a big hit as is Osun and the fishing one in Sokoto. We have Gidi fest and One Lagos, which are big hits as well. I haven't personally been to

any festival in Nigeria. The festival scene can really take off in Nigeria, but you need to be very strategic and make sure you have your ducks lined up long term. Festivals are free and therefore they can't be of very high quality. If the quality was higher then they could charge. I would go.

Media Consultant, Lagos: I was at Osun Oshogbo festival few years ago. I think they are enjoying brands endorsement and the improvements showed. Tourists across the globe are picking interest in some of the festivals in Nigeria.

National Youth Service Corps staff member, Lagos: Waah... it was awesome, that was our new yam festival. Nigeria as a country is very fast relegating all the cultural heritage to the background and festivals are definitely not an exception.

Writer & Thought Leader, Port-Harcourt: I've been to quite a few native festivals. New Yam Festival stands out distinctly in my mind. I felt particularly intrigued by the fact that yam could be accorded such respect and adulation. Well, it also signals the emergence of a season of plenty, freshness and joy. Freshness portends newness and often elicits joy and fanfare. The much I know about festivals are the ones I see on TV. The Argungu Festival in Sokoto State. The fierceness with which they plunge into the water holds me in awe. With gourds and nets, able-bodied folks dive in search of fish. Adept at dodging the prickly edges of nets, they disappear under brownish water angling to catch the biggest fish and receive a trophy for their efforts.

Office Manager, Lagos: I have been to Lagos Carnival festival and the Black Heritage festival. It was an event to mark the cause of the purpose for which it was created. In Nigeria it's just an event, I don't really know what its purpose is.

I.T. Manager from Edo State and lives in Lagos: I haven't been to any festivals. Basically I personally am aware of 10 famous festivals in Nigeria. There are eight annual festivals across Nigeria there are different festivals which makes certain parts of the country a favourite destination for travellers from home and abroad. Weekend Magazine gives you a highlight of some of them. Cultural festivals are a high point on Nigeria's tourism calendar and each part of the country has something unique to offer tourists all year long.

Stakeholder: State Government

Mr. Foli Coker, Lagos State Commissioner For Arts, Culture and Tourism

In your opinion what is the purpose/remit of arts and culture festivals

In terms of this office, festivals have taken on a more prominent role and function in relation to generating tourism revenue and bringing families and communities together.

Festivals serve as a point where communities come together and that has always been very good for the politics of the land. One of the problems in Nigerian society is that the bond between the family is weakening. This has led to indiscipline and feeds into a lot of crime, especially social crime. Socially, festivals create a lot of social connections and bonding. When we hosted One Lagos Fiesta in December 2015, we saw people celebrating as family units and during those five days, no serious crime was reported by the police, which is unheard of. The heads of the security agencies are now understanding the power of festivals.

Economically, festivals generate a lot of revenue for small local businesses who are the real employers of labour. We find that when we have festivals we drive revenue into these small businesses and the more money they make, the bigger their capacity and the more they can employ. Lagos has a population of 22 million, which is more than London and New York. The more Lagosians patronise Lagos, the more it will strengthen Lagos leading to the city's own growth and sustainability. Through festivals, we get the local population to spend locally, strengthening local businesses, such as hotels, restaurants, transport providers, kiosks and artisans. It is by strengthening the cottage industries (small businesses) that they get better and employ more. It is from strengthening those institutions that people start coming from outside as tourists and we become less dependent on oil revenues.

Can you please tell me more about the festivals that are produced by Lagos State?

Lagos State has over a hundred staff in the tourism commission who work on directly delivering the state-led events. In December 2015, Lagos State hosted "One Lagos Fiesta", which was hosted as five concerts held simultaneously in five locations over five days (25 concerts over five days).

We found that by hosting One Lagos Fiesta across Lagos, we were able to create a feeling of inclusion and unity across the state.

One Lagos Fiesta serves to promote local tourism and is purely aimed at a local audience. The festival was attended by 2 million Lagosians and generated substantial revenue for small local businesses. It was delivered as a private sector and public sector event, where public sector created the brand and the framework on which the private sector hung sponsorship in terms of advertising.

The aims of hosting festivals for Lagos State are both social and economic. One Lagos Fiesta created a sense of inclusion and drew revenue directly into the communities. During the five days of the One Lagos Fiesta, hotels had full occupancy and bars were full. Lagos State Government plans to host a calendar of events made up of comedy festivals, food festivals, traditional festivals and concerts.

