

RICHMOND FORDJOUR

**CULTURAL TOURISM AND SOCIO-ECONOMIC
RECOVERY OF AN EX-URBAN COMMUNITY:**

THE CASE OF ANKOS MASQUERADE FESTIVAL (EFFIA KUMA), IN
TAKORADI WESTERN REGION OF GHANA



**UNIVERSITY OF ALGARVE
FACULTY OF ECONOMICS**

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Master in Tourism and Organization Management

Dissertation made under the Supervision of:
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**University of Algarve
Faculty of Economics**

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COMMUNITY: THE CASE OF ANKOS MASQUERADE FESTIVAL (EFFIA KUMA), IN
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Work Authorship Declaration

I declare to be the author of this work, which is unique and unprecedented. Authors and works consulted are properly cited in the text and are included in the listing of references.

Richmond Fordjour

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Summary

The Ankos Masquerade celebration, held every year in Takoradi, is considered a creative tourism celebration in Ghana that was cancelled entirely in the past two years due to the Covid-19 outbreak and all the travelling restrictions associated. This situation created devastating consequences for the local community. As the pandemic fades, it is anticipated that the local authorities will revive the festival to address the negative effects felt during the crisis and enhance the tourist experience to increase Takoradi's tourism potential.

The Ankos Festival is a cultural and creative event conceptually rooted in the concepts of Cultural Tourism, Creative Tourism, and the ability these types of tourism products have to produce socioeconomic benefits for the host communities and the tourism destinations where they occur. Thus, the primary goal of this dissertation is to study the case of the Ankos Masquerade Festival, a significant cultural event in Takoradi, Ghana, to assess its ability to function as a socioeconomic lever for the Takoradi community after the Covid-19 crisis.

A mixed method approach was used to address the research goals and study the demand and supply sides. A survey was conducted to explore the perceptions of the tourists participating in the Ankos Festival. To assess the stakeholder's perceptions, semi-structured interviews were conducted. In this sense, both quantitative and qualitative techniques were used.

The study's results allowed tracing the visitor's profile to the Ankos Festival and understanding the perceptions of the demand for this event. The stakeholders' perceptions about the festival were also evaluated. The set of these data allowed the conclusion that cultural events, such as the Ankos Festival, are essential for the maintenance of local cultural traditions and the preservation of the local community identity. But they also strongly impact the image of the destination, the tourist experience and the involvement of participants, having the ability to provide socio-economic development for the destination.

Keywords: Cultural Tourism, Creative Tourism, Cultural and Creative Events, Tourist Experience, Socioeconomic Impacts, Ankos Masquerade Festivals.

Resumo

O Festival de Ankos, que se realiza anualmente em Takoradi, no Gana, é considerado um evento de turismo criativo que, devido à crise pandémica de Covid-19, e às restrições associadas às viagens, foi cancelada nos últimos anos. Esta situação gerou consequências devastadoras para a comunidade local. Com o desagravamento da crise pandémica, prevê-se que as autoridades locais reanimem o festival como forma de colmatar os efeitos negativos sentidos durante a crise e de melhorar a experiência turística para aumentar o potencial turístico de Takoradi. O Festival de Ankos é um evento cultural e criativo que está conceptualmente enraizado nos conceitos de Turismo Cultural, Turismo Criativo, e na capacidade que estes tipos de eventos, com elevada participação turística, têm de produzir benefícios socioeconómicos para as comunidades de locais e para os destinos turísticos onde se realizam. Assim, o principal objectivo desta dissertação é estudar o caso do Festival de Ankos, um evento cultural significativo em Takoradi, Gana, a fim de avaliar a sua capacidade de funcionar como uma alavanca socioeconómica para a comunidade de Takoradi, após a crise de Covid-19.

Foi utilizada uma abordagem metodológica mista para abordar os objectivos de investigação e estudar simultaneamente os lados da procura e da oferta. Para estudar as percepções dos turistas participantes no Festival de Ankos, foi realizado um inquérito. Para compreender as percepções dos *stakeholders*, foram realizadas entrevistas semi-estruturadas. Neste sentido, foram utilizadas técnicas quantitativas e qualitativas.

Os resultados do estudo permitiram traçar o perfil do visitante do Festival de Ankos, bem como compreender as percepções da procura acerca deste evento. As percepções dos *stakeholders* sobre o festival também foram avaliadas e o conjunto destes dados permitiu concluir que eventos culturais, tais como o Festival de Ankos, são importantes para a manutenção das tradições culturais locais e para a preservação da identidade da comunidade local. Mas também têm fortes impactos na imagem do destino, na experiência turística e no envolvimento dos participantes, tendo a capacidade de proporcionar desenvolvimento socioeconómico para o destino.

Palavras-chave: Turismo Cultural, Turismo Criativo, Eventos Culturais e Criativos, Experiência Turística, Impactos Socioeconómicos, Festival de Ankos.

Resumo Alargado

Os impactos da Covid-19 levaram ao colapso do turismo e da indústria hoteleira nos anos recentes. Festivais, atrações turísticas e visita de turistas a muitos destinos ficaram impossibilitados através das restrições impostas à aviação comercial e aos viajantes. Com o desagravamento da situação pandémica, e após a reabertura destes destinos, há necessidade de reanimar o Festival de Anos, que se realiza anualmente, em Takoradi, no Gana. Durante o período da pandemia este importante evento para a região teve de ser cancelado e essa situação teve com sequências muito negativas em termos socioeconómicos para a comunidade local.

Segundo o relatório dos serviços estatísticos do Gana em (2020), a comunidade e o país sofreram uma crise da pandemia, tendo-se agravado bastante a situação do desemprego na região. Sendo uma comunidade muito dependente da actividade turística, da agricultura e da pesca, os danos provocados pela pandemia ainda se observaram com mais intensidade do que noutras regiões com economias mais diversificadas. Deste modo, é importante encontrar formas de reduzir os impactos da pandilha e trilhar caminhos para a recuperação sócio-económica da comunidade de Sekondi-Takoradi.

O Festival de Ankos é um evento cultural e criativo que está conceptualmente enraizado nos conceitos de Turismo Cultural, Turismo Criativo, e na capacidade que estes tipos de eventos, com elevada participação turística, têm de produzir benefícios socioeconómicos para as comunidades de locais e para os destinos turísticos onde se realizam. Assim, o principal objectivo desta dissertação é estudar o caso do Festival de Ankos, um evento cultural significativo em Takoradi, Gana, a fim de avaliar a sua capacidade de funcionar como uma alavanca socioeconómica para a comunidade de Takoradi, após a crise de Covid-19. De forma mais específica este estudo pretende alcançar três objectivos: identificar os impactos socioeconómicos do Festival de Mascarada de Ankos para a comunidade Takoradi do Gana; Compreender de que forma os impactos identificados induziram a recuperação socioeconómica da comunidade de Takoradi; Elaborar um conjunto de recomendações políticas para informar e apoiar a tomada de decisões das autoridades locais.

Para responder aos objectivos propostos foi elaborada uma revisão de literatura ancorada nas noções de turismo cultural, turismo criativo, eventos e festivais culturais e criativos e nos benefícios socioeconómicos que geralmente resultam deste tipo de turismo.

Além disso foi usada uma abordagem metodológica mista para responder aos objectivos de investigação e estudar, simultaneamente, os lados da oferta e da procura. Para estudar as percepções dos turistas participantes no Festival de Ankos, foi realizado um inquérito (101 respondentes). Para compreender as percepções dos *stakeholders*, foram realizadas entrevistas semi-estruturadas (5). Neste sentido, foram utilizadas técnicas quantitativas e qualitativas.

Os resultados do estudo permitiram traçar o perfil do visitante do Festival de Ankos: equilibrado em termos de género, jovem e solteiro; que se desloca a Sekondi-Takoradi com a motivação específica de participar num evento cultural (91%); que fica hospedado em hotéis (83%); tem uma estadia média de 3,58 noites; gasta em média 3.229,66€ no total com a sua visita, sendo que destina 258,54€ a entretenimento, categoria na qual se insere o Festival de Ankos, correspondendo a 7,5% do orçamento total.

O estudo permitiu ainda compreender as percepções dos turistas sobre o festival de Ankos, incluindo a sua elevada satisfação com o mesmo, bem como as percepções dos *stakeholders* sobre o festival, que foram avaliadas através da realização de cinco entrevistas semi-estruturadas.

As entrevistas aos *stakeholders* destacaram algumas das principais preocupações das entidades com actuação no destino e na organização do Festival de Ankos. Desde logo os elevados valores mobiliários, a falta de investidores e, mais importante ainda, a necessidade de construção de mais alojamento para se adequar à procura turística. Os resultados das entrevistas também apoiam os argumentos de alguns dos estudos feitos por alguns autores sobre o turismo cultural e o turismo criativo, uma vez que concluem que os turistas não visitam os destinos apenas pelas atrações culturais mas também pelos eventos que muitas vezes funcionam como âncora. Os entrevistados sublinham ainda a necessidade de uma boa infra-estrutura e segurança para promover e legitimar o festival e torna-lo mais atrativo para os turistas.

Outro importante argumento levantado é a questão da autenticidade e como o turismo cultural contribui para esse aspecto nos destinos. A maioria dos argumentos revela que vários factores como tradições, história, gastronomia, cultura, vestuário, idioma são fundamentais. A maioria dos inquiridos foi ao encontro destes argumentos e apontaram que a singularidade do turismo cultural é a comida, as pessoas, o vestuário, o idioma, as atrações culturais e a atmosfera do local.

O conjunto destes resultados permitiu concluir de maneira geral que eventos como o Festival de Ankos, são importantes para a manutenção das tradições culturais locais e para a preservação da identidade da comunidade local. Mas também têm fortes impactos na imagem do destino, na experiência turística e no envolvimento dos participantes, tendo a capacidade de proporcionar desenvolvimento socioeconómico para o destino.

Palavras-chave: Turismo Cultural, Turismo Criativo, Eventos Culturais e Criativos, Experiência Turística, Impactos Socioeconómicos, Festival de Ankos.

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Chapter 1. INTRODUCTION

The coronavirus (Covid-19) pandemic left a devastating trail of negative impacts. As for many tourism destinations all over the World, the Covid-19 pandemic crisis caused an economic breakdown in this crucial sector in many countries. The accommodation subsector was severely affected, with many small businesses collapsing during this period or facing difficulties funding their operations. As a result, the unemployment rate worldwide increased, and many people lost livelihood means. In the three years after the global pandemic was declared, many countries are still grappling with the devastating impact of the sanitary crisis on many economic sectors, such as agriculture, food sector, tourism, and above all, the hospitality sector and the aviation sector (Gossling et al., 2020).

Previous to the pandemic crisis, tourism was the fastest-growing industry. Jamal and Budke (2020: 4) advocate that “in this current situation goods and services movement, threats and challenges have increased alongside the easiness of travel “swifts” movement of goods, knowledge, finances and diseases”. Nevertheless, in the current context, recovering from the Covid-19 crisis has become a new challenge to the tourism industry worldwide. China, for instance, has experienced the slowest growth on record, with a total of USD 2.7 trillion in lost output, equal to the whole GDP of the UK (Orlik et al., 2020). According to the World Travel and Tourism Council report (WTTC, 2020), about 75 million workers had an immediate risk of job loss due to the Covid-19 pandemic. The same report revealed that the tourism GDP in the world had a loss of US\$ 2.1 trillion and a daily loss of one million jobs in the travel sector for the widespread impact of the coronavirus pandemic.

The socioeconomic impacts of the covid- 19 crisis affected the tourism and hospitality industry. Some examples clearly show it. For instance, one of the biggest hotel chains, Marriott International, places tens of thousands of employees on Furlough (Marriot Furloug, 2020). Hilton Hotel group was forced to borrow additional loans from their bankers to recover their hardship situation of about \$1.75bn to maintain stability in the markets during the Covid-19 (Hotel chain manoeuvre, 2020).

The announcement of MGM Resorts International also made temporary suspensions in operation at its Las Vegas properties (MGM Resorts Statements, 2020). “In Europe, the

European Tourism Manifesto alliance, encompassing over 50 European public and private organisations from the travel and tourism sector, have highlighted the need to implement urgent measures. These include temporary state aid for the tourism and travel sector from the national government as well as fast and easy access to short-and medium-term loans to overcome liquidity shortage, including funds made available by the EU through the Corona Response Investment Initiative and fiscal relief’ (Europe Tourism Sector, 2020: 2)

Internationally, Vietnam received approximately 1.45 million Chinese visitors in the first quarter of 2019, dropping by 644,000 in January 2020. Vietnam's tourist sector is estimated to suffer a \$5bn loss should the Covid-19 pandemic extend into the second quarter of 2020 (Vietnam Times, March 2020).

Regarding the tourism sector, the most popular African tourism destinations such as Kenya, Mauritius, Morocco, South Africa and Tunisia were closed to tourists during the pandemic, reducing the socioeconomic benefits such as taxes and employment (Baum and Ndivim, 2020).

Africa is one of the continents facing more complex challenges in recovering from the pandemic due to its high disease burden, poor health infrastructure, and poor social systems necessary for combating the pandemic (Ataguba, 2020). “Africa faces particular challenges in this regard, not least about revenue losses impacting communication in or near conservation-critical areas” (Fletcher et al., 2020: 2).

In Ghana, one of the most significant initiatives made by the Ministry of Tourism since 1992 focused on attracting foreign tourists more than locals. As a result, through this initiative, several events took place, such as the “Pan African Historical Theatre Festival, known as the “Panafest”, the “Year of Return”, and “Beyond the Return”, focusing on attracting tourists from all over the world, especially from the diaspora, to experience Ghana’s culture and also to promote Ghanaian tourist sites (Ghana Tourism Authority, 2019). “Consequently, most eco-tourist sites in Ghana are patronised mostly by non-Ghanaian. With the onset of the covid-19 pandemic, eco-tourism in Ghana has thus suffered a downward turn due to its over-reliance on foreign tourist. This is because of the suspension of air travel, lockdowns and social distancing protocols instituted in many countries worldwide. Indeed, all national parks,

most tourist sites and hospital industries in Ghana were closed down either following governments directives or through the initiatives of the managers of facilities” (Soliku et al 2021: 5).

Another creative festival in Ghana which had a total cancellation due to the Covid-19 pandemic is the Ankos Masquerade Festival, which takes place annually in Takoradi. It was cancelled during the pandemic years because of imposed travelling restrictions, having accentuated the adverse effects already being felt by the local communities.

As the pandemic is fading, the community authorities are expected to bring back the festival to face the negative impacts felt during the crisis and improve the destination image by enhancing the touristic experience to increase Takoradi's touristic potential.

Taking all these facts into consideration, the main objective of this dissertation is to study the case of the Ankos Masquerade Festival, an important cultural event of Takoradi, to assess its potential to work as socioeconomic leverage to the Takoradi community of Ghana after the Covid-19 crisis. Specifically, this research intends to:

- Identify the socioeconomic impacts of the Ankos Masquerade Festival on the Takoradi community of Ghana;
- Understand in what ways the identified impacts induced the socioeconomic recovery of the Takoradi community;
- Elaborate policy recommendations to inform and support the local authorities' decision-making.

This project research explains how a cultural event such as the Ankos masquerade festival brings awareness and community development in terms of infrastructures and equipment (for instance, improvement of the existing accessibilities) but also terms of living conditions (by providing more and better employment opportunities, for example) after the crisis faced in this western region of Ghana.

According to Woodside (2011: 785), culture is “the complex whole which includes knowledge, belief, art, morals, custom and any other capabilities and habits acquired by man as a member of society”. Schuster and Copeland (2008: 17-20) examined that “culture is a

total way of life held in common way by a group of people. Learned similarities in language, speech, behaviours, ideology, livelihood, technology, value system, and society bind people together in a culture”.

Cultural events, such as the Ankos Masquerade Festival, are essential to maintaining the local cultural traditions and preserving the local community's identity and collective memory (Olick, 1999). But they also strongly impact the perceived destination image, the tourism experience, and the participant's engagement, having the capacity to provide socioeconomic development for the territorial area. Thus, the impact evaluation is fundamental to identify, monitor, and evaluate tourism initiatives' various tangible and intangible effects and increase knowledge about them to create rewarding and sustainable experiences for tourists, residents, and project organisers. Identifying positive and negative repercussions allows local organisers to take preventive or corrective measures and build innovative solutions that improve the competitiveness of an initiative or, more broadly, the destination, making it more viable and attractive (Gato, et al., 2021).

This dissertation is structured in five chapters, the introduction the first. The second chapter comprises the literature review, intending to frame the research topics addressed in the study and to understand the main concepts and notions surrounding cultural tourism, creative tourism and creative events, such as the Ankos Masquerade Festival study. The third chapter addresses the methodology where the research problem and goals, the research plan, the conceptual framework, the data collection and treatment are presented. In the fourth chapter, the case study results are discussed based on two empirical components to study the supply and demand sides: the survey of the tourists attending the Ankos Masquerade Festival (demand) and the interviews with the local stakeholders (supply). The document finalises chapter five, concluding with the research's main findings, limitations and future directions, and policy implications/recommendations.

Chapter 2. LITERATURE REVIEW

This chapter will review the literature on cultural and creative tourism, particularly the creative events to frame the Ankos Masquerade Festival case under study.

(Origin of culture tourism, concept, evolution), Main goals that play socioeconomic impacts resulting from it and how it benefits local communities, and profile of participants in creative tourism, Culture and creative events perspectives.

2.1. Cultural Tourism

Research done by several authors in the past decades has highlighted the importance and link between creative tourism and cultural tourism. In their investigations, Richards and Wilson (2006) and William (2010) noted that the development of creative tourism is linked because of the recent development of cultural tourism. Cultural tourism is a type of tourism that has been growing in popularity in recent years. This is because countries are interested in getting a piece of the emerging world tourism market (Kohler and Durand, 2007), Included in the “leisure and recreation” segment (Boniface, Cooper and Cooper, 2020). The main reason why people visit cultural tourism events is because of the attraction of the place (Richards and Wilson, 2006; William 2010). It also allows visitors to learn and understand the destination's culture (Kajzar, 2013, 2014; Richards, 2014b).

