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## FOREWORD

### **Dear Authors and Esteemed Readers**

It is with deep satisfaction that I write this Foreword to the Proceedings of the 2<sup>nd</sup> International Conference on the Future of Tourism (ICFT) held in Arusha, Tanzania, April 16 - 17, 2019.

ICFT continues a tradition of bringing together researchers, academics and professionals from all over the world, experts in tourism and hospitality. The conference particularly encouraged the interaction of research students and developing academics with the more established academic community in an informal setting to present and to discuss new and current work. Their contributions helped to make the Conference as outstanding as it has been. The papers contributed the most recent scientific knowledge known in the field of Sustainability of Tourism; Domestic Tourism and SMEs Development; Tourism and Economic Development; Culture and Tourism; Innovation in Tourism; Customer Care in Tourism; Methods of Measuring Tourism; and National Tourism Policy.

In addition to the contributed papers, two invited keynote presentations were given: by Mr. Richald Rugimbana, the Executive Secretary of Tourism Confederation of Tanzania who spoke about the Issues for future tourism development with special focus of Tanzania; and Prof. Zororo Muranda, Pro-Vice Chancellor, Chinhoyi University of Technology in Zimbabwe who gave presentation on the Future of tourism: Tourism of the future.

The Conference was preceded by a tailor made training in *e-Tourism and Management of World Heritage sites*. The facilitators of training were: Prof. George Oreku, a professor of ICT from the Open University of Tanzania and Mr. Erick Kajiru, an expert of Management of UNESCO World Sites from the UNESCO Commission in Tanzania.

These Proceedings will furnish the scientists of the world with an excellent reference book. I trust also that this will be an impetus to stimulate further study and research in all these areas.

We thank all authors and participants for their contributions.

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## EXAMINING THE ROLE OF FESTIVALS IN TOURISM DEVELOPMENT IN TANZANIA

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### **Abstract**

*Festivals are increasingly becoming grounds of discourse enabling people to express their views on wider cultural, social and political issues. Often the debates polarize into those advocating change and those wishing to preserve “traditional” or “local” culture in the face of modernization and globalization. There is generally a high level of consensus about the goal of festivals that is appropriate for them. In particular, the importance of festivals in tourism development is unabated. There comes the role of festivals and their significance in contemporary tourism. Festivals are not only one of the most important products of tourism, but also indispensable ingredient of human society. Festivals are worldwide phenomenon which is attaining greater and greater importance through Tourism Industry. The main objective of this paper was to examine the roles of festivals in contemporary tourism and to define their origins, classification, tourist value, impacts and outcomes with special focus on Tanzania. Specifically, the paper intended to examine the role of festivals with view of developing tourism in Tanzania. The findings of this study show us that festivals have contributed in the development of tourism. Festivals attract tourists to local community events to promote enriching exchanges between tourists and residents. It was found in the case studies of Sauti za Busara Festival, and Urithi Festival that have become a major tourist attraction for the local, regional and international visitors in Tanzania.*

**Keywords:** Festivals, Contemporary tourism and Local communities.

### **Background to the Festivals**

#### **Introduction**

According to Picard and Robinson (2006), a festival is an event ordinarily celebrated by a community and centering on some characteristic aspect of that community and its religion or cultures. Getz (2005), defined the festival as a themed public celebration. Cudny (2014) noted that there are several dictionary definitions describing festivals. He cited, among others, the definition from Encyclopaedia Britannica, where a festival (also feast) is “a day or period of time set aside to commemorate, ritually celebrate or re-enact, or anticipate events or seasons— agricultural, religious, or socio-cultural that give meaning and cohesiveness to an individual and to the religious, political, or socio-economic community. This paper, defines festivals as society events which

involve people of different walks of life to achieve a certain purpose. Festivals often serve to fulfill specific communal purposes, especially in regard to commemoration. Celebrations offer a sense of belonging for religious, social, or geographical groups, contributing to group cohesiveness. Festivals in Tanzania often provide entertainment, which is particularly important to local communities before the advent of mass-produced entertainment. Festivals that focus on cultural or ethnic topics also seek to inform community members of their traditions; the involvement of elders sharing stories and experience provides a means for unity among families.

### **History of Festivals**

Each society has set specific dates and periods as milestones, since the ancient times. During those dates, specific functions took place, usually based on indigenous cultures, mores, religion and way of life. The functions formed the beginning of festivals, which evolved into modern types of festivals. As well, the root of the word “festival” is “feast” (“fiesta”), which means celebration (Skoultzos, 2014).

The concept of festivals is basically broadened, making it very difficult to define. However, festivals are a subcategory of special events and may be defined as is a cultural event consisting of a series of performances of works in the fine arts, often devoted to a single artist or genre. Festival may include local culture or not but they should definitely include celebration. Classification of festivals becomes difficult due to complexity of definition, although there are several basic categories according to theme and objective: community festivals, music festivals, film festivals, art festivals, and religious festivals.