What are Lagos State's current policies for Festivals?

Lagos State Government aims to use entertainment to drive consumption through festivals in order to strengthen institutions so that they can create employment and in turn generate taxable revenue for government through tourism.

Lagos State is creating a consortium of tourism stakeholders, e.g. airlines, hotels, venues, etc. in order to generate strategies and plans across the supply chain.

Lagos State is promoting PPP projects to create festivals.

The federal government has just handed over the National Theatre to Lagos State (confirm) and plans to manage the National status venues are being put in place.

Does the State engage with independently run arts festivals and if so how? (e.g. Policy, venue etc)

We provide platforms and venues in multiple locations, which artists and independent producers can use to host festival programmes.

What's the main output you expect from supporting a festival? Why does the State support independently run arts festivals?

- Commercially successful platforms that stimulate trade (buying and selling)
- Sustaining cultural brands
- Strengthening businesses
- Bringing families together
- Regeneration and inward investment towards the beautification of Lagos

Stakeholder: Corporate Sponsor

Mrs. Bridget Oyefeso-Odusami, Head of Sponsorship and Events, FirstBank Nigeria Ltd.

In your opinion what is the purpose or remit of arts and culture festivals?

To get citizens to understand and enjoy their culture. To give culture exposure. To provide opportunities to discover and experience local Nigerian talents. To build talent and equip the youth for growth within the creative industries. To find out who will be the next Wole Soyinka in years to come.

Festivals help to develop and appreciate the whole value chain within the arts. They provide vital experience that will ensure people are empowered to use their skills to create opportunities for the market. They also create a wide range of jobs and employment for people like creatives, events staff, vendors, etc

Festivals boost tourism. Festival have the ability to show us what we have culturally, a way to tell that story and a way to package it for tourism. If you can properly package festivals, you can really boost tourism, as foreigners will want to come and experience local culture.

Which festivals do you support. How and why do you support them?

We sponsor and provide promotional and operational support to:

- Lagos Theatre Festival
- Calabar Carnival
- Lagos Carnival (The children's section)
- The Regatta in Lagos
- Abuja Carnival
- Rivers State Carnival

FirstBank is a heritage brand and we have been around for 122 years. As part of our strategy we want to support culture, heritage and the performing arts. Preserving, valuing and appreciating one's own culture is very important and that is why we endorse festivals and carnivals.

We support festivals as they are a positive way of making sure that Nigerian talent isn't constantly being exported and that they have a market in Nigeria where they can add to the GDP of the economy. After the rebasing we saw the impact of entertainment and arts. There is huge potential there.

Festivals not only provide a branding opportunity, but also an opportunity for corporate hospitality and ways to meet potential clients in an informal way.

We engage across the creative arts, because everyone is involved in that value chain from the costume makers and directors to the writers. We support performing arts in particular, as these art forms are slowly dying and it is nice to be part of reviving these art forms in our culture and heritage. It is important that our children have more access to Nigerian culture, especially now that they are trying to verge towards the western culture. We have to and we need to tell our stories more.

Stakeholder: Local Government

Comrade Ayodele Adewale, Chairman Amuwo Odofin Local Government Area

In your opinion what is the purpose/remit of arts and culture festivals?

Festivals can transcend social and cultural divides and are an opportunity to reflection people's identities and the history of people, which can be shared through social engagement.

Festivals capture the history of people and celebrate heritage. Some have spanned for over five hundred years. Some even a thousand years. This shows people today how those generations lived. Some festivals have been modernised and included today's culture, so that future generations will know what our cultural experiences were.

Festivals are an opportunity for empowerment. People can showcase whatever skills they have which can be used to inspire and empower.

Can you please say more about the festivals you have produced?

In a cosmopolitan setting there are many nationalities and cultures. We funded and hosted the Festac Music Fiesta (Festac / Annual Amuwo Odofin music fiesta) in 2013 to emulate Festac of 1977 in order to reflect and celebrate the diversity of Festac and bring together people of all traditions and beliefs. Festac has a long tradition of live events, from carnivals, festivals to concerts and is now considered the home of hip-hop, this part of Lagos having produced artists who have enjoyed both local and international success. The festival in 2013 also served to celebrate this and to expose future talents to local and international audiences and producers. The fiesta had 15,000 people in attendance and featured a live music programme of A-list and B-list artists, poetry slams and dance-drama performances.

What are current policies for festivals?