According to Perrottel (2002), cultural tourism emerged with the *Grand Tour* advent since ancient Romans started travelling to visit Greece and Egypt. Cultural tourism was implicit in this form of travelling, allowing visitors to learn about a different culture. Cros and Mckercher (2020) underlined that cultural tourism refers to visiting places significant to someone's culture. This differs from traditional tourist destinations, which people visit for vacation or to see natural wonders. Cultural tourism is seen as an essential part of a traveller's experience, and it can include things like visiting cultural landmarks, special events, and festivals.

The International Council on Monument and Sites, a Charter for the interpretation and presentation of cultural heritage sites in Paris, in their 2008 meeting, argued that cultural

tourism is a term that means different things to different people, which has its strength and weakness. According to Smiths (2003), some people think that culture is something people learn from their families or experiences.

Over time, the definition of cultural tourism has been discussed in literature based on the need for more consensus around it. Some of these definitions include it within a broader tourism and management theory context (Zeppell and Hall, 1991). Some people go to different places to see interesting things. These people are called "special interest tourists." They visit museums, zoos, and other sites to see something interesting (Zeppell 1992; Ap 1999). The United Nations World Tourism Organisation (UNWTO), their article 7, paragraph 2, 22nd session of year 2017 number 1, 11 September 2017, define cultural tourism as a type of tourism activity in which the visitor's essential motivation is to learn, discover, experience and consume the tangible and intangible cultural attractions/products in a tourism destination.

Some researchers think cultural tourists are more motivated to travel than other tourists. This may be because they believe these tourists have different travel reasons. The UNWTO (2006a), the Canadian Tourism Commission (date), Whyte, Hood and Whyte (2012) describe cultural tourism as the movement of people travelling to a place to learn about its cultural heritage and as a big motivator for many people to travel. Some authors believe motivation is the only thing that matters regarding cultural tourism. They believe travellers must have a meaningful experience with their place's culture, heritage, and unique character to be a proper tourist (Black Well, 1997; Schweitzer, 1999). The US National Endowment for the Arts, for example, defines it as "travel directed toward experiencing the arts, heritage, and special character of a place" (Whyte, Hood and White, 2012: 8).

Almost all definitions are circular because they include a description and an example to illustrate it with that of the UNWTO, which states that Cultural tourism is when people move around for exciting things. After all, they are interested in the culture of a place. For example, someone might go on a study tour to learn about a particular place's history or take part in a performance or festival in that culture. Or someone might travel to visit sites and monuments related to that culture.

There are some excellent reasons to use different definitions of "cultural tourism", but each has limitations. A tourism-related definition identifies cultural tourism as a type of tourism, making it easier to think about and discuss. But these definitions are too generic to be useful in practice. Motivational and experience-based definitions recognise that people have different reasons for travelling and, thus, different experiences they want while visiting a place. This definition is more robust, but it can be challenging to determine what products these definitions could produce. An operational definition resolves the product dilemma and points out that many cultural tourism products are places of cultural significance used by locals (Cross and McKercher, 2020).

The different definitions of cultural tourism can be divided into two groups (Cross and McKercher, 2020). The first group assumes that anyone who visits a place or has an experience that may or may not reflect the destination's culture must be a "deep cultural tourist", according to the definition. However, this definition needs to be more complex because it overlooks why people visit places. The second group of definitions is more valuable because it recognises that people visit sites for different reasons (Cross and McKercher 2020), like its culture, history, traditions and community customs (Petkova, 2017). Petkova (2017) further describes that cognitive aspects push people who witness cultural tourism because they visit cultural tourism events to get to know the culture and feel the way the local community live.

Cultural tourism existed long ago, but mass cultural tourism has been a new phase in recent decades (Petkova, 2017). Interestingly, cultural tourism enables many people to travel both domestically and internationally. Despite the widespread use of festivals to develop cultural tourism, however, there is continuing debate about the ability of festivals to attract tourists, mainly from abroad (McKercher et al., 2006). Prentice and Andersen (2003) pointed out that only a minority of festival attendees are tourists. In some locations, however, tourists can constitute a vital audience segment, with festivals offering visitors a window into local cultures (Richards, 2007).

Cultural tourism is a type of tourism that is focused on visiting different cultures. The challenge is to define it in a helpful way for destination management organisations, which can use it to market the area and identify potential products. Most importantly, it can help

remember management actions that are appropriate for the needs of all stakeholders (Cross and McKercher, 2020).

This has made so many destinations very interesting, increasing the cultural heritage, beliefs, and how people live there. In other words, it has also increased the socio-economic importance of these places because tourists and nationals purchase products such as food, clothes, artefacts, souvenirs, transport, and accommodation, among others. Richards (2018) investigated that cultural tourism accounts for international travel spending, over 39% of tourism arrivals. The author further expresses that very often known values and special intentions of a particular group of people which find expression in certain customs, traditions, rituals, events building, monuments and artefacts attract people to unique destinations.

This is also why the UNWTO (2017) attributed such beauty built upon the society's spiritual beliefs and emotional features, which cover traditional beliefs, values system, the lifestyle of people, creative industries and living culture, music, literature, historical heritage and architecture.

Contemporary researchers highlighted that cultural tourism is the artistic and cultural manifestation of arts and drama outside their usual place of residence (Okumus et al., 2012).

2.1.1. Consumption and Experience of Cultural Tourism

Tourism is when people go on trips to buy things and enjoy experiences (Richards, 1996; Urry, 2001). “Cultural tourism is the same as regular tourism, but with a few important differences. For cultural tourists, "consumption" means experiencing attractions at a wide variety of levels. But "consumption" can also have a connotation of risk, meaning that some tourists want only a superficial experience and others want a deeper experience. To make it easier for cultural tourists to have this type of consumption, heritage assets (like buildings or art) are often turned into products (like souvenirs or photographs). “This transformation process can have a risk of destroying the asset if it's not managed carefully” (Cross and McKercher, 2020: 20).

Event experience research reflects the complexity of the phenomena being studied, with a wide range of approaches, often with little common ground between them (Richards, 2019). Following several appeals to advance research with innovative methods to understand the visitor experience (Dixon et al., 2011; Holloway et al., 2010; Jaimangal-Jones, 2014; Mair and Whitford, 2013), quantitative research has continued to evolve, and more qualitative research has begun to emerge in the field of event management. Pine and Gilmore (1997) express that in terms of experience, the organisation uses services as a step “, and goods as props to engage individual customers in a way that creates a memorable event. Commodities are fungible, goods tangible, services intangible, and experiences memorable” (Pine and Gilmore 1997: 25, 10-18) They also explain that “while prior economic offerings commodities, goods, and services are external to the buyer, experiences are inherently personal, existing only in the mind of an individual who has been engaged on an emotional, physical, intellectual, or even spiritual level”. These researchers, moreover, conceptualised experience by reflecting on internal responses resulting from emotional, physical, intellectual, and spiritual levels of consumer engagement.

Getz, (2007) also advocates the “uses of the experience concept in terms of cognition, consciousness, affect, feelings, knowledge, and skills as well as different meanings of the verb “to experience” by describing happenings, emotions, feelings, and change” (Getz, 2007: 103-22) The author analyses cognitive as a component expressing peoples understanding, memory, evaluation about the experience while affective components describe person own different meaning when approaching another thing. Schmitt (1999) also highlighted five Strategies Experience Modules (SEMs), which include 1. sense, which creates experience through sound, sight, touch, smell, and taste; 2) feel, or creating affective experiences including joy and pride; 3) think, which involves cognitive experiences; 4) act, by showing customers different ways of doing things; and 5) relate, which goes beyond individual feelings and fulfils a desire for self-improvement.

2.1.2 Destination Image

According to Trang et al. (2023), destination image is a crucial determinant of tourists' destination choice and loyalty formation; despite works suggesting the multi-sensory image as an additional dimension of destination image alongside the cognitive, affective, and conative images, there has been little quantitative evidence validating the view. Chen et al. (2019) also denoted the creation of lively, convivial festival scopes that enhances place appeal by bringing residents and non-locals together. Thus, the destination promotes the relationship between the event and the visitors.

Moreover, destination images are often described and made available in every place as a means of promotion. Therefore, tourists perceive destination images based on their trips or visits to a specific country, region, province, state, or city (Mossberg and Kleppe, 2005). In short, the destination image is "people's perceptions of a destination" (Lee and Xue, 2020: 394). Once more, extensive tourism literature provided the destination image according to the representation of the destination image model and the cognitive and affective components to explain the travel behaviour (Chen et al., 2016; De Nisco et al., 2015). The image of a destination determines the visit of people.

2.1.3 Economic Dimension of Cultural Tourism

Most arguments highlighted when it comes to the economic benefits of cultural tourism in the case of Richards (2001), culture tourism has long had a significant economic dimension, mainly the income derived from it is a motivator factor helping to support the preservation of cultural heritage. In many cases, however, debates have also emerged about how income streams derived from cultural tourism have reached the cultural amenities that help to attract tourists (Richards, 2001; Russo, 2002). Martínez and Fernandez-Morales (2015) pinpoint the role of cultural tourism in reducing seasonality in Andalucía. In Italy, Guccio et al. (2018) analysed the impact of the monetary value of cultural heritage on tourism. They also highlighted that a million euros worth of cultural heritage generates about 1000 more cultural

visitors, which underlines the strong relationship between the regional performance of the tourism sector and cultural visitors.

2.2. Creative Tourism

The experience economy has led to changes in many sectors, including tourism (Pine and Gilmore, 1998, 1999). Traditional cultural tourism needs to find a new way to cater to the desires of tourists seeking more meaningful and niche experiences. Creative tourism has arisen in this context, simultaneously with the increase of the academic debate around the creative economy (Howkins, 2001), creative cities (Landry, 2000), and creative industries (Caves, 2002), which strongly influenced the political discourse and public policies since the beginning of '00s.

Creative tourism is an emergent and niche tourism product that focuses on experiences that are more meaningful and interactive than traditional cultural tourism, where tourists assume a more passive role as visitors. This type of tourism is growing because more and more people are looking for new ways to travel and learn new things rather than just visiting famous places (Richards, 2000; Richards and Raymond, 2000).

“It is a niche tourism area that emerged both as a development of cultural tourism and in opposition to the emergence of mass cultural tourism; its activities commonly incorporate four dimensions: active participation, creative self-expression, learning, and community engagement” (Bakes, Duxbury and Castro, 2018 p.2-18)

Creative tourism responds to motivations where travellers seeking meaningful and transformative experiences are actively satisfied with their motives. Some research on creative tourism has been done by academics who study the topic, and others have been developed through practitioners who offer their observations. There is much academic research that has been done to help to understand creative tourism.

There is a lack of research that uses a holistic, integrated approach to help solve this gap. However, this isn't always accurate, so new research is being done to determine the co-

creation of creative experiences’ and ‘the business models adopted by creative tourism entrepreneurs (Duxbury and Richards, 2019b: 184). One of the biggest challenges in dealing with practice-based issues is that we don't have many examples of how to do it successfully (Bakes, Duxbury and Castro, 2018).

Richards (2016, 2018) stresses that the first creative tourism program initiated in 2003 in New Zealand motivated different parts of the world to invest in this type of tourism activity. “Multiple destinations and experiences that would be gathered in an international organism formed in 2010 (Creative Tourism Network) for the creative tourism development worldwide. In Portugal, creative tourism offers are taking their first steps as labelled products, either on the production or demand side. As a research and incubation project, CREATOUR has made a significant contribution to frame and strengthen creative tourism experiences throughout the peripheral areas of the country and fostering a national network that can connect to the international network of creative tourism in the near future” (Gato et al., 2020: 225-238)

Richards and Duxbury (2021) point out that the major difference that separates creative tourism from cultural tourism is that in creative tourism, tourists seek to expand their knowledge of the place of visit and their creative skills. Furthermore, these authors express that in many creative experiences, there are also tangible end products which tourists receive: for instance, photos, food, crafts, and clothes, among others. “Creative learning and making experience can help individuals tap into and realise their latent creative abilities, thus provide a direct link between the destination culture and tourist, and give something to take home as” “I-made-it-myself souvenir” Richards and Duxbury, 2021: 189-206).

OECD (2014) also analyses that creative approaches to tourism offer the potential to add more meaning by seeking attention to creative content and experience, supporting innovation and helping to make places more distinctive and attractive. OECD (2014) notes that creative industries are knowledge-based creative activities that link producers, consumers and businesses by utilising technology, talent or skill to generate meaningful intangible cultural products, creative content and experiences. They comprise many sectors: advertising, animation, architecture, design, film, gaming, gastronomy, music, performing arts, software and interactive games, and television and radio.

Many researchers also argued that the relationship between tourism and the creative economy, covering the development of creative economy policies, specific creative sectors and activities, the role of knowledge and networks in tourism and the growth of specific ‘creative tourism’ experiences (Fahmi, McCann, and Koster, 2017; Fernandes, 2011; Gretzel and Jamal, 2009; Richards, 2011; Stolarick, Denstedt, Donald, and Spencer, 2011; Wattanacharoensil and Schuckert, 2016).

The convergence of tourism and the creative economy has, in many areas, occurred naturally through the growth of the creative industries, creative clusters and the creative class (Gretzel and Jamal, 2009). Destinations try to attract the mobile ‘creative class (Florida, 2002) as a new breed of cultural tourist interested in the creative atmosphere and ‘buzz’ of places. Such locations are increasingly identified and packaged as ‘creative clusters’ of which there are growing numbers worldwide (Marques and Richards, 2014). Many of these formally designated clusters are now major tourist destinations in different countries (Booyens and Rogerson, 2015; Richards, 2014), and there are also growing numbers of visitors to informal creative areas in cities such as London (Pappalepore, Maitland, and Smith, 2014).

Creative tourism has been defined as “tourism which offers tourists the opportunity to develop their creative potential through active participation in courses and learning experiences which are characteristic of the destination where they are undertaken” (Richards and Raymond, 2000: 18). Thus, creative tourism helps tourists learn about the local culture and history.

UNESCO (2006: 3) define creative tourism as “travel directed toward an engaged and authentic experience, with participative learning in the arts, heritage, or special character of a place, and it provides a connection with those who reside in this place and create this living culture”. Prentice and Anderson, (2007) and Richards and Wilson (2006: 1-10) add that “Creativity resources are more sustainable than tangible culture product because creative tourism utilises resources that are processed in essence, emphasising the experience based upon the natural and cultural resources and is this by definition is more sustainable than traditional culture tourism based on the consumption of built environments”.

Nowadays, the word creativity is coined tourism in many ways, such as developing tourism products and experiences. This has led to the redevelopment of new products and promoted the use of creative techniques to improve the tourism experience, adding more value (Richards, in press).

2.2.1. Creative Tourism Dimensions

Creative tourism is one of the forms of evolution of cultural tourism, being also essential to introduce a new competitive advantage strategy and innovation in tourism activities as denoted by some authors (Richards and Raymond, 2000). The ways people travel are constantly changing, which impacts cultural tourism (Richards, 2014).

The understanding of creative tourism, and particularly in what refers to the creative tourism experiences offered to the tourists, involves four dimensions: (i) active participation of tourists in the activities they engage in, (ii) the possibility for tourists to learn, (iii) promote a creative self-expression and (iv) favour the immersion in the culture and local community of the visited destination (Duxbury and Silva, 2020).

These ideas underline the need for creative ideas for tourists and for active engagement and dynamic experience in which visitors can learn about “destinations characteristics and traditions, and this paves the way for creative tourism” (Richards, 2014). For this reason, creative tourism has developed to portray the unique “experience-based” on the visitor’s knowledge and building useful information concerning the creativity of arts, heritage, or special features of the tourist destinations (Richards, 2011; Bruin, 2016).

Another critical aspect of creative tourism is its natural link to cultural tourism. The aspect of global markets of culture tourism been congested brought the newly developed creativity of tourism, the involvement of tourist experience and activities, engagement of stakeholders, products and services replaced,” hence cities and regions (Richards and Wilson, 2006; Stipanovic and Ruden, 2015) are choosing creative and sustainable strategies.

The definition of creative tourism by the OECD pinpoints the goal of creativity and tourism. According to them, “Creative tourism has evolved into a creative and Knowledgeable environment in which managers, visitors and destinations use technology, Know-how, and expertise to produce attractive creativity experiences” (OECD, 2014); according to Richards, G (2020), This form of creative tourism has increased into taking part into an experience that its results are excellent informal learning conditions.

2.2.2. Socioeconomic Impacts of Creative Tourism

Several researchers have highlighted the social and economic impact of creative tourism. Wisansing and Vongvistsin (2019:122) stress that “from a macro and top-down imposition of what well-being, sustainability, and quality of life should look like for communities, to a bottom-up approach that emphasises democratic participation and empowerment in the development of locally significant understandings of the community's well-being and its measurement”. They also examine that creative tourism not only provides experience but builds the image of rural development through increased diversity (50% of team leaders are women); retaining the younger generation in the villages with new business opportunities; sourcing from local producers, creating backward economic linkages, stimulating agriculture and local food production; and gastronomic trails incorporating local food foraging, cooking classes, and ancillary services, reducing economic leakages.

Richards, Wisansing, and Paschinger (2019) pointed out that the “design principles of creative tourism experience were further elaborated in creating a tourism toolkit”. These authors underline that user experience design is crucial to enable local communities to expand their tourism offerings. It outlines an experience design model based on content development, conceptualisation and enrichment. Content development stimulates local communities to use artistic and storytelling skills to develop engaging and participative experiences. These encourage residents to think about their own culture and assets, also considering the view of the outsider and favour its valorisation by the local communities. The conceptualisation of the experience includes engaging the five senses in the development process and providing spaces and a flow of activities to allow for creative expression.