These days, festivals are increasingly emerging as many countries worldwide try to leverage their potential and take advantage of their positive impacts. Currently, festivals constitute a research field where several researchers from various scientific backgrounds cooperate. Some of these fields are: economy, sociology, psychology, tourism, anthropology, religion, and politics.

### **Justification for the study**

According to Bernd (2000), Tanzania is Africa’s “cultural melting pot” as the four major ethnolinguistics African Language Families occur. These are the Bantu, Nilo-Saharan, Afro-Asiatic and the Khoisan “click” language spoken by Hadza hunter-gatherers. According to NBS (2012), Tanzania has a population of more than 54.2 million people and consists of more than 128 ethnic groups. Each Tanzanian ethnic group has its own language, customs and cultural characteristics associated with its historical, geographical and religious backgrounds. As such, Tanzania is rich in both tangible and intangible cultural heritage that can be used to benefit the country socially and economically. The country’s natural and cultural heritages are important and irreplaceable assets.

Utilizing and conserving these resources is fundamental in creating National and community pride and identity, while expanding the tourism product base and attract tourists to enjoy this fascinating heritage.

Every community in the country, regardless of its size has a history of which it can be proud. A journey into the history of any community can be brought to life by staging a heritage celebration. There is a need for examining the role of festivals in Tanzania in order to propose to the government and other stakeholders the need for sustaining the current festivals in the country, which enhance national and community pride and identity, creating tourism attraction, allowing young generation to gain an appreciation of local history and culture and senior generation an opportunity to renew bonds with the past. Ultimately, these experiences bring about community pride; create a strong cultural property and national pride.

### **Review of the Literature**

#### **Festivals to the Economy**

Getz (1997), festivals have major impacts on the development of tourism to the host communities. These days festivals are considered to contribute significantly to the cultural and economic development wealth of many countries in the world. The festival organizers are currently using the historical and cultural themes to develop the annual events to attract visitors and create cultural image in the host cities by holding festivals in the community settings. The need for festivals is not exactly designed to address the needs for any one particular group. The hosting of festivals is often developed because of the tourism and economic opportunities additional to social and cultural benefits.

Festivals have the possibility to generate enormous amount of tourism when they cater to visitors from other source zones including the potential for grants, or sponsorships, either by direct or indirect purpose. In some countries, governments support and promote festivals as part of their strategies for economic development, nation building and tourism. The festivals in turn are seen as an important tool for attracting visitors and building the image within different communities (Getz, 1997). According to Stiernstrand (1996), the economic impact of tourism arises basically from the consumption of tourism products in a geographical area. According to McDonnell, Allen and O' Toole (1999), tourism related services, which include travel, food vendors, accommodation, recreational centers, restaurants, coffee shops, shopping are the major beneficiaries of the festivals.

#### **Festivals to the Culture**

There is a strong relationship between festivals and culture. Some scholars include culture in the definition of "festival". It has been affirmed that "Festival is a cultural event consisting of a series of performances of works in the fine

arts, often devoted to a single artist or genre". Social changes and globalization have been stated as the main drive for the rapid development of festivals during 20th century. The changes included economic social, political, and demographic changes highlighted the need for redefinition and replacement of social identity to the social and cultural world map. Festivals were used as a tool to this course. Festivals involve culture in many different ways. Each element which is celebrated during a festival –regardless of its kind (theatre, comedy, poem, song, dance, music, film, art and so on, comprises a part of the culture of a society, of an area or group of people. Thus, cultural impacts of festivals are remarkable and all elements interrelate with each other and give a cultural experience.

Festival realization can lead to a revival and preservation of indigenous culture. It has been observed that local interest and willingness to participate in cultural experiences and local cultural activity, for instance traditional healers can be reinforced through festivals. In addition, the introduction of new ideas leads to the expansion of the cultural prospects of festivals' attendees. So, festivals can be used as a tool for cultural development by local societies.

### **Festivals in Africa**

#### *Gaborone International Music and Culture Week (GIMC) - Botswana*

Gaborone International Music and Culture Week (GIMC) is a multi disciplinary annual event which celebrates Gaborone City and its residents. GIMC is conducted every end of August and ends first week of September. GIMC showcases cultural celebrations, comedy, poetry, music festival, fashion, and Jazz and Golf day, among others. Performers are selected from across the region and internationally, as well as, top local artists. GIMC attracts thousands of people from within Botswana, neighbouring countries such as South Africa and all over the world.