The Amuwo Odofin administration takes a holistic view of festivals and embeds them in many of its departments, recognizing its ability to increase commercial activity within the community, promote social cohesion, reduce crime and improve well-being.

How does the local government engage with independently run arts festivals?

The Amuwo Odofin administration funds local groups to put on festivals and street parties. We also produce our own platforms for artists to perform on in order to improve the image of the area. We engage the local security services to provide additional security for events that are organised by the local people. We provide endorsement, attend their events and actively

seek partners and mentors to support new festival organisers in making their events a success.

Why does the state support independently run arts festivals? What is the main output expected from supporting a festival?

The state expects that the festival creates a congenial relationship amongst the people and that the event promotes peace across all nationalities, and finds a way for each other to appreciate and celebrate each other's cultures.

Also, it is expected that the festival serves as a platform for professional and economic empowerment, which can be achieved by creating opportunities for people to buy food, souvenirs, showcase their talents, branding opportunities for, take up housing and accommodation.

Annex 2: CASE STUDIES: Independently run Cultural/Arts festivals in Nigeria

This section takes a detailed look at a random sampling of independent arts festivals to better understand the key attributes of festivals, such as operations, remit, social and economic impact.

- **Gidi Cultural Fest (Lagos)**
- **Lagos Photo Festival (Lagos)**
- **Africa International Film Festival (Roving - Port Harcourt, Calabar, Lagos)**
- **Lagos Theatre Festival (Lagos)**
- **Abuja International Film Festival (Abuja)**

Gidi Culture Fest, Eko Atlantic, Lagos State

- **Commercial music-led international cultural festival**
- **Launched in 2014**
- **Hosted annually in March over two days**
- **Organised by a registered company**
- **Features live music, beach sporting activities, food concessions, training, volunteer and internship programmes**
- **Audience: 3,000**
<http://gidiculturefestival.com/>

Why was Gidi festival set up?

To use the festival environment to bring about youth empowerment and maximise the economic potential of the music industry. Nigeria is currently the largest music market in Africa but only benefits from two basic revenue streams, namely advertising and single track sales. Gidi Culture Fest aims to serve as a platform to regenerate Nigeria's music economy by providing more income streams for music through the delivery of an economically viable live music platform for African music in Nigeria. Nigeria acts as a melting pot for African music and Gidi Culture Fest provides a safe and affordable space for young people to come together and enjoy themselves as well as a much needed platform to tell Nigeria's stories from Nigeria's point of view, put Nigerian music on the map and define the progression of urban music and youth culture in Africa.

What is the value proposition of Gidi Cultural Fest?

Economic Boost: Gidi Culture Fest in itself is an economic boost to the area and generates \$300,000 in terms of revenue for local businesses and performers. The festival environment provides sales opportunities, direct income generation for micro businesses, e.g. foods stalls, artisans, fashion designers and musicians. Festivals can support the development of a wide range of skills needed domestically and internationally and can lead directly to job creation such as sound production, event management and PR.

Youth empowerment: The festival is very focused on youth empowerment and provides performance opportunities, volunteering, internships and training to enable this.

Social cohesion: The festival's affordability and accessibility helps break down social boundaries, bringing people from different backgrounds together who wouldn't have had the space or opportunity to do so.

Recreational: There is a huge demand to have the festival experience across Nigeria, as festivals give people a unique live experience, providing value for money as well as opportunities to spend time with friends and family.

Music economy development: Globally, live performances generate the most income for the music industry and not recordings. Nigerian artists do not get the exposure or chance to develop their live performance skills and capitalise on this massive untapped income. Gidi Cultural Fest creates a platform to develop the live performance skills of artists who can then be exported into international markets and draw revenue to Nigeria.

Ambassadorial role: The festival is produced to world standards, promoted internationally and broadcast live globally. Therefore nationally and internationally, the festival plays a very strong ambassadorial role by projecting a positive image of Nigerian music and lifestyle.

How does the festival engage internationally?

The festival programmes talent from across Africa (Congo, Tanzania, South Africa) and has an international PR strategy to attract international audiences, cutting across multi media including CNN, Nylon Magazine in the US, airline magazines as well as international festival magazines.

How does Gidi Culture Fest sustain itself?

The festival is sustained via a wide range of income streams including private investment, ticket sales, sponsors and concessions.