The experience can then be enriched through the co-creation and innovation of new experiences between tourists and locals. Richards (2019) researched that creative tourism can be a beneficial strategy for small places because it is based on personal interaction, one-to-one contact between tourists and locals and depth of place experience. “Smaller cities lack the critical mass of creative producers to support significant economic activity and social networks” (Lorentzen and Van Heur 2012: 5-10)

In the case of the Netherlands, a small city has utilised creativity to market itself worldwide (Richards and Duif 2018).

Lorentzen (2012: 10-15) pinpoints “similar principles in her analysis of tourism development strategies for small Danish cities. For example, in the small northern city of Frederikshavn, hit by the closure of its shipyards, experience development through events and creative programmes produced significant growth in tourism”. The mayor's vision was critical in supporting this approach and sustaining the development programme over a long period. An important principle was collaboration rather than competition: “Taking unconventional approaches leads to creating something special. When we work together, across all kinds of boundaries, we can achieve things that we could never accomplish alone.” (Freire-Gibb and Lorentzen, 2011: 165).

Some large cities have adopted a model called the "creative city" (Landry, 2000), where people come together to create new things (Florida, 2002). People worldwide try to develop similar strategies for the same global designations, such as the “UNESCO Creative City title” (Marques, 2019).

In Germany, the Urbanana project was initiated with the contribution of the European Union in 2017. This project was created to support “destination for the urban lifestyle and scene” The programme uses music, fashion, and literature to create a more desirable image for this former industrial region, to attract creatives and to build its creative capacity, “Together with the creative community, we come up with a network of ideas for your bucket list” (Nordrhein-Westfalen Tourism, 2019).

2.2.3. Creative Tourists Profile and Perceptions

Several authors have researched the creative tourist’s profile around the world. The table below summarises the central studies dedicated to identifying the profile of international creative tourists.

Researchers in Portugal developed a study concerning the profile of creative tourism visitors. In the study in “Guimaraes”, it was identified that “the majority of the respondents had not heard about creative tourism before (82% in total; n = 115). The authors reported that 50.7% were male and between 38 and 49 years old and highlighted that 80% of the tourists came from the following countries: 35.7% from Brazil, 18.8% from Spain and 12.5% from France”. Most respondents had higher education degrees and an income higher than 501 euros/month (Melo et al. 2019). According to Florida, (2002 p 65-70),” the group belong to creative tourism tend to stage in a creative class, this so-called class have high improvement in education as well as from middle level to the upper layers in the society”. The table below shows the international creative tourism profile adopted from Remoaldo et al. (2020 p.10(2),1-12) creative tourism profile list.

Table 1. Tourists profile of international creative tourism

Year	Author	Country	Creative Tourist Profile
2019	Huang Chang and Backman	Taiwan	By age, the largest number of the tourist was between 31 and 40 years of age. Males comprised 40.8% and the females made up 59.2%. The survey was carried out in three popular creative tourism attraction in Taiwan. Creative activity, poetry, handcrafts and arts making.
2015	Blapp	Indonesia	Most tourist find it memorable to attend a cooking class, ride cow, take part in the daily lives of the population of Bali and visit rice plantation
2014	Backman and Hung	Taiwan	the largest number of tourists was between 31 and 40 years of age. Males comprised 40.8% and Females made up 59.2%.
2014	Tan et al.	Taiwan	Most tourists were between 31 and 40 years of age (60%). Males comprised 46% and females 54%. Most of the tourists were Malaysian (72%) And 28% foreigners. The survey was conducted with Guest of 6 selected resorts hotels in Malaysian states Of Terengganu and

			Kedah. Creative activities: cooking Classes, handicraft classes, storytelling sessions of local Tales and 'batik painting.
2010	Campbell	UK	Predominately female, 45 or more years of age. The other larger group was made up of younger women Aged between 22 and 30 years of age with busy full-time Jobs and no children.
2003	Raymond	New Zealand	Three groups: baby-boomers and retired, tourist under 30 (E.g., students and backpackers visiting New Zealand) And New Zealanders of all ages.

Sources: Remoaldo et al (2020: 10)

Raymond (2003) highlights in the case study of New Zealanders (in Table 2.2.4) that the segment and creative tourists' profile find their way more in general demographic profiles. In this sense, the author proposes a typology based on three demographic categories: the baby boomers and retired, tourists under 30, including students and backpackers and New Zealanders interested in learning more about different aspects of the country's culture. In a subsequent study, Raymond (2009) surveyed tourists from two creative tourism areas in the UK. The results showed that the participants were mainly females, at the age of 45 or more.

Another study about creative tourist profiling was conducted by Tan et al. (2004). The authors propose five different categories of tourists based on the skills they demand from the experience they engage in: knowledge and learners' skills, novelty-seekers, members aware of travel partners' growth, the ones interested in green issues, and the relaxed and leisurely type including statements about creativity and experience.

Bali (2015), there was incoming attempts to create a profile of creative tourist in Indonesia, which was done to indicate the creative experience of the rural community and was proposed by Blapp (2015). Formally 15 groups were interviewed, in the result 10 of the people interviewed indicated the creative experience of the rural community. This was based on an opportunistic strategy. Only Western tourists participated in this interview; this research focused on creative tourism geared toward the market of the West. (Blapp, 2015)

Ali et al. (2016) investigated how tourism creativity experiences affect memories and people's intentions about satisfaction and behaviour. The number surveyed was about 296,

with guests from six selected resort hotels in Malaysia (Terengganu and Kedah states). The creative participants attended experiences such as cooking classes, handicrafts classes, storytelling of local tales and “batik painting”. The majority of the tourist was aged between 31 and 40, which rated percentage of (60%), mainly females (54%) from Malaysia (72%), and one-quarter being national from overseas (28%).

Hung et al. (2019) conducted creative tourism attraction experience research in Taiwan, using different creative experiences: pottery, handicrafts and arts-making development. Most of the 395 investigated tourists were aged between 31 and 40 years old, and the females recorded the highest proportion (59.2%).

Further studies were conducted in Portugal by Remoaldo et al. (2020, p 12-24) to check the creative tourism industry in Portugal; this was done in Porto. The sample collected was more males representing a profile total of 385. The partaking influenced their motivations for creative tourism activities. The countries listed are Spain, with an age level of 19 and 25 years. They portray high academic degrees (Masters's and Bachelor's), and their income level was between (€15000 to 22,499) respectively; in the case of their motivations, 65% was recorded, and because they visit Porto makes them happy. In the case of friends and relatives, 18% saw, and 5% were able to visit cultural events or attractions. Regarding those attending creative activities, 47% responded with positive feedback.

In conclusion, creative tourism increases people's experience, as seen in the various researcher's attribution. When people travel, they learn and pick some experiences of the place. It is also seen that creative tourism promotes how we think about specific countries and increase the knowledge of particular locations.

2.3. Cultural and Creative Events and Festivals

Mura and Kljucnikov (2008, p.11) highlighted that in cultural tourism, events could easily complement small business products in rural tourism agritourism. The account of cultural events in the total tourism market in the world constitutes 1/5 (Boucher et al., 2018).

The organisation of cultural events denotes various social, economic and environmental benefits for the tourism destinations and their host communities (Boucher et al., 2018). Tourists are interested in participating in cultural events or festivals, local celebrations, architecture, rituals and other related activities at their destinations (Hernandez-Mogollon et al., 2018; Christou et al., 2018).

Some aspects of the cultural events may consist of rituals, performances, ceremonials, festivals, and celebrations to showcase the sociocultural habits and traditions of the local communities (Oklobdzija, 2015). This kind of event benefits not only the tourists, as consumers, but also the tourism destinations, as they are important means to differentiate their uniqueness and promote a positive image building: “The atmosphere and uniqueness of cultural events arise from the places where events are organised. These factors can be used as appropriate marketing tools to differentiate the destination from other sites and build its image (Hernandez-Mogollon et al. 2018: 170-178).

Cultural events and festivals are great learning opportunities for visitors, helping them to develop their cultural knowledge of the place and improve their psychological points of view. (Hernandez-Mogollon et al., 2018). “Cultural events are considered tourist attractions.” (Christou et al., 2018: 225-269). “The number of different cultural events and festivals has increased significantly in recent years.” (Baez Montenegro and Devesa- Fernandez, 2017: 173-195) Cultural events and various festivals have thus become an important factor in tourism development (Baez-Montenegro and Devesa-Fernandez, 2017; Christou et al., 2018).

During cultural events, there is an increase in capacity usage of accommodation facilities through the connection between the place where the event is taking place and the cultural events can improve the image, planning and development of cultural tourism through the values and traditions of the community. This can increase revenues and enhance the growth of the destinations.

According to O’Sullivan and Jackson (2002), local communities invest their funds in markets and promote events to provide travellers with a new and better experience. “If executed well, cultural events can generate more income and benefits” (Hernandez-Mogollon

et al. 2018: 170-178) “Cultural events are generally organised to create economic growth and enhance the image of tourist destinations”. Cultural events can produce images related to social and cultural life at the venue (Quinn, 2005: 927-943)

As Pine and Gilmore (1998) stress that creative tourism is the staging of experience central to different tourist products and destinations, as the years pass by, various authors examined that it was the moving to the creation process, such as creative events (Binkhorst, 2005; Prahalad and Ramaswamy, 2004).

Concluding, some aspects of the cultural events may consist of rituals, performances, ceremonials, festivals, and celebrations to showcase the sociocultural habits and traditions of the local communities as attributed by researchers. Still, cultural events and festivals are great learning opportunities for visitors, helping them to develop their cultural knowledge of the place and improve their psychological points of view. This kind of event benefits not only the tourists, as consumers, but also the tourism destinations, as they are important means to differentiate their uniqueness and promote a positive image building.

Chapter 3. METHODOLOGY

3.1 Motivation and research problem

The coronavirus (Covid-19) pandemic created a terrible wake intended to have harmed numerous economies. The Covid-19 pandemic problem caused a large section of the countries' economies, as it did for many other tourist spots worldwide. Many small firms, including those in the hospitality industry, failed because they needed help raising money for their operations. The unemployment rate increased, and many hamlet residents lost their jobs. The Ankos Masquerade celebration is another creative celebration in Ghana that was cancelled entirely due to the Covid-19 pandemic. This was done because of the travel restrictions put in place, which exacerbated the harmful impacts already being felt.

It is necessary to engage in research to learn about and highlight ways festivals can achieve solutions to attract tourists to a particular location. In this regard, many researchers have placed various examinations concerning the role of the Covid-19 pandemic in the world. Most tourist attraction sites are working hard to recover from the shock and find ways to increase the number of visitors to their destinations again.

The primary motivation of the research is to gather and highlight the research problem introduced in the introductory part of this research and find ways to example, tourism profile, like income, age, spending, countries of origin and others.

The study's main objective is to understand its potential to work as socioeconomic leverage to the Takoradi community of Ghana after the Covid-19 crisis. In this sense, the specific goals of this research are the following:

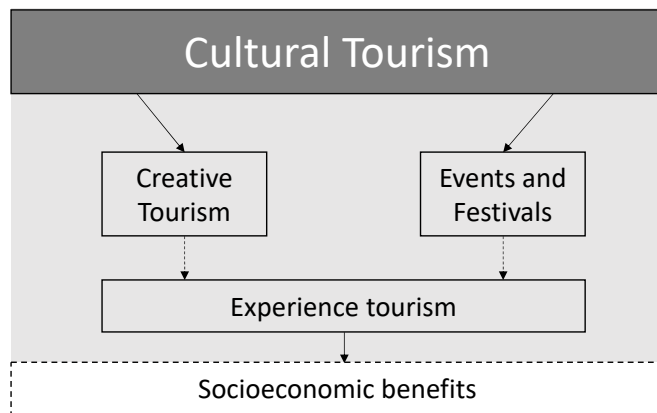
- Identify the socioeconomic impacts of the Ankos Festival on the Takoradi community of Ghana;
- Understand in what ways the identified impacts induced the socioeconomic recovery of the Takoradi community;
- Elaborate a set of policy recommendations to inform and support the local authorities' decision-making.

3.2. Conceptual Framework

To understand the potential of the Ankos Festival (Ghana) to work as socioeconomic leverage to the Takoradi community of Ghana, it is necessary to build upon a conceptual framework to identify and interconnect all concepts which intervene in this topic and theoretically support the research (Maxwell, 1996).

As a cultural and creative event, the Ankos Festival is conceptually anchored in the Cultural Tourism concept and its relations to creative tourism concept and Cultural and creative events and festivals concepts, and the capacity these kinds of tourism products have to generate socioeconomic benefits for the tourism destinations where they take place and its host communities. Figure 3.2.1 illustrates the conceptual framework behind the research developed.

Figure 1. Conceptual Framework



Source: Own elaboration

The conceptual framework in line with this concept is that in the notion, many authors' investigations highlight some reasons for this, in the case of Richards (2001), this examiner noted that cultural tourism has long had a significant economic potential because the money raised is believed to help and grow the community in which the festival is held in other reasons particular to preserve the culture and heritage of the place. In many cases, however,

arguments have been raised about the extent to which income streams derived from tourism have reached the cultural amenities that help to attract tourists (Richards, 2001; Russo, 2002) In the aspect of Martinez and Fernandez (2015) argument the role of cultural tourism has the impact of seasonality in Andalucía while in the country Italy Guccio et al. (2018) analyse the monetary value of cultural tourism. In their examination, it was seen that millions of euros and worth of cultural heritages in tourism generate about 1000 more cultural visitors who are culturally motivated. This underlines the strong relationship between the regional performance of the tourism sector and cultural visitors.

The next goal of the study is to identify the impacts that induced the socio-economic recovery of the Takoradi community, Richards (2021) stresses image building in a destination. These arguments link with the second object of the study. The idea here is that, according to this author, the destination has made deliberate use of cultural festivals as a means of stimulating cultural tourism for decades, the author further examined that destinations also promote the reliability of events, for example, the popularity of the destination, security, health facility and promotion add up to the success of an event. For identifying the impact induced by the socioeconomic recovery of Sekondi-Takoradi, the arguments by author Richards (2021) in terms of image building can link with the conditions of place to yield its benefits. I agree with the author's perspective, but the image building alone cannot render the socioeconomic as denoted by Chen et al. (2019) in their view of research, the creation of lively, convivial festival scrapes enhances place appeal by bringing residents and non-locals together.

The destinations also build the relationship between the event and the visitors. This brings us to the last objective of stakeholder participation to help shape the Ankos Festival in the community.

3.3. Research Plan

A mixed-method approach was selected to answer the research goals specified for this research, using both quantitative and qualitative methods. As Creswell and Plano Clark (2011) stated, “a mixed-methods research design is a research design that has its own

philosophical assumptions and methods of inquiry”. “As a methodology, it includes philosophical assumptions to provide directions for collecting and analysing data from multiple sources in a single study”. A mixed-methods design offers several benefits to approaching complex research issues as it integrates philosophical frameworks of both post-positivism and interpretivism (Fetters, 2016), interweaving qualitative and quantitative data in such a way that research issues are meaningfully explained. It also offers a logical ground, methodological flexibility and an in-depth understanding of more minor cases (Maxwell, 2016).

Creswell (2009) explains that the qualitative approach is most used when it comes to objective suspicion of social reality. The reason is that the quantitative method uses statistical and numerical data. In the case of the qualitative approach, Bowling (2004) stresses that it is the base of the ‘assumption that reality is multiple and socially constructed through the interaction of individuals who interpret issues by assigning meaning to their perceptions and experience’. Johnson and Christenson (2004) argue that the study of qualitative research spread a long time to empower the analyst to get the participants ‘experience’ of the wonder and the individual meaning they might build from their life experiences. Bryan and Bell (2011) examined that to obtain the artless sees of any person on particular issues within the social works, they should be deciphered from the viewpoint of the people being considered instead of as though those subjects were enabled by their reflections on their social world.

This study aims to assess how the Ankos Masquerade Festival affected the Takoradi community's socioeconomic recovery during the Covid-19 pandemic outbreak in Ghana's western region. This objective was achieved by analysing qualitative research and developing interviews with various stakeholders. Five primary stakeholders interview was conducted out of the selected five stakeholders, which includes Mr Edward Koomson (hotel manager), Abraham Mensah (masquerade organiser), Kumi Mensah (Trombonist), Mr Kwaku Yeboah (journalist), Honourable Maxwell Enchill (chief Effia Kumah).

As well as quantitative questions, which were ascertained in some questions provided in the questionnaire. In this sense, the interviews were held in the Takoradi area, specifically at Effie Kuma, where the festival occurred, and the local community was established. The

festival happened in late December, and the interviews took place before, during and after the period, between December 2022 and January 2023.

3.4. Data Collection and Analysis

3.4.1. Data Collection Tools and Procedure

The Ankos festival is an annual celebration witnessed every year, on Saturday, 24th December 2022, the renowned event set in, on this day, a survey was undertaken. The event was divided into four parts. The First part highlighted the masquerade dance show, the masquerade display show, followed by the audience show, where tourists and people presence had the chance to display the Ankos culture dance with the masquerade and the last show, which is the entertainment celebrity show performance, this allows people to have fun with live music from various famous musicians in Ghana.

Moving on with the festival questionnaire was administered to have a qualitative and quantitative investigation about the tourist experience seeking to find out how the Ankos festival positively affects the socio-economic importance of Sekondi-Takoradi is the formal city with industry and first harbour in the nation and Western region. The questionnaire was adopted in English with 35 questions developed into five parts. The first part describes the “Travel to Sekondi-Takoradi”, and some of the questions asked in this part were the duration of stay in the city, type of accommodation, travelling alone or with family, the main purpose of visit, whether they will revisit and also their purpose was the festival.