Lagos Photo Festival, Lagos, Lagos State

- **Not-for-profit international photography festival**
- **Launched in 2010**
- **Hosted annually from October to November over three weeks**
- **Organised by registered company**
- **Features multiple indoor and outdoor photography exhibitions, presentations, workshops, panel discussions and parties**
- **Audience: Indoor exhibitions approx. 1,500, outdoor exhibition est. 1 million + <http://www.lagosphotofestival.com/>**

Why was the Lagos Photo Festival set up?

Now in its 7th year, Lagos Photo Festival has 21 members of staff, some based in Europe. The festival is hosted in 15 indoor venues across Lagos and in outdoor sites across the city. The festival was set up to enable Africans own the narrative of the African story as presented through the eyes of local/African photographers and to build the emerging photo community and package it in a way that the world is able to engage, e.g. for the purposes of research, strengthening the dialogue amongst Africans, increasing understanding, having conversations, creating programmes that are actually making an impact, building bridges (culturally and also through art), expanding ideas, problem solving and more.

What is the value proposition of the Lagos Photo Festival?

Arts appreciation: To increase arts appreciation the festival ensures it is highly accessible by hosting outdoor exhibitions and featuring work on billboards and hoardings on roundabouts, streets and busy roads. It is estimated that the outdoor exhibitions reach over

a million people. To further develop interest in and enthusiasm for photography, the festival hosts an emerging photo competition. Anyone can participate regardless of skill level and winners are exhibited and receive prizes and exposure through social media. The festival also provides skills development workshops for anyone who wants to be a better photographer.

Entertainment: Through the festival, people who are looking for an escape can explore, be curious and socialise in an accessible and beautifully curated environment.

Sector development: The festival provides a space for the industry to come together, exchange ideas and create partnerships. It also provides a platform for local artists to develop professionally and economically by putting their work out there and have it discussed and critiqued by some of the major international and news outlets, which helps with their career, confidence, income and further exhibition opportunities.

Economic development: The festival brings in a lot of international and intellectual tourists, who contribute to the local economy by booking hotels, dining in restaurants, attending shows and accessing transport. The festival also creates a new market for the purchase of photographs. People are increasingly looking to buy photographs to display in their homes and workspaces. Auctions are becoming more common as people are seeing the value in art and photography.

Social development: Lagos Photo Festival serves as “Cultural Ambassadors” and “Problem Solvers” assisting in solving problems of race, education, art, creativity, public spaces and social issues such as corruption, injustice, women’s rights, equality for all kinds of artists so that everyone has a voice.

Empowerment: For example, Lagos Photo Festival hosts an annual international exhibition of high quality photography produced by women funded by the Ford Foundation. Women featured are from all over the world; from Enugu to Italy to South Africa. The festival also delivers a Youth Empowerment through Contemporary Africa project (grant funded project), the aim of which is to develop a curriculum for photography and fine art at secondary school level. The pilot programme was delivered over 9 weeks in 6 secondary schools in low-income parts of Lagos and featured training and exhibitions led by local and international photographers.

How does the Lagos Photo Festival engage internationally?

The photographers are from all parts of Africa and the globe. The festival works with international printing companies who will ship for discount or for free.

How is the Lagos Photo Festival sustained?

- Title Sponsors
- Sponsors for key programmes
- Grant funding
- Self financing
- Merchandise, e.g. Festival Photo Book

Africa International Film Festival (previously held in Port Harcourt, Calabar and Lagos)

- **Africa focused film festival**

- **Launched in 2010**
- **Hosted annually in November over seven days**
- **Organised by registered company**
- **Features film screenings, awards, training and seminars**
- **Audience: 8,000**
<http://afriff.com/>

How did the film festival get started?

The Africa International Film Festival was first held in Port Harcourt, then moved to Calabar and is now held in Lagos. The festival is run by a team of 10 permanent staff and during the festival, increases to 50 the majority being volunteers.

The inspiration for the festival came about in 2008 from recognising a real need to improve the film industry in Nigeria by creating international trade and networking for film professionals in Nigeria. I produced the privately owned ION travelling Film Festival and based on the success of the festival, I was invited by the commissioner for culture in Port Harcourt to produce their very own film festival.

What is the value proposition of your festival?

The festival serves to grow film audiences in Nigeria, develop filmmaking skills and boost tourism. This is achieved through screenings, awards, seminars, parties and local and international training.

- **Film screenings** - In 2015 the festival received 635 submissions and screened 185 films in eight screens in three cinemas.
- **Training** - Free workshops are offered during the festival, which are delivered by international facilitators. Last year 150 students participated in the workshops and seminars. Between 20 and 25 of the students who participated in the workshops are then selected for international training programme in the U.S, which are all completely free for the students. Training is between 4 and 5 weeks for professionals and a summer programme of 2 months is offered to emerging talent aged 18 – 25.
- **Industry seminars** - High professional film professionals from internationally renowned film agencies such as Paramount and Sony, are brought in from abroad to share best practices and hold workshops.
- **Award** - The Africa International Film Festival award and prize money given to best film.
- **Social events and parties** are organised to bring the glitz and glamour of film festivals to Nigeria in order to boost tourism.

How do you engage internationally?

- We fund overseas training for Nigerian students and film professionals.
- We bring in international trainers, such as Canon and Red, who can boost technical knowledge and take us to the next level.
- We foster international dialogue in the spirit of creating co-productions and treaties.

How does AFRIFF sustain itself?

- Self-investment
- Sponsorship

- Grant funding from corporates. Access Bank funds 90% of the training and Bank of Industry funds 10% and also provides in-kind support
- Ticketing - Up until 2015 the festival was free to attend, however professionals now have to pay a fee to attend
- Screenings are all free and the organisers are not looking to charge as yet
- Commercial products and services - the organisers are putting in revenue streams, e.g. building a film school and a film distribution platform

Lagos Theatre Festival, Lagos, Lagos State

- **Theatre and Fringe festival**
- **Launched in 2013**
- **Hosted annually in February over six days**
- **Organised by British Council (In transition to being run by an independent sector led trust by 2018)**
- **Features commissioned productions, fringe productions, workshops and social events**
- **Audience: 5,600**
www.lagostheatrefestival.com

How did the Lagos Theatre Festival get started?

Lagos Theatre Festival was launched in 2013 as a British Council initiative to nurture and raise the profile and appreciation for theatre in Nigeria. In 2013 and 2014 the festival was a programme of four full-length performances and by 2016 the festival has grown to feature 106 performances and four international shows across 15 venues, which included Freedom Park, Muson Centre, Terra Kulture, Bogobiri, Mindscape children's museum, Ayo Bankole Arts Centre and the University of Lagos. The festival is currently delivered by 25 staff and 35 volunteers.

What is the value proposition of your festival?

Creating creative opportunities - the festival provides employment and experience for theatre practitioners across the value chain, whether they are directors, writers, producers, performers, stage managers, event managers, lighting technicians or customer makers. The festival is curated by a Nigerian-based festival director and produced by a Nigerian-based festival production company. The festival features commissions in order to provide theatre writers, directors and producers the opportunity to stage their work and produce new work.

Audience Entertainment - Audiences are given the freedom, space and opportunity to enjoy themselves. People were coming out of the plays feeling really happy, more human and understanding that there can be much more to life than being stuck in traffic. The plays inspired audiences and made people think and feel. Finally, audiences felt a real sense of pride to see what other Nigerians can produce.

Skills Development – We realised that the biggest challenge was having adequate, on-the-ground production skills, so, leading up to the festival, we delivered workshops on production management, lighting, front of house and stage management in order to build our capacity and ensure we had the operational skills to efficiently deliver the festivals. The training and experience of working on the festival has provided future work and businesses for all involved including the performers, producers, directors, stage managers and production technicians. For example we hosted a Children's Theatre programme with Meadow Hall

School at Muson Centre and only a month later the school has gone back to Muson Centre a staged a Soyinka Weekend.

Opportunity for corporate businesses: Visibility for sponsors across multi venues and brand association, corporate hospitality opportunity and nice opportunity for CSR.

Qu. How do you engage internationally?

Travel to UK in order to develop best practice, new ideas and partnerships. Visiting the Brighton Festival changed our vision and the expanded the possibilities of what we wanted to do, and inspired us to do mobile and outdoor theatre performances.

This year we brought in two shows from the UK who worked with local artists to deliver the production and as part of the British Council's UK/NG 2015 - 2016 programme featured two fringe productions.

How is the Lagos Theatre Festival sustained?

- International grant funding (from British Council)
- Sponsorship most significantly from First Bank of Nigeria
- Ticket sales

Abuja Film Festival, Abuja, Federal Capital Territory (FCT)

- **International Film Festival**
- **Launched in 2004**
- **Hosted annually in October over five days**
- **Organised by non-governmental organisation and registered company**
- **Features indoor and outdoor film screenings, awards, training and seminars**
- **Audience: 4,000**

<http://www.abujafilmfestng.org/>

Why and how did the Abuja Film Festival get started?