Furthermore, the second part explains the Ankos festival, it intends to find out about the celebrations, some of the questions asked were as follows, how respondents got to know about the festival, the time and date, whether it suits the occasion, their experience, their revisit intension, whether or not if they will return to the next year festival, purchase of items from the event as well as festival photos. The third part of the questions describes the budget, the expenditure, their expenses travelling to Sekondi-Takoradi, plus overall satisfaction of their trip coupled with the price of the event and whether they are willing to offer the same

expenditure the next time they visit Sekondi-Takoradi for the next edition. This part also shows how they paid for the price of their accommodation, food, entertainment and travel.

Regarding the fourth part of the questions, in this part, the tourist was asked about promoting cultural tourism. First, how they feel about the festival, the atmosphere, rating their experience, and the importance of cultural tourism with its uniqueness. The final part is the demographic characteristics of the tourist. It includes nationality, age, gender, and marital status. The fifth part also asks questions about educational level, employment situation and organisational group. Finally, it also asks questions about their household income.

The questions were conducted accordingly to the aspect of the four divided parts of the items from the first part, which is the masquerade dance show to the last detail, which is the celebrity dance show to see the tourist's responses respectively. The survey questions were filled in ten minutes, and most of the tourists responded to the question in less than the ten minutes indicated because they were in a hurry to enjoy the best part of their experience. The Ankos Festival, now known as the Westside Carnival, has consistently drawn one of the largest crowds in the history of regional events, and it is the main event that the people of Sekondi-Takoradi look forward to every year. This has solidified the festival's claim to being the nation's best Christmas festivity. Previous masquerade festivals, especially the 2022 Ankos festival recorded 4000 members of masquerade participants, including members and organisers, additionally, 45000 tickets were sold instead of the intended 40000, indicating that the festival's attendance surged as a result of the previous Covid-19 pandemic (myjoyonline). To follow a statistically representative sample, having a population of 45000, and for a level of confidence of 90% and a margin of error of 9%, the sample should be around 120 questionnaires.

In context between the interview conducted with the stakeholders, the questions were in four sets it was also done to find out their opinions about the whole festival process. The first part seeks to find out about “SWOT”, which is the strengths, opportunities, weaknesses and threats of the region where the festival is conducted, the second part of the interview describes culture tourism significance in the region and also the importance of cultural tourism to the development of the community and the nation.

Moving on to the third part, the interview was about the Ankos festival being the source of attraction to people all over the world, and finally, the last context of the interview talks about the improvement and recommendations of the festival.

3.4.2. Data Treatment and Analysis

Data collection was observed and then inputted into the newest version of IBM SPSS Statistical 25 for analysis. In order to find out the tourist visiting the event. Their profile was first measured through variables and then into tables and charts. Therefore, this enables us to know the type of tourists according to nationalities, education, household income, age and gender who visit Sekondi-Takoradi for the Ankos festival. To find out the objective of the work, description statistics of analysis was initiated using frequencies because of the unique advancement of this tool. All variable data was inputted, central measured ticked, standard deviation, and range.

In the SPSS software, the data was categorised into non-numerical coding information and then assigned into groups. This facilitates data conversion and measurement comparisons. Thematically, the interview obtained from the stakeholders were put into text and then coded into transcripts to have a simple breakdown and then developed to show the answers to each respondent. Graphs in the form of charts were also drawn to offer the highest figures out of the correspondent's questions answers, for example, Males to females, income level and also the highest participants' countries.

Furthermore, a five-hypothesis test was commenced to identify the socio-economic impacts of the Ankos Masquerade Festival on the Takoradi community of Ghana and understand how the consequences induced the socioeconomic recovery of the Takoradi community (H1-H5). This was used to answer the main research objective questions above, the first H1-H2 was tested to answer the independent sample test and the statistical test that compares the means of two groups that do not correspond the same over and over or as a dependent variable. The object of the method was to test and find out if the means of the variables differ from one another respectively.

Moreover, educational level, nationality, household income, age, and gender remain (H3-H5) to ascertain the relationship between the socio-demographic variables and the intentions to pay extra money on the festival's next visit. Given this hypothesis, the relationship between variables was interconnected. The method of tabulation process helps in accessing the relationship of the variables. The process to show if they were situationally independent of the abovementioned variables (education level, nationality, household income, age, and gender) depends on the p-values of Person's "chi-squared Test". The initiated critical value is (0.05), used to determine the vital relationship of the other variable.

As a secondary approach, this analysis is presented in Appendix 5.

Chapter 4. RESULTS: THE CASE OF THE ANKOS FESTIVAL

4.1. Framing of Territory of Analysis and the Ankos Festival

4.1.1. The Western Region of Ghana and Sekondi-Takoradi City

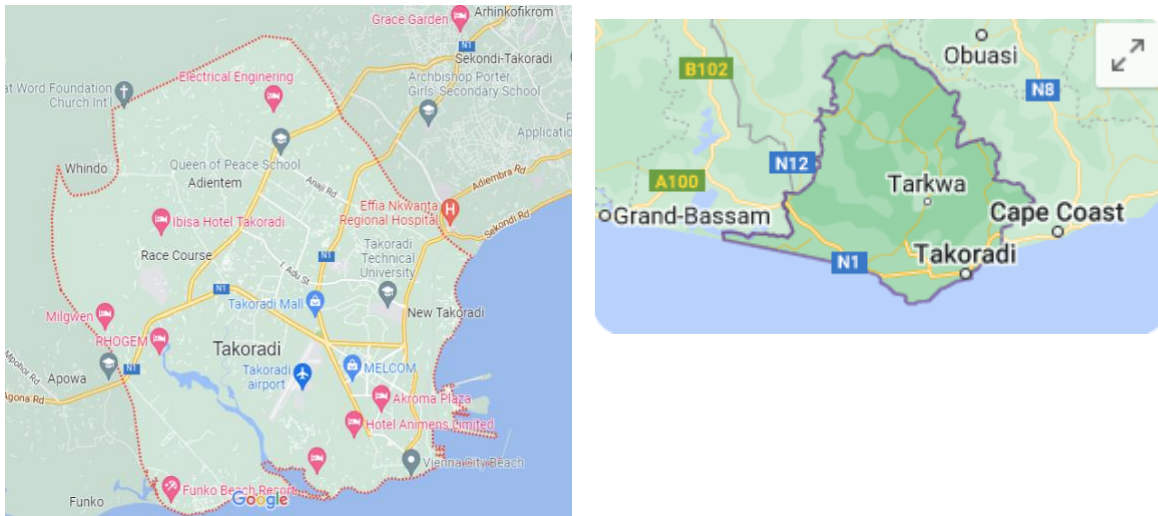
The Western Region of Ghana is one of the sixteen administrative regions in Ghana, located in the southwestern part of the country along the Atlantic Ocean. The region covers an area of 23,921 square kilometres and has a population of approximately 2.4 million people, according to the 2021 population census.

It shares boundaries with the Ivory Coast to the west, the Central Region to the east, and the Ashanti and Brong-Ahafo regions to the north. The regional capital is Sekondi-Takoradi, the largest city in the area and the third largest in Ghana after Accra and Kumasi.

The Western Region is known for its rich natural resources, including gold, bauxite, manganese, and timber. The main occupation of the region are animal rearing, farming and fishing, respectively, it is the wettest part of the country, with an average rainfall of 1600mm in a year. In terms of population, it occupies 1,924,577, representing about 10% of the country's total population. In terms of natural resources, this region is endowed with the most important ones, such as cocoa, rubber, coconut and oil palm. The most extended producers of cocoa in Ghana are the region. The region also produces various minerals, including iron, diamond, manganese, gold, and bauxite, which are potentially exploitable (Ministry of Food and Agriculture).

Figure 2 illustrates the map of the Western region of Ghana and the area of Sekondi-Takoradi city.

Figure 2. Map of the Western region of Ghana and Sekondi-Takoradi



Source: ResearchGate Google images

A city in Ghana's Western Region is Sekondi-Takoradi. It serves as the administrative centre for the Sekondi-Takoradi Metropolitan Assembly, Ghana's third-largest metropolis after Accra and Kumasi. According to the 2021 population census, the city on the Gulf of Guinea coast has a population of about 445,000 people.

Sekondi-Takoradi is principally recognised for its fishing industry, which has been a long-standing tradition among the locals of this region. The city is home to the Takoradi Port, a sizable fishing harbour that serves as a spot for fishing boats to land and a market for fishmongers and traders. The port, the biggest in Ghana, handles a sizable portion of the seafood harvested from the Gulf of Guinea. It also acts as an entry and exit point for Ghana and the neighbouring landlocked nations.

In addition to fishing, Sekondi-Takoradi is home to a few small-scale service and manufacturing businesses. The city is home to several small and medium-sized companies that manufacture furniture, textiles, and food items. Banks, insurance companies, and other financial organisations are also present in the city and offer services to the local populace and the surrounding area.

In Ghana, this city is a significant industrial and economic hub. Several oil and gas businesses have their corporate headquarters or activities in the city, making it an important hub for the country of Ghana's oil and gas industry.

In addition to its economic significance, Sekondi-Takoradi is well-known for its historical and cultural landmarks. Numerous structures from the colonial era may be found in the city, notably the Railway Museum and Sekondi-Takoradi Fort. The Western Regional Museum, which displays the history and cultural legacy of the Western Region, is also located in the city.

The population of Sekondi-Takoradi is diverse, and the city has a thriving nightlife and entertainment scene with several pubs, restaurants, and clubs. With good rail and road connections to other regions of Ghana, the city serves as a transportation hub for the Western Region.

4.1.2. Tourism in Ghana and Specific Region of Analysis

Due to its natural features, cultural history, and historical places, Ghana's Western region has tremendous tourism potential. In contrast to the other areas in Ghana, the region's tourism economy still needs to be developed more.

The Nzulezo Stilt Village, an unusual settlement built on stilts in the middle of a lake, Cape Three Points, Ghana's southernmost point, the Ankasa Conservation Area, a tropical rainforest home to a variety of wildlife, Fort Metal Cross, a historic fort constructed by the British in the 17th century, and the stunning beaches along the coast, including Busua and Dixcove, are just a few of the Western Region's well-known tourist attractions.

The area is home to a remarkable collection of colonial forts, including Cape Three Points, Nzulezo Stilt Village, Ankasa Conservation Area, and Fort Metal Cross, which are popular tourist destinations thanks to the various construction styles used by colonial traders. The offshore Jubilee and TEN oil fields make the area a significant hub for Ghana's oil and gas industry.

Ankos Festival of the Takoradi people, Kundum Festival of the Ahanta people, Bakatue Festival of the Elmina people, and Fetu Afahye Festival of the Cape Coast people are among the numerous festivals that are held in the area throughout the year.

Despite its potential, the Western Region's tourist sector confronts several obstacles, such as poor infrastructure, a lack of funding, and insufficient marketing and promotion. But the Ghana Tourism Authority and other interested parties are working to expand the area's tourism business and advertise its distinctive charms to both domestic and foreign travellers.

Regarding Sekondi-Takoradi, Some famous tourist attractions include the Sekondi-Takoradi Fort (built by the British in the late 17th century) as a base for the Royal Navy in the Gulf of Guinea. Today, the fort is a museum that showcases the city's history and serves as a cultural centre for the people of Sekondi-Takoradi); the Takoradi Beach (located in the heart of Takoradi and is a popular spot for swimming, sunbathing, and relaxation); the Market Circle (a bustling market, the largest in the Western Region and is known for its variety of goods, including textiles, handicrafts, and fresh produce); the Railway Museum (that showcases the history of the railway in Ghana, including the colonial-era railways that connected Sekondi-Takoradi to other parts of the country); the Nzulezo Stilt Village (a unique community is built on stilts in the middle of a lake and is a popular tourist destination in the Western Region); the Busua Beach (located about 30 kilometres west of Takoradi and is known for its clean water and beautiful scenery); and the Ankos Festival (which is present in detail in the next section).

In the tourism survey report 2015 of Ghana, the report highlighted that the profile of tourists visiting the country in 2015 was grouped according to gender, education, marital status and others. The highest age group visiting the country represented 25,249.00, aged 25-29. The percentage of this group was 25.5%. That same year, the lowest age group was 60-64 years, with 532.00 representing 0.5%. Regarding gender, the highest group was male, and they recorded a percentage of 74%, and the female group was 49.7%, with the age group between 25-49. Regarding educational level, the highest recorded was high school education representing 25.3% males and 17.8% females. The highest number of marital statuses was consented married, 5,148.00 with a percentage of 60.7%, the lowest was divorced, 1,361

representing 16.1%. Same-day visit recorded 5,751.00 (67.8%), and Overnights visit registered 84,772, representing 53.5% per cent (Ghana Statistical Service, 2015).

According to the Ghana Tourism Authority, in 2019, the Western Region (including the Sekondi-Takoradi area) recorded 249,462 international arrivals, accounting for 11.1% of total international arrivals. The region also recorded 2,685,508 domestic arrivals, representing 22.8% of total domestic arrivals in Ghana.

The tourism industry in the Western Region has been steadily growing, with efforts by the government and private sector to promote tourism development and investment in the region. However, like many other regions globally, the Covid-19 pandemic has significantly impacted the tourism sector, and it is unclear how this has affected tourism numbers in the Western Region in 2020 and beyond.

4.1.3. The Ankos Festival

Every year in December, the western part of Ghana hosts the Ankos Festival, a celebration of Takoradi culture, customs, and beliefs. It is a time when the community comes together to pay respect to their ancestors, ask for blessings for the future, and share with outsiders their rich cultural history.

The festival features a variety of performances and activities, such as traditional dances, drumming, singing, storytelling, and masquerades. A durbar of chiefs and elders, where the traditional leaders and rulers of the Takoradi people congregate to offer prayers and blessings to the community, is another part of the celebration.

Creating and sharing traditional foods and beverages, such as groundnut soup, palm wine, and fufu, highlight the event. Football games, volleyball battles, and other classic games are examples of other sporting events.

The Ankos Festival is a significant cultural occasion on the Takoradi calendar. It draws tourists from all around Ghana and abroad who come to enjoy the vibrant and varied traditions of the Takoradi people.

The festival is performed in stages. In the first stage of the masquerade festival, the groups line up on the town street wearing beautiful costumes of different colours with their dance moves and displays. They line up on the town's road with drums and musical instruments. According to face2faceafrica.com, some of these masquerading groups are Holy Cities, Iron Fighters, Sunnato, Cosmos, Unity, Valencia, Millionaires, and others. One aspect of and unique display by them is that they project colourful costumes a year before the occasion of the carnival.

But the face2faceafrica.com journal describes it as the festival of the Bahamas that originated from Ghana called Junkoa, particularly among the Ahanta, Fanti and Akan people who call it the Fancy Dress Festival. The Ankos festival started in 1709. It was held in honour of John Kenu (known to Germans and Dutch as John Cani and the British as John Conny) for defeating the Dutch, who took control over the Ahanta land and sold its people into slavery. The journal also expressed that apart from the dance, music and enjoyment, there is also a strong bond between most clans of different families in the town at the time of celebration. Authorities of the region, such as the government department and chiefs, also used the festival celebration to address problems such as ethnic conflict and food shortages that the people face and increase community development by solving these issues (Face2faceAfrica.com).

The 2022 Ankos festival marks the 311 edition of the festival. This year the festival celebrates 313 editions, but because of the covid 19 pandemic, the 2019 and the 2020 editions were cancelled. The highest number of participants was in the 2021 editions. According to africanmirrow.com (2022), in 2022 30, 000 tourists were targeted to visit the Ankos Festival. Still, the number increased to 35,000 in 2021, when the festival resumed recording 65,000 tourists visiting the festival (africanmirrow.com 2022).

4.2. Tourist Profile and Perceptions of the Ankos Festival

The tourist profile of the visitors of the Ankos Festival presented in this section was determined based on a survey applied to tourists who visited and participated in the event in the 2022 edition. The results are shown below in four subsections: the characterisation of the sample, the trip to Sekondi-Takoradi, tourists' perceptions of cultural tourism and the Ankos Festival.

4.2.1. Socioeconomic Characterisation of the Sample

Data from the survey applied to the visitors of the Ankos Festival show that the distribution by gender is very even (53.5% males and 46.5% females), with males being the most representative gender. Regarding age, the visitors of the Ankos Festival are young. 77% of the sample had between 25 and 34 years old. The older tourist was only 45, and the mean was 29,09. Being younger, the marital status is also expected to be mainly single (63.4%).

Most of the visitors had an educational level of vocational education (44.0%), followed by a bachelor level (38.0%). The advanced higher education levels (master's and PhD) were insignificant in this sample. The monthly net household income was mainly around 10,001 and 20,000 euros (43,5%) and 20,001 and 30,000 euros (35.9%). Regarding the current employment situation, most of the tourists responded that they were employed (59.0%) or self-employed (35.5%) (table 2).

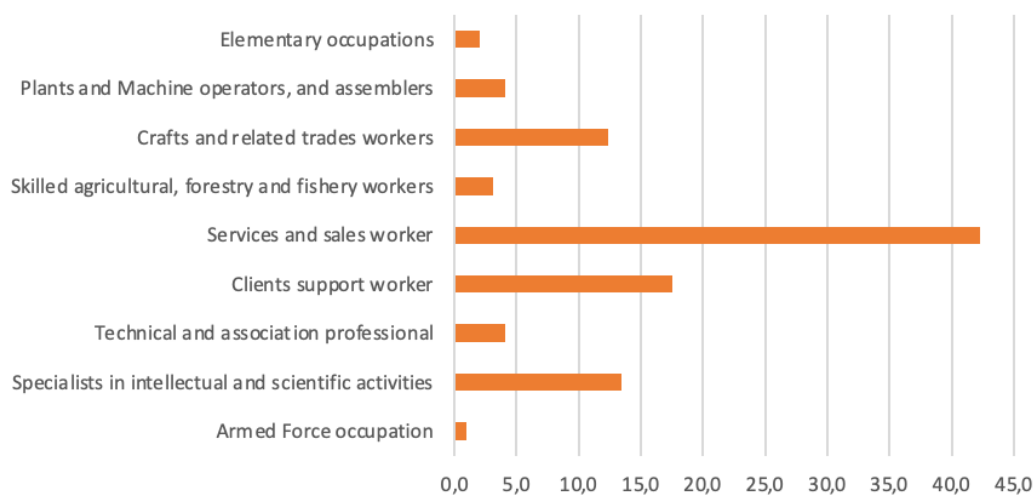
Table 2. Socioeconomic characteristics of the sample

Variables	Answers in distribution tables
Gender	Male 53.5% , Female 46.5%.
Age	< 25 9.0%, 25-34 77.0% , 35-44 9.0%, 45-54 2%.
Marital Status	Single 63.4% , Married 36.6%
Educational Level	Secondary School 12.0%, Vocational education 44.0% , Bachelor 38.0%, Master 3.0%, PhD 3.0%.
Monthly net household income	5,000 euros or less 1.1%, 5,001-10,000 euros 6.5%, 10,001-20,000 euros 43,5% , 20,001-30,000 euros 35.9%, 30,001-40,000 euros 10.9%, 40,001-50,000 euros, 2.2%.
Currents Employment Situation	Employed 59.0% , Unemployed 2.0%, Self- employed 35.0%, retired 1.0%, students 3.0%.

Source: Own elaboration

Figure 3 regards the occupational group of the Ankos Festival visitors, showing that almost half of the sample are services and sales workers. But three other occupational groups are well represented: clients support workers, specialists in intellectual and specific activities, and crafts and related trades workers.

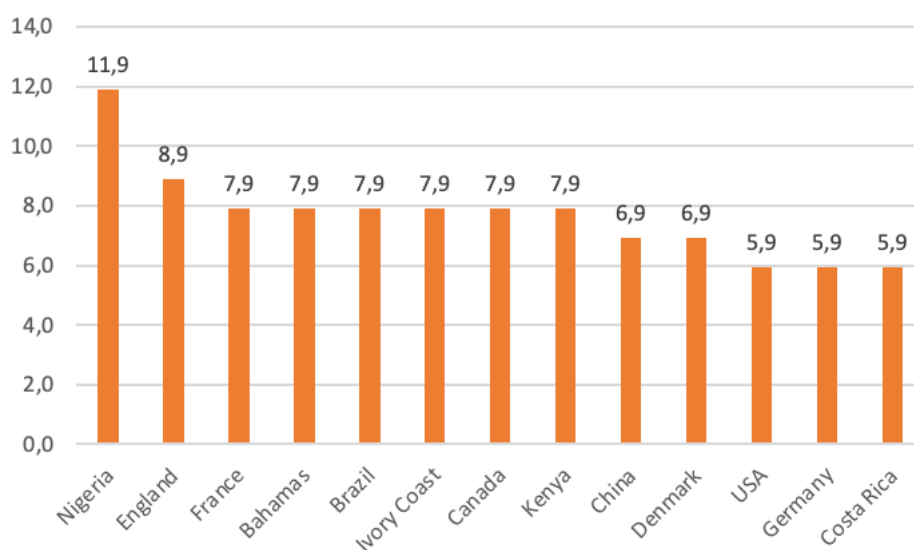
Figure 3. Occupational group of the Ankos Festival visitors



Source: Own elaboration

Figure 4 shows the country where the foreign visitors of the Ankos Festival live. Most of the foreign tourists present at this event live in Nigeria (11.9%), England (8.9%), France, Bahamas, Brazil, Ivory Coast, Canada and Kenya (all with 7.9%). This situation relates to the Ikegwu (2014) investigation, which reported that cultural tourism is the largest in the tourism industry among Nigeria's various types.

Figure 4. Country of Residence of the Ankos Festival Visitors



Source: Own elaboration

The reading of this figure also allows us to understand that tourists coming from African countries are the most representative of this sample (33.7%), followed by the tourists coming from European countries (29,7%) and the tourists coming from North America (21,8%). South America and Asia were the least represented areas for foreign Ankos Festival visitors. For instance, Germany and France were deemed to have gained favourable figures in Europe, whereas England was the only nation with the second-highest participant count. In conclusion, it demonstrates how the festival welcomes a large African community and people from Europe and North America, showing a very favourable turnout for the people of Ghana. Although the third-highest country on the list (figure 3) is also an African nation, we can

rationalise this by noting that many members of the African community attend the events apart from the highest African country, Nigeria.

4.2.2. Travelling Preferences to Sekondi-Takoradi

Table 3 summarises the main travelling characteristics of tourists visiting Sekondi-Takoradi. Regarding the stay, most respondents spend around three to 3 nights during their visit to Sekondi-Takoradi.

Table 3. Travel Characteristics

Variables	Answers in Distribution Table
Number of nights	3.58 (mean)
Accommodation type	Hotel 83.0% second residence in Sekondi-Takoradi: 3.0% with family, and friends: 15.0%.
Travelling with	Family 12.9%, with friends 43.6% , alone 43.6% .
Purpose of the visit	Holiday 1%, Visit cultural attractions 3.0%, Attend a cultural event 91.0% , visiting relatives and friends 5.0%.

Source: Own elaboration

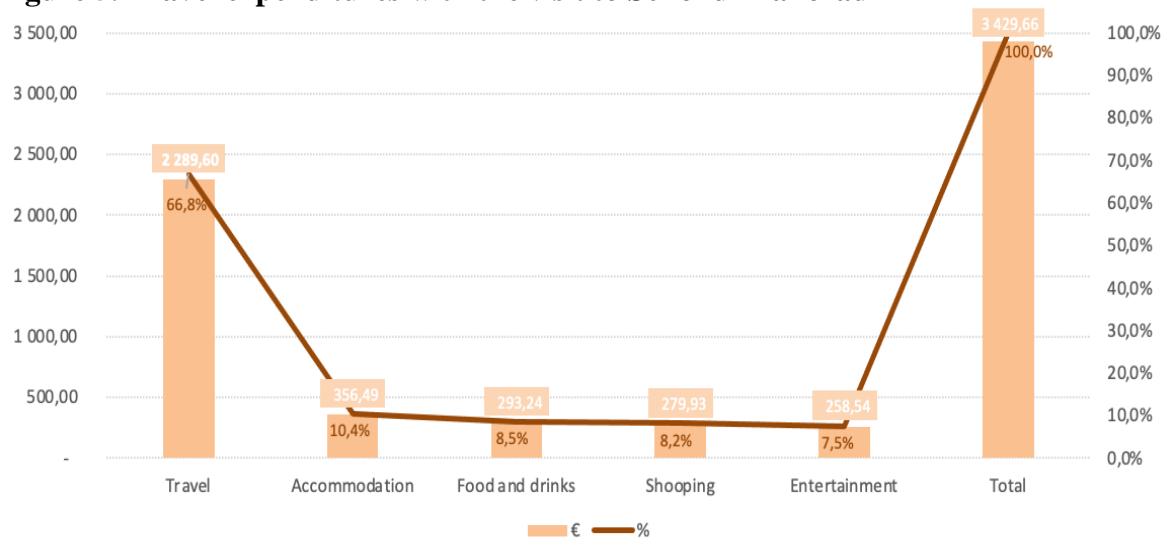
The highest percentage of accommodation type was hotel recording 83.0%, with family and friends being the second at 15.0% and a second residence in Sekondi-Takoradi recording 3.0% respectively. The respondents travelling alone and with friends had the same percentage of 43.6%, and those who came with family recorded 12.9%.

More than two-thirds of respondents were first-time visitors to Sekondi-Takoradi (67.7%), and about 32.3% were tourists repeating their visit.

Regarding the visit motivation, most of the respondents visited Sekondi-Takoradi specifically to attend a cultural (91.0%), followed by those visiting relatives and friends (5.0%) and visiting a cultural attraction (3.0%). Holiday respondents were the least significant (1.0%) (table 3).

Regarding the expenditures for the travel to Sekondi-Takoradi, figure 5 shows detailed information on the different components of the tourist's budget (travel, accommodation, food and drinks, shopping and entertainment) and the total investment they made to do the visit. It is also possible to see the mean in Euros and the proportion of each of these budgetary lines.

Figure 5. Travel expenditures with the visit to Sekondi-Takoradi



Source: Own elaboration

On average, tourists spend 3.429,66€ on their trip to Sekondi-Takoradi, and the most significant expenditure is the cost of the travel, which represents 66% of the total spending. Accommodation is the second most important cost, with 10,4%. The entertainment expenditures included in which the Ankos Festival is included where tourists spent less money: on average 258,54€, 7,5% of the total budget (figure 5).

Table 4 gives additional information related to the expenditures and details the items included in the price paid for the travel to Sekondi-Takoradi: 81.2% had the travel cost, 85.1% included the accommodation cost, 86.1% included cost with the breakfast, 86.1% included the cost with lunch, and 86.1% also had the cost with other meals.

Table 4. Travel Expenditures

Variables	Answers in distribution table
What included in the price	Travel 81.2%, accommodation 85.1%, meals 86.1%, breakfast 86.1%, Lunch 86.1%.
Pricing	Expensive: 14.9%, moderate: 58.4% , normal: 25.7%
Willingness to pay more	Yes: 6.1%, No: 93.9% .

Source: Own elaboration

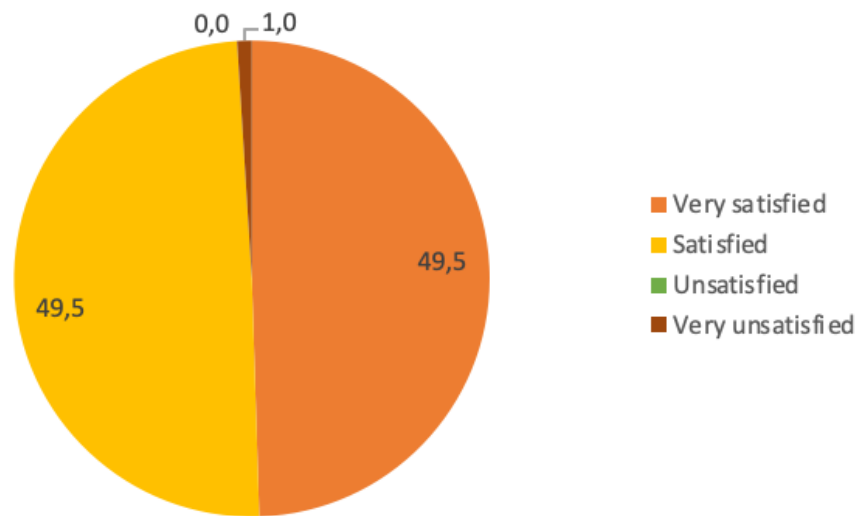
Most of the respondents found that the cost of this travel was moderate (58.4%) and regular (25.7%), showing simultaneously that they are not willing to pay a higher price on the next visit (93.9%). It is also noted that 14.9% of the respondents considered the total cost of this travel expensive (table 4).

Conclusion: Although some respondents found the travel cost to the event expensive, most respondents thought it was reasonable and would be willing to pay for it on their next visit. (Table 4: Percentage of willingness to pay Yes 6.1%).

4.2.3. Satisfaction with the Visit to Sekondi-Takoradi

Figure 6 illustrates the general satisfaction level with the Sekondi-Takoradi (Ghana) visit. It shows that 49.5% of the respondents were very satisfied, and 49.5% were satisfied with this visit. Only 1.0% of the respondents referred to being very unsatisfied.

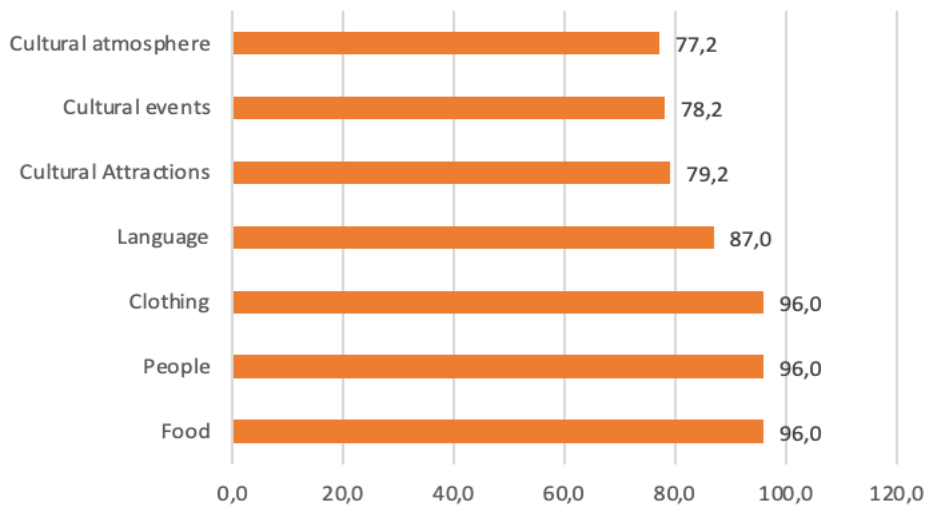
Figure 6. General satisfaction level with the visit to Sekondi-Takoradi



Source: Own elaboration

It was asked to the tourists what they considered essential to make a destination unique in terms of cultural tourism. Figure 7 shows the results.

Figure 7. Key factors to make a cultural destination unique

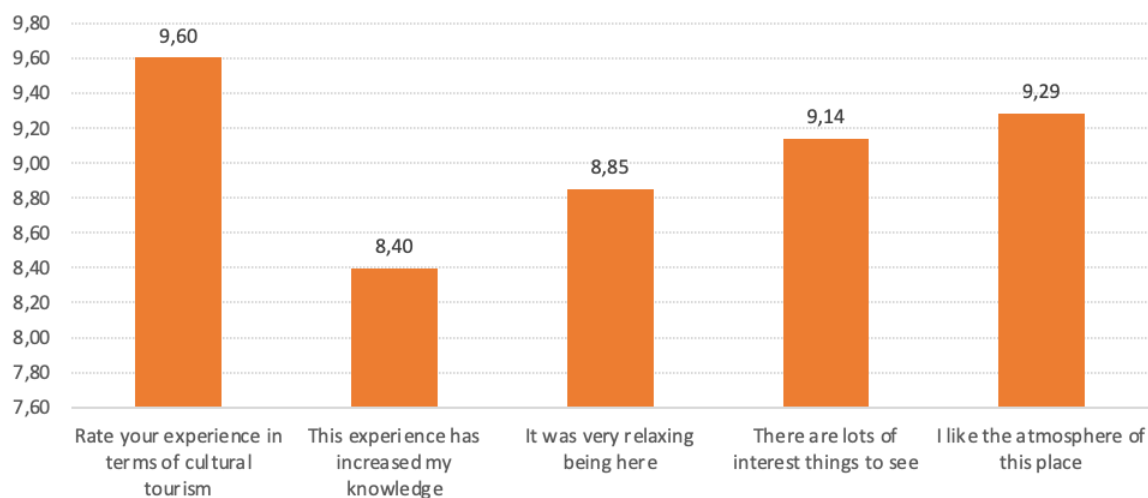


Source: Own elaboration

Although the respondents considered all the answering options relevant to turn a cultural tourism destination unique, the most critical factors pointed out were the local people (96.0%), the local food (96.0%), and the traditional clothing (96.0%). The local language (87%), the cultural attractions present at the destination (79.2%), the cultural events (78.2%) and the cultural atmosphere were also noted as key factors for the uniqueness of cultural tourism destinations (figure 7).

We then analysed the level of satisfaction with the cultural tourism experience of visitors in Sekondi-Takoradi (figure 8).

Figure 8. Satisfaction level with the cultural tourism experience in Sekondi-Takoradi



Source: Own elaboration

On a scale from 1 to 10, where 1 was very bad, and 10 was very good, the visitors of Sekondi-Takoradi considered that this destination provided a cultural tourism experience equivalent to 9,6 (mean), very close to ten. Furthermore, they consider Sekondi-Takoradi to have a charming atmosphere (9,29), that there are lots of interesting things to see (9,14), that it is relaxing being there (8,85) and that the experience contributed to increasing their knowledge (8,4).

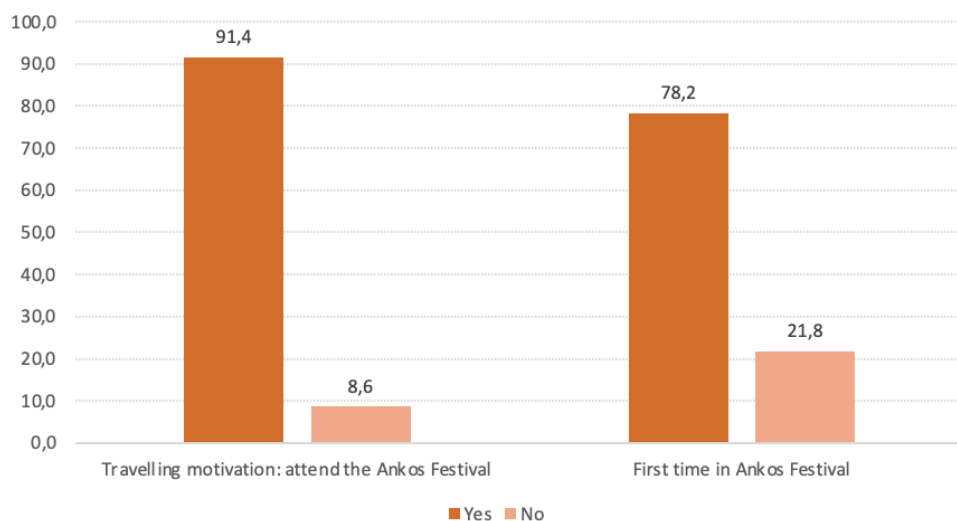
In conclusion, the survey results indicate that Sekondi-Takoradi is seen as a location with a wealth of cultural experiences and a wonderful festival atmosphere for the Ankos festival. The above scale's mean indicates in a substantial way that most respondents thought the environment was fascinating and pleasant. Especially the experience. (Figure 8), with the highest rate of cultural experience with the rate of (9.6).