The festival was created to provide a stable and sustainable environment for filmmakers in Nigeria to benefit from the sales and distribution of a film festival platform and to increase their understanding of how to engage with film festivals.

Prior to the launch of the Abuja Film Festival the only festival platform in Nigeria was produced by the federal government. It was called the National Film Festival and was first held in 1992. It then took another 10 years for the 2nd edition to be held, which was in 2002. If Nigerian filmmakers wanted to engage in Film Festivals in order to have their films bought and distributed they would have to go to Cannes or the Berlinale, which is costly and filmmakers who were not well informed of their strict festival processes would be unsuccessful in having their films screened or bought, which led to a lot of disappointment and lost income. We therefore started the Abuja Film Festival as we felt there was a need for an independently run festival, which could support government's desire to embed a film festival in the country but would not have to succumb to government bureaucracy and could therefore be a stable annual fixture.

The Abuja Film Festival is was first held in 2004 to give Nigerian filmmakers a platform for expression, to allow for young filmmakers to seen, as there were no cinemas then and to

present film in order to attract distribution and export. Awards were introduced in order to boost and encourage excellence in filmmaking.

The film festival is held over five days and features 70 films. It is delivered by a permanent core staff of four professionals, who are supported by a team of 40 volunteers.

What is the value proposition of the Abuja Film Festival?

Film Sales: We have created a specific film market for filmmakers to sell their films locally and internationally. For example broadcasters from across Africa have come to the festival and bought Nigerian documentaries.

Industry Finance: We put in place strategies to develop finance for filmmakers. For example, we have and continue to negotiate with banks to create special loans and finance packages for filmmakers.

Domestic Tourism: Data captured indicates that between 70 and 80 people fly in daily over the five days of the festival from all parts of Nigeria who go on to patronise hotels, restaurants, nightclubs and taxi drivers. We encourage small businesses to create festival branded merchandise, which they go on to sell to the festival audiences and others.

Sector development: We provide workshops, seminars and master classes in order to improve skills and provide viable distribution channels for Nigerian filmmakers. The festival also networks the industry and the planning community is made up of the major film guilds across Nigeria, who come together to share best practices and initiate joint strategies for the development of Nigeria's film industry.

Platform for indigenous films: Prior to the festival there were no cinemas and very few indigenous films being produced. When the festival first opened, 70% of the films were international submissions. Today, the total films being received from around the world is steadily increasing. Local Nigerian filmmakers make up 60% of the submissions. The festival provides a platform for filmmakers to show their films in Nigeria and get their films bought.

How does the Abuja Film Festival engage internationally?

The festival networks Nigerian filmmakers internationally. For instance, the festival has partnerships with film festival from around the world, through which Nigerian filmmakers can network with filmmakers from other parts of the world.

The festival programmes films from other parts of the world. Foreign submissions make up 40% of the films received.

How is the festival sustained?

- Self-Financing
- International government agencies grants
- Sponsorships
- Exhibition stands at the film market
- No registration - we don't accept entry fees in order to engage the filmmakers especially the filmmaker
- No ticketing - Screenings are free to enter, as we want to encourage audiences to come and see films