4.2.4. Visitors' Perceptions of the Ankos Festival

This particular subsection of the results regards the specific case of analysis, the Ankos Festival. Through the survey applied to the foreign visitors/participants of the event; several variables of the tourism demand were analysed. The results are presented below.

First, the respondents were asked if they were visiting Sekondi-Takoradi with the specific motivation of attending the Ankos Festival. Additionally, it was asked if they were first-time participants in this event (figure 9).

Figure 9. Ankos Festival as a travelling motivation/First-time participants



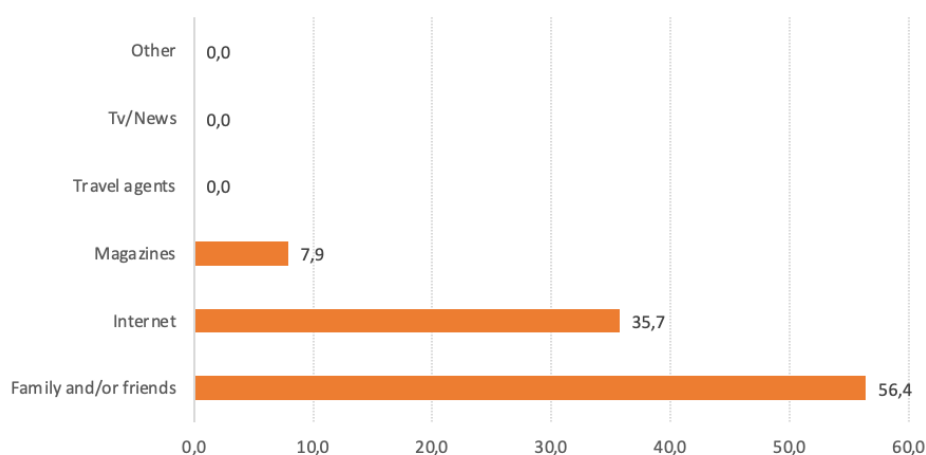
Source: Own elaboration

Figure 9 shows that 91,4% of the respondents had the Ankos Festival as a primary motivation to visit Sekondi-Takoradi. Although this underlines the importance of this event to leverage

the tourism attraction of this specific region, it is also important to read these results with caution once the survey was applied to visitors participating in the Ankos Festival. This percentage may have decreased if the survey had been applied outside the event.

Another important variable to analyse is whether or not the participants are first-time visitors to the event. The results show that most tourists to the Ankos Festival are first-time participants (78.2%). Nevertheless, almost 22% of the foreign tourists to the event are repeating their visit, which is a proportion that should be addressed (figure 9).

Figure 10. Information source about the Ankos Festival



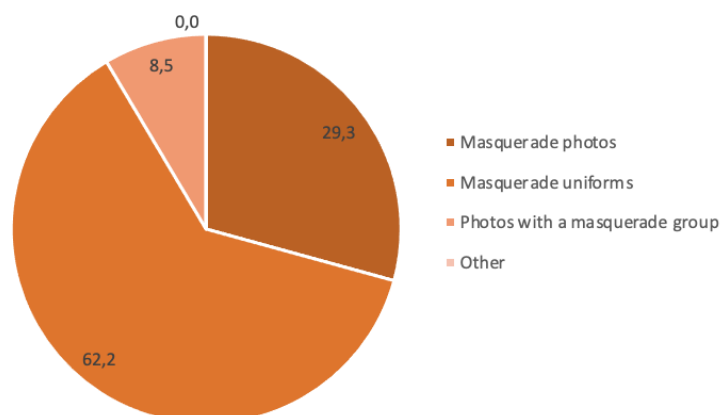
Source: Own elaboration

Figure 10 regards the sources of information through which the foreign tourists heard about the Ankos Festival and decided to witness it. The most significant sources were family and friends (56.4%) and the Internet (35.7%). Then the magazines appeared with 7.9%, and the other answering options had no expression (travel agents, TV/News, others).

It also asked the participants if they were pleased with the festival's date during the Christmas Season. But all the respondents agreed the date was OK (with only 2 out of 101 not responding to this question).

Another variable analysed was the items the tourists bought while participating in the Ankos Festival (figure 11).

Figure 11. Items bought during the participation at the Ankos Festival

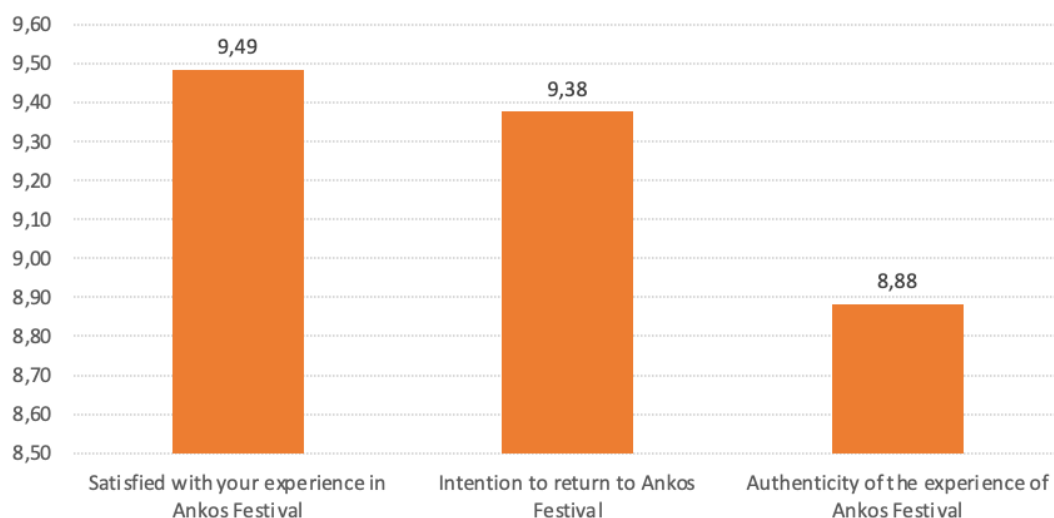


Source: Own elaboration

The main item bought is the masquerade uniforms (62.2%), followed by the masquerade photos (29.3%) and the photos with a masquerade group (8.5%) (figure 11).

Finally, it was also important to evaluate the satisfaction level with the experience of participating in the Ankos Festival, the intention to return, and the perceived authenticity of this event (figure 12).

Figure 12. Satisfaction level, intention to return and authenticity of the Ankos Festival



Source: Own elaboration

The section's conclusion demonstrates that the tourist's level of pleasure is high due to their exposure to culture and the wonderful atmosphere they experience at the festival. (figure 12).

4.3 Perceptions of the Stakeholders about the Ankos Festival

The stakeholder interviews' results were examined to learn more about the possibilities for the Ankos Festival. The findings were organised around different types of information, including strengths, opportunities, weaknesses, and threats. Respondents were hotel manager Mr Edward Koomson, journalist Mr Kwaku Yeboah, festival organiser Mr Abraham Mensah, trombonist Mr Kumi Mensah, and Mr Maxwell Enchill. (Chief, Effiah Kumah).

The second part of the interview included questions to understand the stakeholder's perceptions regarding the importance of cultural tourism for Takoradi, the tourism supply in the Western region, and the position the cultural tourism offers. What are the leading tourism attractions in terms of cultural tourism? Cultural tourism is necessary for developing the Western region, Ghana, and its community? Specify all the benefits).

The third part of the interview guide was mainly about the Ankos Festival as a cultural tourism attraction: Does the Ankos Festival benefits the community? To what extent (please describe the specific benefits that may result from the festival in the various dimension: social, economic, cultural, environmental), the belief to which the festival contributed to tackling some of the problems of infrastructure, equipment, living conditions, among others, of the region? To what extent? What may be the negative impacts of the Ankos festival?

Finally, what enhancements would you suggest for the festival's upcoming iterations, what kind of infrastructure design should the authorities work on to increase festival awareness in other to improve local community security concerns, and what can the festival do for the neighbourhood in the long run in terms of employment opportunities and other socioeconomic benefits. Table 5 shows the "SWOT" analysis response offered by the respondents during the interview.

Table 5. SWOT Analysis of the Stakeholder’s interview questions

Strengths	<ul style="list-style-type: none"> • Promote the image of Sekondi-Takoradi. • Increase in hotel profits during the events. • Best in Africa during this time. • Dispute are settled among the chiefs. • Visitors all over the world visit Ghana. • Improved the culture of Sekondi-Takoradi. • Increase in hotel profits during the events. • Improved the culture of Sekondi-Takoradi.
Opportunities	<ul style="list-style-type: none"> • Expanding the accommodation route. • Improve of water supplier. • Youth empowerment benefits. • Improve culture heritage every year. • Upraising of young talents to represent in the coming masquerade. • Increasing the knowledge of Ankos Festival. • Educate the future generations about the type of culture we have in the region.
Weaknesses	<ul style="list-style-type: none"> • Poor security level during the events. • Overcrowded in most of important street. • Location of the event is poorly maintained. • Inadequate training of security personnel before the time. • Capital to train and promote the masquerade dance • Inadequate investors in the region of Takoradi • The state of the community because of poor facilities put in place to hinder the attractions of the place. The movement of tourist to another part of the region is limited because of poor road network.
Threats	<ul style="list-style-type: none"> • Not meeting up accommodation needs • Not enough promotion. • The awareness of the festival is poorly promoted which is the scary part because we are afraid Nigeria, our neighbours might takeover with their well-known popular Ibo masquerade festival. • Most events during the time of the festival don’t have enough time and resources to plan so there is threat of not showcase more of what we have. • The image of the festival been distracted. • Our neighbours’ learning most of our strategies of the festival. • Decreasing the popularity of the festival.

Source: own elaboration

The second to the final summary results entails interpreting the unique stories of the interviewees. Describes the qualitative data analysis to draw attention to crucial elements of the benefits of the community that will resonate with the people. Especially the second summary interview questions, most respondents described their view as tourism supply is not

enough in the region and more infrastructure needs to be built to improve the tourism supply, as well as cultural tourism being the best in Sekondi-Takoradi and also cultural tourism creating jobs for the people in terms of intangible aspect, in case of tangible their food, language way of dressing been the best in terms of the festival (Stakeholders summary results).

In the third summary, most respondents believed that Ankos Festival is a cultural attraction and its benefits have developed the region and the people living there. More developments have been made in infrastructure and improved the children's lives there. There is also peace and unity among clans, which because of the festival, issues have been tackled and solved (Stakeholders summary results).

In the final part of the summary results, the respondents talk about the security of the place to improve on the subsequent festival editions. Some also stress about more bridges and hotels to accommodate tourists who will witness future events. Regarding what local authorities should do, most stakeholders pinpoint the staff training for securities jobs who will support the police and security personnel in charge of the festival every year. The most critical recommendation raised was that the festival be the solution to the employment situation of the community, when the events are properly managed, it will engage the youth in work, and this can reduce unemployment in the region (Stakeholders summary results).

4.4. Results Discussion

Similar responses to the respondents' questions were found in the interview analysis. First, the stakeholders brought up infrastructure improvements, such as additional bridges, adequate roads, hotels, and festival training facilities.

Second, they all made mention of the location's security. There is a necessity to give the area much protection because the event is growing worldwide and the population is growing. Additionally, the Ankos event needed to be promoted. The stakeholders also brought up the festival's promotion. "When the festival is held, people from all over the world will attend". The government's involvement in the festival has also been a source of concern for all parties involved.

The study's respondent demonstrates a better understanding of the study's primary goal, linking it to the literature review and highlighting various arguments made by multiple researchers in support of the idea that the growth of culture tourism is due to visitors' originality in their travel plans. People typically attend cultural events like the Ankos Masquerade Festival because of the cultural inventiveness involved. According to Richards and Wilson (2006), people visit destinations because of cultural events. From the survey questions, countries like Nigeria in Africa and England in the European settings with the highest appearance in the events are also interested in cultural events as investigated by many authors. This shows the fact raised by William (2010) that people travel to a place because of cultural events.

In addition, respondents who indicated that cultural events are the primary reason they travel to events received higher marks in the survey, indicating that the data the various authors were trying to note was accurate regarding travellers' intentions to visit locations hosting cultural events. Moving on with the debate, the issue of what makes cultural tourism unique is a significant argument in the research questions. Petkova (2017) highlighted that the uniqueness of cultural tourism is the culture, history, traditions and community customs of a place that makes it unique. That makes the fact to the questions because most of the respondents to the research questions pinpoint that the uniqueness of culture tourism is the food, people, clothing, language, cultural attraction and atmosphere, which has a direct argument of the examination done by the researcher (Petkova, 2017).

Another important research survey question that arguments can be raised looking at the statements by many authors is the aspect of "experience", most of the respondents to these statements had a high rating view about "experience has increased my knowledge". From reviews by some examiner's perspectives, Cross and Bob McKercher (2020), groups of definitions can be linked with these arguments. In their findings, in one group of definitions, assumptions were made that anyone visiting a place or having an experience that may reflect in the destination's culture. This experience from the place's culture is term as "deep culture", which depicts that culture tourism and creativity can increase the experience of the destinations. In the case of Dixon et al. (2011), experience is the intrinsic process due to a person receiving it.

The study's objective, which is why the research was undertaken, shows an aspect that talks about the socioeconomic importance of the study to the community where the research was held. According to the International Council of Monuments and Sites (ICOMOS), tourism is the way of enjoying the cultural heritage of a place while it is alive, from the survey, the questions to the respondents about their intentions of returning to the other editions of the festival responded positively, and they were willing to return and linking to the argument of the statement of the (ICOMOS), it is seen as people visit place when the “atmosphere of cultural heritage is alive”, from previous years example when the effectiveness of the covid 19 pandemic led to the cancellations of the events in 2019 and 2020 the knowledge and atmosphere of the festival decrease except in 2021 whereby the atmosphere of that year increase in the number of tourists this year.

The study's second objective highlights ways to identify the impacts of socioeconomic recovery in the community. This can be understood from the literature review perspective and the argument stressed by (Richards, 2011). In the author's attributions, cultural tourism has long had critical economic dimensions, further examinations were also linked with income-derived tourism events, such as Ankos Festival, to support the preservation of cultural heritage. The point here is that cultural events such as Ankos can assist in raising funds to support the local authorities and income raised.

The final objective of the study describes the stakeholder’s involvement in the festival. This aspect can be linked to the interviews conducted in the survey. In the interview, the managers, organisers of the events, leaders of the families (chief), and masquerade dancers were interviewed. According to the scripts, it was highlighted that all of the interviewees stressed the security of the place, they were pleading with the government to increase the number of securities staffs in the area in the case of the events. This was the concern of the stakeholders, and it showed their participation in the events. Another similar issue raised was the issue of the infrastructure of the place, the stakeholders prefer the city airport to be renovated and changed to the international airport, which will increase the destination's attraction of the place. In the same development, they also stress the roads of the place and the bridges linking various routes. Regarding accommodations, the two managers raised concerns about

increasing the level of accommodation. They were all too stressed that they had informed their hotel board to secure more space during the festival season.

The chief, who is seen as the leader of the community, mentioned in the scripts of planning to increase the knowledge of the festival to the community and also plead with the governments to assist in this to help promote the festival not only in the countries but international media platforms too. In the leader's statement again, he raised the aspect of an investment. He said, "I have talked to a few people whom I know the government's departments, and they gave me positive feedback that they will help in the investments in the community and the festival" This shows the stakeholder's interest in the festival's involvement.

Chapter 5. CONCLUSION

As a result of the research, most countries with popular tourist attractions are working incredibly hard to recover from the shock (of the pandemic crisis). They are also looking for ways to increase the number of visitors. This is because many researchers are conducting numerous studies on the Covid-19 epidemic's impact on the world. It is crucial to research to comprehend and emphasise how festivals may attract people to a particular place.

The fundamental objective of the research is to assemble and highlight the research challenges indicated in the study's introduction. This is done by highlighting elements of the tourism profile, such as income, age, spending, countries of origin, and others. The connection between creativity and culture tourism as well as the benefits of the two for the Ankos festival have been established by this feature.5.1. Research Problem and Goals.

The research's conclusion emphasises how vital tourist visits are to cultural and creative tourism. Most tourist destinations are working hard to recover from the shock and find ways to increase the number of visitors in their country again. As a result, there is a need to participate in research to know and highlight how festivals can achieve solutions to attract tourists to a particular destination.

By highlighting aspects of the tourism profile, such as income, age, spending, and countries of origin, the primary goal is to compile and highlight the research difficulties mentioned in the study's introduction. This feature has established the relationship between creativity and culture tourism and the advantages of the two for the Ankos festival.

Since one part of tourism cannot exist without the other, many authors' ideas about the two topics (culture and creative tourism) do not disregard the different mechanism of tourism.

In view of the research, it is essential that with cultural tourism evolutions, creative tourism will be present. Cultural tourism is a type of tourism that is focused on visiting different cultures. The challenge is to define it in a useful way for destination management organisations, which can use it to market the area and identify potential products. It can, most importantly, help identify appropriate stakeholder management actions (Cross and Bob

McKercher, 2020). This has made so many destinations very interesting, increasing the cultural heritages, beliefs, and how people live there. In other words, it has also increased the socio-economic importance of these places because tourists and nationals purchase products such as food, clothes, artefacts, souvenirs, transport, accommodation and the rest. In the report of Richards (2018), the UNWTO investigated that culture tourism accounts for an element of international travel spending over 39% of tourism arrivals, in the case of the Ankos masquerade festival, people spent more, which promoted the economic situation of the people living their example hotel bookings, purchasing of souvenirs, food traditional clothing and the rest. The author further expresses that very often known values and special intentions of a particular group of people which find expression in certain customs, traditions, rituals, events building, monuments and artefacts attract people to unique destinations.

5.1. Synthesis of the Main Findings and Conclusions

The main findings gained from the research are the socioeconomic importance of cultural tourism and the impact tourists bring to the destinations. In summary, it is also important to find out in this research that culture and creativity both have a significant role in the effectiveness of goals. Creativity in terms of visiting places to create an idea and things for oneself and gaining knowledge and experience from the visit site.

On the other hand, cultural tourism is the cultural history of the place, including food, languages, dresses, cultural heritages, and people.

In evaluation and conclusion, cultural events, such as the Ankos masquerade festival, are important to maintain the local cultural traditions and to preserve the local community identity. But they also strongly impact the perceived destination image, the tourism experience, and the participant's engagement, having the capacity to provide socioeconomic development for the area. Thus, the impact evaluation is fundamental to identify, monitor, and evaluate tourism initiatives' various tangible and intangible effects and increase

knowledge about them to create rewarding and sustainable experiences for tourists, residents, and project organisers.

5.2. Limitations of the Research Developed

In the study limitations, the challenging aspects are the sample size; although 120 respondents were anticipated to be surveyed, as the procedure progressed, it was only possible to collect 101 responses. The transportation from Portugal to Ghana to collect the samples is another work that must be completed. The cost was high, but with the assistance of a few former classmates in Ghana, due to most respondents' intense attention to the activities and hurried completion of the questions, you needed more time to discuss the festival briefly. I had to make concessions to get their approval before asking them to assist me in finishing this project.

5.3 Policy Implications

To conserve cultural and historical assets, cultural tourism is crucial. The more tourists interested in cultural heritage, the more funding it draws. Cultural tourism is still crucial to project a nation's or city's favourable image worldwide. Since the Great Travels of the sixteenth century, the primary objective of every journey has always been culture. The idea that culture was no longer the purpose of tourism first emerged in the 20th century. However, cultural values play a vital role in historical and broader tourism businesses. A new type of tourism called "creative tourism" has a very high potential to alter current tourism models and aid in developing novel experiences. The growth of the local economy and promotion of social and cultural development may be aided by creative tourism. This kind of tourism involves not just outbound travellers experiencing a nation's culture but also the society that develops and upholds the nation's traditions and core values. The existence of the consumerist culture significantly impacted these elements that contributed to the growth of creative tourism. People were compelled to consider what existed then and the need to maintain it. The emergence of creative tourism was primarily impacted by changing thinking patterns

and having more leisure time, which encouraged people's desire to learn more than what mass visitors had already learned, with this, the study can aid in illuminating the channels by which cultural tourism might be shared within a community. The project can assist in managing creative and cultural tourism in many areas when planning a festival like Ankos. It can also help local government agencies with their marketing efforts and educate them on cultural and creative tourism distinctions. When events are well run, it is simple to advertise them and allow visitors to not only visit but also learn and experience new things.

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Appendices

Appendix 1. Tourists Questionnaire



QUESTIONNAIRE

This survey is being applied in the context of a master's dissertation in Tourism Organizations Management at the University of Algarve in Portugal. Its goal is to find out about the profile of the visitors of the Ankos Festival and the socio-economic benefits that may result for the Western region and Ghana. It will be much appreciated if the questions are answered sincerely and objectively. This will take around 10 minutes to answer. All responses are confidential and will be used exclusively for the research work. Thank you, and much appreciated for your time.

1. Travel to Sekondi-Takoradi

- 1.1. How long are you staying in Sekondi-Takoradi (number of nights):
- 1.2. What kind of accommodation are you staying in:
Hostel Hotel Second residence in Sekondi-Takoradi With family and/or friends
Airbnb/room in private house /Bed & Breakfast / Guest house other Please specify:

- 1.3. Are you travelling ... With family With friend(s) Alone Other Please Specify:

- 1.4. Is this your first time in Sekondi-Takoradi: Yes No
- 1.5. What is the main purpose of your visit:
Holiday Visit a cultural attraction Attend a cultural event Visiting relatives and friends
Business Conference Shopping Other Please specify: _____
- 1.5.1 If you visit Sekondi-Takoradi to attend a specific event, is it the Ankos festival? Yes No

2. The Ankos festival

- 2.1. Is it your first time at the Ankos festival: Yes No
- 2.2. How did you hear about the festival:
Family and/or friends Internet Magazines Travel Agents TV/News Other Please specify: _____
- 2.3. Are you ok with the date/month of the festival? Yes No
- 2.3.1 If not, what is the best date/month you prefer to host the festival?
.....
- 2.4. How satisfied are you with your visit to the Ankos festival, on a scale from 1-10?
Very unsatisfied 1 2 3 4 5 6 7 8 9 10 Very satisfied
- 2.5. Do you intend to return to Sekondi-Takoradi for another edition of the Ankos festival, on a scale from 1 to 10?
Very unlikely 1 2 3 4 5 6 7 8 9 10 Very likely

2.6. How authentic do you feel your experience has been?

Very unauthentic 1 2 3 4 5 6 7 8 9 10 Very authentic

2.7. What items have you purchased so far:

Masquerade photos Masquerade uniforms Photos with the masquerade groups Other please specify..... Nothing

3. Expenditures

Currency:	_____
Travel	_____
Accommodation	_____
Food and drinks	_____
Shopping	_____
Entertainment	_____
Total	_____

3.1.

3.2. What is included in the price (please, choose all options that apply):

Travel Accommodation Meals breakfast lunch

Other(s). Please specify: _____

3.3. Do you think the price is:

Cheap Expensive Moderate Normal

3.4. Would you be willing to pay more for your next visit to Sekondi-Takoradi? yes no

3.4.1. If so, how much? Please indicate the amount and currency:

3.5. Rate your satisfaction with the visit to Sekondi-Takoradi:

Very satisfied satisfied unsatisfied very unsatisfied

4. Cultural Tourism Promotion

4.1. In your opinion, what makes cultural tourism unique (please choose all options that apply):

Food People Clothing Language Cultural attractions Cultural events Cultural atmosphere Other Please specify _____

4.2. Can you rate your experience in Sekondi-Takoradi in terms of cultural tourism:

Very bad 1 2 3 4 5 6 7 8 9 10 Very good

4.3. To what extent do you agree or disagree with the following statements, on a scale from 1 to 10?

4.4. This experience has increased my knowledge.

Strongly disagree 1 2 3 4 5 6 7 8 9 10 Strongly agree.

4.5. It was very relaxing being here.

Strongly disagree 1 2 3 4 5 6 7 8 9 10 Strongly agree.

4.5.3. There are lots of interesting things to see.

Strongly disagree 1 2 3 4 5 6 7 8 9 10 Strongly agree.

4.5.4. I like the atmosphere of this place.

Strongly disagree 1 2 3 4 5 6 7 8 9 10 Strongly agree

5. Demographic Characteristics

5.1. Nationality:
.....

5.2. Country of residence:

5.2. Gender: male female

5.3. Age (please write a number): _____

5.4. Marital status: single married divorced widowed

5.5. Educational level:

Primary school Secondary school Vocational education Bachelor Master PHD Other
 Please specify: _____

5.6. Current employment situation:

Employed Unemployed Self-employed Retired Student Other

5.7. Please indicate your occupational group:

Armed forces occupations Director or manager Specialists in intellectual and scientific activities Technicians and associate professionals Clerical support workers Service and sales workers Skilled agricultural, forestry and fishery workers Craft and related trades workers Plant and machine operators and assemblers Elementary occupations

5.8. Which category best describes your annual household gross income group?

5,000 euros ou less 5,001–10,000 euros 10,001-20,000 euros 20,001-30,000 euros 30,001-40,000 euros 40,001-50,000 euros 50,001-60,000 euros More than 60,000 euros

Do you want to make any additional comments?

Appendix 2. Semi-structured Interview Guide to Stakeholders



Semi-structured Interview Guide to Stakeholders

This research is being elaborated in the context of a master's dissertation in Tourism Organizations Management at the University of Algarve in Portugal. Its goal is to learn about the Ankos Festival and the socio-economic benefits that may result for the Western region and Ghana. In this sense, we are conducting interviews with different stakeholders to understand several aspects related to the Ankos Festival, such as the organisation, its contribution to the cultural tourism supply of the Western region and Ghana, and socioeconomic benefits, directly and indirectly, resulting from it, among others.

The information shared in the context of these interviews will only be used for this research purpose, and we very much appreciate your availability and contribution. Can we audio-record this interview?

1. Context: The Western Region of Ghana

- 1.1. In general terms, what are the strengths and opportunities of the Western Region of Ghana?
- 1.2. In general terms, what are the main weaknesses and threats of the Western Region of Ghana?

2. Cultural Tourism in the Western Region and Ghana

- 2.1. How would you describe the tourism supply in the Western Region?
- 2.2. Regarding the tourism supply of this region, how do you position the cultural tourism offer? What are the leading tourism attractions in terms of cultural tourism?
- 2.3. In your opinion, cultural tourism is essential for developing the Western Region and Ghana and its community? Why? Please indicate specifically all the benefits (tangible and intangible that may result from it).

3. Ankos Festival

- 3.1. Do you consider the Ankos Festival a cultural tourism attraction? Why?
- 3.2. Do you believe the Ankos Festival has benefits for the community? To what extent (please describe the specific benefits that may result from the festival in the various dimensions: social, economic, cultural, environmental...)?
- 3.3. Do you believe the Ankos Festival contributed to tackling some of the problems of this region's infrastructures, equipment, and living conditions, among others? To what extent?
- 3.4. In your opinion, what may be the negative impacts of the Ankos Festival?

4. Looking Forward

- 4.1. What improvements would you recommend for the subsequent festival editions?

- 4.2. What kind of infrastructure design is to increase awareness of the festival?
- 4.3. What should the authorities work to improve the security issues in the local community?
- 4.3. What can the festival do for the local community in the future in terms of employment opportunities and other socioeconomic benefits? Please be specific.

Conclusion: We have no further questions planned. Do you what to make any final comments?

Thank you so much for your contributions.

Appendix 3. Frequencies of Nationalities

		Nationality			
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	England	9	8.9	8.9	8.9
	France	8	7.9	7.9	16.8
	United States of America	6	5.9	5.9	22.8
	Bahamas	8	7.9	7.9	30.7
	Brazil	8	7.9	7.9	38.6
	Ivory Coast	8	7.9	7.9	46.5
	Canada	8	7.9	7.9	54.5
	China	7	6.9	6.9	61.4
	Germany	6	5.9	5.9	67.3
	Costa Rica	6	5.9	5.9	73.3
	Denmark	7	6.9	6.9	80.2
	Kenya	8	7.9	7.9	88.1
	Nigeria	12	11.9	11.9	100.0
	Total	101	100.0	100.0	

Appendix 4. Frequencies of Residences

		Country of Residence			
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Ghana	10	9.9	9.9	9.9
	England	8	7.9	7.9	17.8
	France	13	12.9	12.9	30.7
	United States of America	7	6.9	6.9	37.6
	Bahamas	6	5.9	5.9	43.6
	Brazil	5	5.0	5.0	48.5
	Ivory coast	5	5.0	5.0	53.5
	Canada	7	6.9	6.9	60.4
	China	4	4.0	4.0	64.4
	Germany	8	7.9	7.9	72.3
	Costa Rica	6	5.9	5.9	78.2
	Denmark	9	8.9	8.9	87.1
	Kenya	6	5.9	5.9	93.1
	Nigeria	7	6.9	6.9	100.0
	Total	101	100.0	100.0	

APPENDIX 5 COMPARING MEANS

In comparing means, one of the tools used was the independent sample test, one of the used statistical test tools. It elaborates on the difference between the means of two separate groups to find out the mean of that group independently significance differs from one another. The below part shows two hypotheses tested.

Table a. Hypothesis 1

<p>Hypothesis 1: Male tourist have more experience level than that of females</p> <p>H0: $\mu_1 \leq \mu_2$</p> <p>The mean of the gender of male is lower than the mean of the gender of female in experience in knowledge</p> <p>HA: $\mu_1 > \mu_2$</p> <p>The mean of the gender of male is higher than that of the mean of the gender of female in experience increased in knowledge.</p> <p>α level: $\alpha = 0,05$</p> <p>Test: independent samples t-test (one-tailed test)</p> <p>Used variables: gender and experience has increased my knowledge</p>
--

Source: Own elaboration

First of all, when testing the statistical differences between the two “gender”, means the variable “experience has increased my knowledge” were put together. The experience has increased my knowledge of two categories, “strongly disagree” and “strongly agree”, Given a distribution of 54.0% for males and 47.0% for females to bring out the results, the variable “gender” was set aside showing in the graph statistics (5.6.2).

The mean of the gender for males is 8,41(n=54), and the mean of the gender of females is 8,38= (n=47). Using the one-tailed 0,05 criterion, the null hypothesis is not rejected since the p-value $0.924/2=0.462>0,05$ (table 5.6.3). The alpha value indicates that no statistical difference exists between the mean of gender male and mean of gender female in experience has increased my knowledge.

Table b. Hypothesis 2

<p>Hypothesis 2: People who first visit the Ankos festival and lots of interest they see.</p> <p>H0: $\mu_1 \leq \mu_2$</p> <p>The mean of first time of visit lower than the mean of already visit and of interesting things to see</p> <p>HA: $\mu_1 > \mu_2$</p> <p>The mean of the first time of visit higher than the mean of already visit and of interesting things to see</p> <p>α level: $\alpha = 0,05$</p> <p>Test: independent samples t-test (one-tailed test)</p> <p>Used variables: First time at Ankos Festival and lots of interest things to see</p>

Source: Own elaboration

In the final part of the independent samples t-test of variables, the first time in Ankos was only two categories, “Yes” and “No”, which makes the interpretation recognisable. The outliers of the variable “lots of interest things to see” was set aside.

Representing in the group statistics in Table 5.6.3), the mean of first-time visits is 9,51(n=79), and the mean of previous visits is 9,09 (n=22).

Showing a case representation using the one-tailed 0,05 criterion, the null hypothesis (HO) can be used since the p-value= $0,779/2=0,3895>0,05$ (Table 5.6.4). The important value shows

that statistically significant differences exist between the mean of people visiting the first time with lots of interesting things to see and the mean of previously visited with lots of interesting things to see.

Table c. Group Statistics

T-Test

Group Statistics

	Gender	N	Mean	Std Deviation	Std Error Mean
Experience increases	Male	54	8.41	1.237	.168
Knowledge	Female	47	8.38	1.328	.194

Source: Own elaboration

Table d. Independent T-test samples

Independent Sample Test

		Lavene's test for equality of variances					t. test for Equality of Mean		95% confidence interval of the Difference	
		F	Sig	t	df	Sig.(2. tailed)	Mean Difference	Sad. Error Difference	Lower	Upper
Experience increase knowledge	Equal Variances assumes	.770	.382	.096	99	.924	.024	.255	-.482	.531
	Equal variances not assumed			.095	94.781	.924	.024	.255	-.485	.534

Source: Own elaboration

Table e. Group statistics 2

T- Test

Group Statistics

	First time in Ankos	N	Mean	Std. Deviation	St. Error Mean
Lots of interest	Yes	79	9.15	.893	.100
	No	22	9.09	.921	.196

Source: Own elaboration

Table f. Independent sample T-test 2

Independent Sample Test

		Levene's test for equality of variances					T-test for equality of means		95% Confidence interval of the Differences	
		f	Sig	t	df	Sig. (2.tailed)	Means Difference	Sig. Error Differences	Lower	Upper
Lots of Interest	Equal variances assume	.180	.673	.281	99	.779	.061	-.217	.369	.491
	Equal variances not assume			.276	22.821	.784	.061	.221	-.388	.510

Source: Own elaboration

Appendix 6. Semi-structured Interviews Synopsis

Interview 1: Mr Edward Koomson | Hotel Manager, Prisquans Hotel Takoradi.

Context: The Western Region of Ghana

In general terms, what are the strengths and opportunities of the Western Region of Ghana?

In general terms, what are the main weaknesses and threats of the Western Region of Ghana?

Strengths

- a) Promote the image of Sekondi-Takoradi
- b) Increase in hotel profits during the events
- c) Best in Africa during this time
- d) Disputes are settled among the chiefs
- e) Visitors from all over the world visit Ghana

Opportunities

- a) Expanding the accommodation route
- b) Improve water supplier
- c) Youth empowerment
- d) Improve cultural heritage every year

Weakness

- a) Poor security level during the events
- b) Overcrowded in most of the important street
- c) The location of the event is poorly maintained
- d) Inadequate training of security personnel before the time

Threats

- a) Not meeting up accommodation needs
- b) Not enough promotion

Cultural Tourism in the Western Region and Ghana

How would you describe the tourism supply in the Western Region?

Regarding the tourism supply of this region, how do you position the cultural tourism offer?
What are the main tourist attractions in terms of cultural tourism?

In your opinion, cultural tourism is important for developing the Western Region and Ghana and its community? Why? Please indicate specifically all the benefits (tangible and intangible that may result from it).

Answer

- a) Tourism supply is not enough in the community, especially here in Sekondi-Takoradi, because since Ghana is a developing nation and yet improving its tourism industry, to my concern, we should provide more infrastructure like good roads, building more industries such as clothing and also maintain most of our tourism industry.
- b) In terms of cultural tourism, we have the best in the region example, the region is still one of the most endowed with natural resources and used to have the best port in the country. Some tourist attractions include the port of Takoradi, a castle built by the Dutch, the first president of the country's hometown here and the first region to discover oil for the country.
- c) Cultural tourism is important here because, for example, at the Ankos festival, people not only visit the event but they like our food and cloth and even learn our language (Fanti) very quickly. Some tangible benefits are Infrastructure every year and employment for intangible.