Appendix - List of Festivals in Nigeria

Name	Festival Theme	Region	Website Link
Abuja Carnival	Carnival	Central	http://www.thecarnival.tv/abuja%20carnival.htm
Abuja Dance Festival	Dance	Central	http://www.ameborepublik.com/urban-dance-tv-africa-presents-urbandancetv-abuja-dance-festival.html
Abuja International Film Festival	Film	Central	http://www.abujafilmfestng.org/festival.html
Abuja jazz festival	Music	Central	http://photos.state.gov/libraries/nigeria/487468/Transcripts/Podcast-US_Jazz_Envoy_Headlining_Abuja_Jazz_Festival.pdf
Abuja literary festival	Literature	Central	http://allafrica.com/stories/200912210945.html
Africa Meets Reggae	Music	South East	http://africameetsreggae.com/
Africa Movie Academy Awards	Film	South East	https://en.wikipedia.org/wiki/Africa_Movie_Academy_Awards
African International Film Festival (AFRIFF)	Film	South East	http://afriff.com/
African Student Film Festival	Film	South West	http://www.africanstudentfilmfestival.com/
Agila Socioeconomic Carnival	Carnival	South East	https://en.wikipedia.org/wiki/Agila_Social_and_Economic_Carnival
AKE Arts and Book festival	Literature	South West	http://www.akefestival.org/index.php/about-us
Argungu Fishing Festival	Harvest	North West	https://en.wikipedia.org/wiki/Argungu_Fishing_Festival
Association of Nigerian Author's Convention	Literature	North West	http://ana-nigeria.com/?q=call-for-papers-2015-international-convention-association-of-nigerian-authors
Badagry Festival	Carnival	South West	https://en.wikipedia.org/wiki/Badagry_Festival
Banana Island Cultural Festival	Culture	South West	http://www.indiansinnigeria.com/2015/10/03/banana-island-cultural-festival/
Bogobiri Arts Festival	Multi Sector	South West	https://firststarts.firstbanknigeria.com/event/bogobiri-arts-festival/
Calabar Carnival	Carnival	South East	https://en.wikipedia.org/wiki/Calabar_Carnival
Calabar Jazz festival	Music	South East	theplatformonline.com/nigeria-countdown-to-calabar-jazz-festival-begins/
Carniriv	Masquerade	South East	https://en.wikipedia.org/wiki/Carniriv
Durbar festival (Kano Durbar, Katsina Durbar, Minna Durbar, Bauchi Durbar)	Deity	North West	https://en.wikipedia.org/wiki/Durbar_festival
Eko International Film Festival	Film	South West	http://www.ekoiff.org/about/
Eyo festival	Deity	South West	https://en.wikipedia.org/wiki/Eyo_festival
Felabration	Music	South West	https://en.wikipedia.org/wiki/Felabration
Gidi Culture Festival	Music	South West	https://en.wikipedia.org/wiki/Gidi_Culture_Festival
Igbo Uтуру Cultural Carnival	Dance	South East	http://www.eturbonews.com/41128/nigeria-set-igbo-uturu-cultural-carnival
Igogo festival	Deity	South West	https://en.wikipedia.org/wiki/Igogo_festival

Igue festival	Rites	South East	http://www.gogeafrica.tv/culture/iguefestival/
Ilero Ekiti Cultural Festival	Cross Arts	South West	http://9jatravel.com.ng/event/ilero-ekiti-cultural-festival/
Imo Carnival	Carnival	South East	https://en.wikipedia.org/wiki/Imo_Carnival
INE Festival	Carnival	South East	https://books.google.co.uk/books?id=QOpICgAAQBAJ&pg=PT82&lpg=PT82&dq=The+Ine+Festival&source=bl&ots=mXJuROA_a8&sig=VWSoEqd8BpJEwerqv7Sy7Mhc0h4&hl=en&sa=X&ved=0ahUKEwjRjo-W1MblAhUBLhQKHUxoB_4Q6AEIOjAF#v=onepage&q=The%20Ine%20Festival&f=false
iRepresent	Film	South West	http://irepfilmfestival.com/about-us/
Iriji-Mmanwu Festival	Masquerade	South East	http://logbaby.com/events/iriji-mmanwu-festival_8578.html#.VrpsQFILTIU
Ivbamen Festival	Rites	South East	http://www.edoworld.net/IVBAMEN_OR_ORORUEN_FESTIVAL_OF_OZALLA.html
Jos Resonates a Field of Echoes	Literature	South West	http://theplatformonline.com/nigeria-countdown-to-calabar-jazz-festival-begins/
Kaduna Music Festival	Music	North West	http://www.premiumtimesng.com/news/top-news/195120-breaking-kaduna-music-festival-ends-in-violence.html
Kwagh-hir Masquerade Festival	Theatre	South East	http://zodml.org/content/kwagh-hir-festival#.VvxElvkrLIU
Lagos Black Heritage Festival	Cross Arts	South West	http://www.lagosblackheritagefestival.com/index.php/about-lbhf
Lagos Book and Art Festival (LABAF)	Literature	South West	http://www.lagosbookartfestival.org/
Lagos International Poetry Festival	Literature	South West	http://lagospoetryfestival.com/
Lagos Photo Festival	Visual Art	South West	http://www.lagosphotofestival.com/frequently-asked-questions
Lagos Theatre Festival	Theatre	South West	https://www.britishcouncil.org.ng/programmes/arts/lagos-theatre-festival
Lagos Urban Music Festival	Music	South West	http://hangoutnigeria.com/event/lagos-urban-music-festival/
Leboku festival	Harvest	South East	http://www.calabarblog.com/festival-leboku-2015-dates-and-events/
Lights, Camera, Africa Film Festival	Film	South West	http://pulse.ng/events/lights-camera-africa-film-festival-to-kick-off-in-lagos-id3090546.html
Music Festival Lagos	Music	South West	http://www.musicfestivallagos.com/content/message-founders
New Yam Festival	Harvest	Nomadic	https://en.wikipedia.org/wiki/New_Yam_Festival_of_the_Igbo
Nupe Day Celebration	Deity	Central	http://www.nupefoundation.org/
Ofala Festival	Dance	South East	https://en.wikipedia.org/wiki/Ofala_Festival
Ogwashi Ukwu Carnival	Dance	South East	http://www.bellanaija.com/2015/09/photos-from-ogwashi-uku-carnival-in-delta-2015-edition-coming-up-in-december/
Ojude Oba Festival	Rites	South West	https://en.wikipedia.org/wiki/Ojude_Oba_festival
Olojo festival	Deity	South West	https://en.wikipedia.org/wiki/Olojo_festival
Olokun Festival	Deity	South West	https://en.wikipedia.org/wiki/Olokun_Festival
Opobo Regatta Festival	Other	South South	http://www.opoboregatta.com/regatta.html
Oro Festival	Deity	South West	https://en.wikipedia.org/wiki/Oro_Festival