Ankos Festival

Do you consider the Ankos Festival a cultural tourism attraction? Why?

Do you believe the Ankos Festival has benefits for the community? To what extent (please describe the specific benefits that may result from the festival in the various dimensions: social, economic, cultural, environmental...)?

Do you believe the Ankos Festival contributed to tackling some of the problems of this region's infrastructures, equipment, and living conditions, among others? To what extent?

In your opinion, what may be the negative impacts of the Ankos Festival?

Answer

Ankos masquerade is a cultural tourism attraction because of the dressing, food and attractions.

Answer

The benefits of the Ankos festival are a lot. For example, as a hotel manager during this time, I have an increment in my salary, not that we increase in staff which is employment. Socially we receive new people here, economically, profits are generated from it, in terms of culture we learn new things every year such as the dressing and also the environmental atmosphere brings happiness to the community.

Answer

Infrastructure is one of the most important things needed in the community, although every year this time the government increase more of it. Still, it should be extensive, like the city of Accra, because we can expand here, and most investors can also invest and help the government. As a developing nation, living conditions are one of the key components of a country with the Ankos festival, most youth now have employment, even the chiefs pay to wear the masquerade, and some are trained to do that.

Answer

Ever since moving here to Takoradi 3 years ago, I have not heard of any negative impact on the festival, the only thing was that the security should be improved because there were many people this time at the event.

Looking Forward

What improvements would you recommend for the subsequent editions of the festival?

What kind of infrastructure is designed to increase awareness of the festival?

What should the authorities work to improve the security issues in the local community?

What can the festival do for the local community in the future in terms of employment opportunities and other socioeconomic benefits? Please be specific.

Answer

First of all, security also more investors to put up more hotels because all rooms here were fully booked three months before the event.

Answer

The best platform is social media; our best radio station in the capital can help advertise. Like the “JOY FM” and “PEACE FM”, also building good roads straight from the airport to the event. Most importantly international airport here in Sekondi-Takoradi.

Answer

In the case of security, training will be the best. The securities agency like the Police and army can also assist in training more of the private security used for the event.

Answer

Let me be frank with you in terms of employment Sekondi-Takoradi has the lowest in the region, but I believe that with the event increasing in popularity it is the future of the youth in the area in terms of employment opportunities is positive., One of the socio-economic benefits is the new culture library built in Sekondi-Takoradi from the event's profits. We hope that more economic benefits like building more schools.

Interview 2: Abraham Mensah | Masquerade Organizer

Context: The Western Region of Ghana

In general terms, what are the strengths and opportunities of the Western Region of Ghana?

In general terms, what are the main weaknesses and threats of the Western Region of Ghana?

Strengths

- a) The largest so far in Africa.
- b) Great Organization.
- c) Improved the culture of Sekondi-Takoradi
- d) Build an image of the region.

Opportunities

- a) Upraising of young talents to represent in the coming masquerade.
- b) Increasing the knowledge of the Ankos festival

Weakness

- a) Capital to train and promote the masquerade dance.

- b) Investors in the region of Takoradi

Threats

- a) Securities at the location of the festival.

Cultural Tourism in the Western Region and Ghana

How would you describe the tourism supply in the Western Region?

Regarding the tourism supply of this region, how do you position the cultural tourism offer?

What are the main tourist attractions in terms of cultural tourism?

In your opinion, cultural tourism is important for developing the Western Region and Ghana and its community? Why? Please indicate specifically all the benefits (tangible and intangible that may result from it).

Answer

We need the government to develop our community and build more bridges because Sekondi-Takoradi is the best region for the masquerade festival.

You know, when they mention the Garden City of Ghana, we talk about Sekondi-Takoradi, full of mountains, castles, the Port, cocoa, Gold, and the house river, which is one of the attractions in the region, also in terms of culture tourism we have the Ankos festival itself plus the old naval base of Ghana.

Yes, it is essential with Culture tourism we can show the food, cloth and even our lifestyle, which is very important even to the future generations.

One of the benefits we can see is that money can generate money example, my wife sells some traditional cloth, and she creates many profits for me to take care of the family. It also decreased the risk of children hawking on the street, most families can raise enough food and money. Employment also increased during this time of season.

Ankos Festival

Do you consider the Ankos Festival a cultural tourism attraction? Why?

Do you believe the Ankos Festival has benefits for the community? To what extent (please describe the specific benefits that may result from the festival in the various dimensions: social, economic, cultural, environmental...)?

Do you believe the Ankos Festival contributed to tackling some of the problems of this region's infrastructures, equipment, and living conditions, among others? To what extent?

In your opinion, what may be the negative impacts of the Ankos Festival?

Answer

Ankos is a culture festival look at the dressing, the food, the people and the event as an organiser, the culture shows we exhibit Yes is a culture tourism attraction.

You can't even count the benefits, even people arrive from the city to work here and bring business here. Also, our children can learn from the festival and culture. Money economically and socially, we make peace with other clans and rural elders during this time, culturally we improve the community culture by bringing people from all over the world to learn something.

The royal hotel here was built because of the festival, and most investors come here to invest due to the number of people present, more school has been made because of the festival, so the Ankos festival tackles most issues, such as good roads and clean water.

Looking Forward

What improvements would you recommend for the subsequent editions of the festival?

What kind of infrastructure is designed to increase awareness of the festival?

What should the authorities work to improve the security issues in the local community?

What can the festival do for the local community in the future in terms of employment opportunities and other socioeconomic benefits? Please be specific.

Answers

First of all, we need more uniforms which are the masquerade uniforms. Also, the government should help promote the festival and more infrastructure.

The most important design will be the colour of the masquerade, which is red, white and pink, this will tell people that there is a festival going on there.

Security is an issue now because I remember one incident of a stolen phone, the authorities should train more and increase security at the event.

Ankos festival can bring money, promote culture of the region, and increase awareness that we still have the old garden city of the country.

Interview 3: Kumi Mensah “Trombonist” | Context: The Western Region of Ghana

In general terms, what are the strengths and opportunities of the Western Region of Ghana?

In general terms, what are the main weaknesses and threats of the Western Region of Ghana?

Answers

Strengths

- a) The people and the unity of our culture.
- b) The kind of language spoken in the region.
- c) Our reputation as a masquerade.

Opportunities

- a) Protect our cultural heritage.
- b) Educate future generations about the type of culture we have in the region.

Weakness

- a) A critical aspect of the festival is if find it hard for people to invest since every year the number of people increases.

Threat

Most events during the festival don't have enough time and resources to plan, so there is the threat of not showcasing more of what we have.

Cultural Tourism in the Western Region and Ghana

How would you describe the tourism supply in the Western Region?

Regarding the tourism supply of this region, how do you position the cultural tourism offer?

What are the main tourist attractions in terms of cultural tourism?

In your opinion, cultural tourism is important for developing the Western Region and Ghana and its community? Why? Please indicate specifically all the benefits (tangible and intangible that may result from it).

Answers

First, I will mention that Sekondi-Takoradi is a good place in terms of resources. We are the best. I am not even talking about tourist attractions, such as beaches, food, museums, old forts by the Dutch, and the Port, the first in the country.

The position of culture tourism here is great, and I will say first why, apart from the Western region, Takoradi is one of the best. No wonder is just 1-hour drive from the Western region to the Central area. The main attractions are the “Fort metal cross, Busua beach resort, Nzulenzu natural river house and others.

Very, very important to the community. For example, this interview will not be done today why because of cultural tourism like the Ankos festival that why you are here. Cultural tourism has made our region popular now when discussing the masquerade festival in Ghana is Sekondi-Takoradi. Family unity because of this festival, children have better education because of the infrastructure of the Ankos festival, and even the community people have jobs this time of the year.

Ankos Festival

Do you consider the Ankos Festival a cultural tourism attraction? Why?

Do you believe the Ankos Festival has benefits for the community? To what extent (please describe the specific benefits that may result from the festival in the various dimensions: social, economic, cultural, environmental...)?

Do you believe the Ankos Festival contributed to tackling some of the problems of this region's infrastructures, equipment, and living conditions, among others? To what extent?

In your opinion, what may be the negative impacts of the Ankos Festival?

Answers

To me, the Ankos festival is a cultural attraction. Do you know the number of foreigners present here, many people from all over the world? In December, people from Nigeria, Europe, America, and even far Australia visit because of the festival.

One of the most important benefits Ankos has brought to this community is image building. Sekondi-Takoradi was a hidden city, one of the old formal prosperous cities of the nation; because of the festival, it is now known to most people and even outside the country. The people, family and children are happy during this time. Why? Because they learn, play, educate one another and also can make new friends.

All the instruments, chairs and food you see here were all contributed by our old community people who have travelled abroad. Some even sponsor our children in school because of the festival, and the governments start community development yearly to promote the festival. Still, we need an airport and much security here.

4. Looking Forward

What improvements would you recommend for the subsequent editions of the festival?

What kind of infrastructure is designed to increase awareness of the festival?

What should the authorities work to improve the security issues in the local community?

What can the festival do for the local community in the future in terms of employment opportunities and other socioeconomic benefits? Please be specific.

Answers

The most recommended idea is security as our major threat. I want the government to take part in this. Furthermore, we need more cultural centres in Takoradi and airports to bring tourists directly here, not through the capital.

Most design that I recommend is the colour of our flag, it should be one of the cultural dressings used on the first day of the event and the last closing day.

One important thing the authority should do to improve security here is the early recruitment of the personnel, not till two months before the events, and it should not only privates security but also the government agencies like the police and army.

In terms of the future, the local community can secure more employment in the business of the cloth of the festival, hotels and more, also socioeconomic factors such as the building of good roads, big shopping centres, bridges, airports and even the new garden city of Takoradi.

Interview 4: Mr Kwaku Yeboah | Journalist Radio Shama (92.9) Sekondi-Takoradi

1. Context: The Western Region of Ghana

In general terms, what are the strengths and opportunities of the Western Region of Ghana?

In general terms, what are the main weaknesses and threats of the Western Region of Ghana?

Answer

- a) Increase in hotel profits during the events
- b) Improved the culture of Sekondi-Takoradi
- c) Build an image of the region.

Opportunities

Protect the community's cultural history and save and guide the rich culture. It also increases the awareness of the festival.

Weakness

The state of the community, because of poor facilities put in place to save-guide the attractions. The movement of tourists to other parts of the region is limited because of the poor road network.

Threat

The festival's awareness needs to be better promoted, which is scary because we fear Nigeria, our neighbour, might takeover with their well-known famous Ebo masquerade festival.

Cultural Tourism in the Western Region and Ghana

How would you describe the tourism supply in the Western Region?

Regarding the tourism supply of this region, how do you position the cultural tourism offer?

What are the main tourist attractions in terms of cultural tourism?

In your opinion, cultural tourism is important for developing the Western Region and Ghana and its community? Why? Please indicate specifically all the benefits (tangible and intangible that may result from it).

Answers

We have limited tourism supply in the region because of the state before and after the pandemic, the ignored nature of the most beautiful places like the natural lakes, castles and others has made it impossible to increase the tourism supplier.

Regarding tourism Sekondi-Takoradi is the only region with the first seaport before the capital Accra (Tema), we have many interesting attractions like the Dutch forts, Danish Castle, the natural park and others.

One best booster of an economy is tourism, and with culture tourism being a robust tool, culture tourism is the fundamental structure a country needs to develop their community. For

example, our studio has developed a small garden with statues of the community culture, which brings students from various schools to learn. Another thing too is the employment situation during the Ankos Festival, there are more jobs created.

Ankos Festival

Do you consider the Ankos Festival a cultural tourism attraction? Why?

Do you believe the Ankos Festival has benefits for the community? To what extent (please describe the specific benefits that may result from the festival in the various dimensions: social, economic, cultural, environmental...)?

Do you believe the Ankos Festival contributed to tackling some of the problems of this region's infrastructures, equipment, and living conditions, among others? To what extent?

In your opinion, what may be the negative impacts of the Ankos Festival?

Answer

First of all, culture tourism is the movement of people to a place to visit the cultural attraction of that place because of food, cloth, language, history and others. Ankos festival is a cultural tourism attraction because of the setting of the festival's cultural history and the number of people who visit because of this rich cultural history.

Ankos festival has benefited the community and the country because one example is the new "Kwesi Mintim" library constructed by the local chief out of the Ankos Festival contribution fund. Another example is the Sekondi-Takoradi, "Afia Kumah" bridge recently built because of the festival; looking at all this infrastructure, the Ankos festival has benefited the community. Also, we have a training centre about the masquerade, which many children have enrolled in, and even some of the tourists from Nigeria come here to learn from us. The people then make profits from the business of the festival.

We have many issues raised by the local authorities here and the community, at least because of the festival, some of them has been put into places which we, the journalist of the community too, are during our best so that we can communicate to the governments. But few of them also have been solved, like, educating the children, preventing unwanted pregnancy on the side of the children and employment creation.

Crowding is my major issue, but it can be corrected when we expand the festival venue or increase the festival's days and times.

Looking Forward

What improvements would you recommend for the subsequent editions of the festival?

What kind of infrastructure is designed to increase awareness of the festival?

What should the authorities work to improve the security issues in the local community?

What can the festival do for the local community in the future in terms of employment opportunities and other socioeconomic benefits? Please be specific.

Answer

One important thing I will talk about is security, the more popular a destination becomes, the structure of protection must increase.

The design I will propose is the development of the community—building more hotels, good roads and bridges.

As earlier I Talk about security, one important thing the authorities can do to improve security is to train more staff and provide them with the current tools to operate during and after the festival.

The festival in future will limit employment and improve education in the region because many youths learn at the training centre about the festival and the history of the community.

Interview 5: Honorable Maxwell Enchill (Chief Effia Kumah)

In general terms, what are the strengths and opportunities of the Western Region of Ghana?

In general terms, what are the main weaknesses and threats of the Western Region of Ghana?

Answer

Strengths

- a) Culture History
- b) Seaports in the region
- c) The language

Opportunities

- a) Youth empowerment

- b) Improve cultural heritage every year

Weakness

- a) Failure of the government to recognise the improvement in the local community
- b) High unemployment
- c) Poor Security system

Threats

- a) The image of the festival
- b) Our neighbours are learning most of our strategies for the festival
- c) Decreasing the popularity of the festival

Cultural Tourism in the Western Region and Ghana

How would you describe the tourism supply in the Western Region?

Regarding the tourism supply of this region, how do you position the cultural tourism offer?

What are the main tourist attractions in terms of cultural tourism?

In your opinion, cultural tourism is important for developing the Western Region and Ghana and its community? Why? Please indicate specifically all the benefits (tangible and intangible that may result from it).

Answer

Most of the tourism supply here is our beautiful beaches, castles, hotels, and traditional markets, which is the food, it is unique and well known in the country and the west of the African region.

Sekondi-Takoradi has much to offer in the region and the country regarding tourism supply. It is positioned third after the Central and Eastern regions, and the most attractive places here are the Ports I region and the mountain area. We have the garden city of the country full of beautiful natural gardens and parks plus the beaches and the rest.

In the case of cultural tourism, I will stress first cultural heritage, which is tourism, language, cloth, education, employment, and food as my positions as a chief, I had many interviews with local journalists concerning cultural things, and most of the development project going on is out of culture tourism. The benefits of community cultural tourism are important for the development of the community.

Ankos Festival

Do you consider the Ankos Festival a cultural tourism attraction? Why?

Do you believe the Ankos Festival has benefits for the community? To what extent (please describe the specific benefits that may result from the festival in the various dimensions: social, economic, cultural, environmental...)?

Do you believe the Ankos Festival contributed to tackling some of the problems of this region's infrastructures, equipment, and living conditions, among others? To what extent?

In your opinion, what may be the negative impacts of the Ankos Festival?

Answer

Ankos is a festival that moves different nationalities to the country of Ghana. Most are from the cultural regions, for example, Nigeria, South America, UK, so the Yes Ankos festival is a cultural tourism attraction.

My position as chief of most community projects embarked is because of the starting of the Ankos festival, in our next year agenda of the festival we are planning to construct a new international airport, this was recently proposed by the government through the difficulties of people and tourist reaching here, so in my opinion “Yes” it has benefited the community.

I later mention the travel situation of tourists to this community, the festival has tackled most of the situation in the transport network and is still helping to tackle the issue of unemployment. It is also helping to educate our children in school and assist parents in increasing their profits through business done in the festival.

As events become popular, the level of security also must be considered, as well as development and promotion. The most damaging impacts that may arise are the increase in the number of people, which the community cannot contain in the future and the level of security. However, as the head of the community, measures have been put in place, and more security personnel have been recruited to tackle this situation.

Looking Forward

What improvements would you recommend for the subsequent editions of the festival?

What kind of infrastructure is designed to increase awareness of the festival?

What should the authorities work to improve the security issues in the local community?

What can the festival do for the local community in the future in terms of employment opportunities and other socioeconomic benefits? Please be specific.

Answer

This is a great question, as I said earlier, we are trying our best to get the governments involved with the aspect of building more infrastructure for the community and helping in promotion to the rest of the world. We are also petitioning the government to channel more funds to the communities so that we can train most personnel for the security of the event aside from the local security personnel we have, such as the police.

Promotion will suit this question, in my last encounter with the one chief from Nigeria, we plan on increasing the festival between these countries, which is why we had more foreigners from Nigeria and the rest of the World this year. We will continue to promote the events to the world.

Regarding security issues, we are working hard to provide good incentives to support their training.

The festival can increase knowledge through education, meeting new people, learning new cultures, and promoting our culture.