Osun Festival	Deity	South West	https://dailytimes.ng/osun-osogbo-festival-untold-story-living-goddess/
Ovia Osese Festival	Rites	Central	http://www.ogoridescendantsunion.co.uk/ovia-osese-festival/
Owerri Children's Book Festival	Literature	South East	https://www.facebook.com/events/892645427486354
Owu Day Celebration	Dance	South West	https://owulakoda.wordpress.com/tag/owu-day-festival/
Port Harcourt Book Festival	Literature	South East	http://portharcourtbookfestival.com/index.php/about-us
Puuskat Festival	Dance	Central	http://www.news24.com.ng/Entertainment/News/Puuskat-cultural-festival-gets-new-sponsors-20140714
Revifest	Unknown	South East	http://www.somalipress.com/guides/festivals/festivals-nigeria.html
Sango Festival	Deity	South West	https://en.wikipedia.org/wiki/Sango_Festival
Sev-Hage Literary Festival	Literature	Central	https://gabadaya.wordpress.com/2015/10/08/sevhage-literary-festival-2015-2/
Sharo/Shadi Festival	Rites	North East	http://leadership.ng/features/402156/sharo-cultural-festival
Star Mega Jam	Music	South West	https://en.wikipedia.org/wiki/Star_Mega_Jam
Taruwa Festival of Performing Arts	Cross Arts	South West	http://taruwafestival.org/
Taste Of Naija	Other	South West	http://www.tasteoffng.com/
The Benin Festival	Rites	South East	http://www.travelstart.com.ng/blog/weird-festivals-nigeria/
The Coal City Book Convention	Literature	South East	https://www.facebook.com/events/1700410070175270
Usi Day Celebration	Harvest	South West	http://www.usi.ekiti.com/
WRR Literary Festival 2015	Literature	South West	http://wrr.ng/wrr-holds-first-literary-festival-fist-of-words-2015/
Zuma Film Festival	Film	Central	http://www.zumafilmfest.Government.ng/

Appreciation (alphabetical order)

Chin Okeke, Founder/Director, Gidi Cultural Fest (Lagos)

Wunika Mukan, Brand Director, African Artists' Foundation & Lagos Photo Festival (Lagos)

Hope Obioma Opara, President/Founder, Eko International Film Festival (Lagos)

Patience Andrew, Festival Founder, Jos Resonates literature festival (Jos)

Henry Ipole, General Manager, Agila Socioeconomic Carnival (Otukpo and Ado)

Chioma Ude, The Africa International Film Festival (Nomadic - Port Harcourt, Calabar, Lagos)

Su'eddie Vershima Agema, Festival Founder, Sev-Hage Literary Festival (Makurdi)

Brenda Uphopho, Lagos Theatre Festival (Lagos)

Fidelis Duker, Festival Founder, Abuja International Film Festival (Abuja)

Foli Coker, Lagos Commissioner for Arts, Culture and Tourism

Bridget Oyefeso-Odusanmi, Head of Sponsorship & Events, First Bank, Nigeria

Comrade Ayodele Adewale, Chairman, Amuwo Odofin Local Government Area, Lagos

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