#### *The Gerewol Festival - Chad and Niger*

Each year the semi-nomadic Mbororo people in Chad and Wodaabe in Niger, gather for a week of incredible celebrations known as the Gerewol/Guerewol, a colourful festival that is one of Africa's most spectacular beauty pageants. The Gerewol is renowned for the way in which young Mbororo and Wodaabe men decorate themselves, donning make up, jewellery, elaborate costumes and 'displaying' to young women in search of a partner. The weeklong Gerewol festival symbolizes a time for love. During the seven-day period, several dance routines takes place with the men standing shoulder-to-shoulder and moving around slowly a circle. As they go by, eligible women would tap on the shoulder of the ones they are attracted to. Gerewol Festival is very famous in Niger, West Africa and across the whole Africa. It brings people from all over the world.

### *National Arts Festival - South Africa*

The National Arts Festival (NAF) is an annual festival event of performing arts in Grahamstown, South Africa. It is the largest arts festival on the African continent and one of the largest performing arts festivals in the world by visitor numbers. The festival runs for 11 days, from the last week of June to the first week of July every year. It takes place in the small university city of Grahamstown, in the Eastern Cape province of South Africa. The Festival programme includes performing arts (theatre, dance, stand-up comedy and live music), visual art exhibitions, films, talks and workshops, a large food and craft fair and historical tours of the city. NAF is one of the most popular festivals in South Africa and world-widely. It is attended by millions of people annually.

### **Festivals in Tanzania**

#### *Tulia Traditional Dances Festival*

The Tulia Traditional Dances Festival program holds annual traditional dances festivals in different places in Tanzania. The first traditional dances festival was successfully held in Tukuyu Town in Mbeya Region. The Festival attracted ten categories of traditional dances, thus, Ing'oma, Maghosi, Ipenenga, Kimwenge, Samba, Nkyesyo, Kibhota, Kapote, Ndingala and Kitumbwike.

The ten dances are commonly practiced in three councils, namely, Rungwe District Council, Kyela District Council and Busokelo Council all of which participated in the Festival. Out of 62 participating groups, 27 groups emerged winners. Apart from the 1,100 participants, the Tulia Traditional Dances Festival attracted about 1,000 visitors from outside Mbeya Region including Members of Parliament, Ambassadors, Ministers/Deputy Ministers and other government officials. The Festival attracted about 23,000 viewers in total. This being the first time for such an event to be organized, it is considered that was a great success thereby nurturing our culture and traditions.

#### *Sauti za Busara Music Festival - Zanzibar*

Sauti za Busara festival features a rich variety of African music from the region with more than four hundred musicians participating over five days in the Historic Stone Town of Zanzibar.

Sauti za Busara festival celebrated its 11th edition in 2014, bringing together diverse artists and audiences and building appreciation for East African music. The event is more than 'just' a music festival: it contributes to the growth and professionalization of the creative sector in the region; provides learning, exchange and employment opportunities, and promotes Tanzania in particular Zanzibar globally as a leading destination for cultural tourism. Sauti za Busara festival aims to; (i) expanding the calendar of events to increase visibility and accessibility for local music and culture; (ii) increasing outreach activity to actively discover and nurture new talents, and help them to reach new



markets; (iii) creating and curating content, to further promote African music on internet and other media; (iv) professionalizing the regional music industry through increased opportunities for training and capacity building; (v) strengthening partnerships with organisations in East Africa and the Global North and South; to share information, join forces and further develop capacities through skills exchange (vi) diversifying revenue streams that promote sustainability in the fulfilment of its mission (<http://www.busaramusic.org>).

#### *Festival of the Dhow Countries - Zanzibar*

East Africa's largest cultural event, takes place in Zanzibar in magnificent, historical venues along the waterfront of Stone Town. The festival celebrates the unique cultural heritage of the "Dhow" countries: the African continent and the Indian Ocean region and their global Diaspora. It is scheduled annually around the first two weeks in July. It features an international film and video competition, music, theatre and performing arts, workshops, seminars, conferences and other related arts and cultural programmes.

#### *Mwaka Kogwa Festival –Zanzibar*

It is a traditional festival that takes place in July/August to celebrate the local New Year. It is mainly practiced in the Southern Unguja, particularly in Makunduchi. Originating from Persia and brought here by early, immigrants, Mwaka Kogwa is marked by sacrifices, dances, and the actual field fighting. In addition to the tourists from abroad, it draws participants from the whole of East Africa.

#### *Haydom Cultural Tourism Festival*

This is an annual festival that takes place in September in Hydom, Manyara Region. The Four Corners Cultural Festival (4CCF) in collaboration with Tanzania Tourist Board (TTB) organizes it. This international cultural tourism festival is aimed at conserving, and sustaining four African languages and culture, which are on verge of extinction in the face of rising modernity.

#### *Urithi Festival*

In Tanzania, there are Bantu, Nilo-Saharan, Afro-Asiatic and the Khoisan “click” language spoken by Hadza hunter-gatherers. With a population of more than 54.2 million people, Tanzania consists of more than 128 ethnic groups. Each Tanzanian ethnic group has its own language, customs and cultural characteristics associated with its historical, geographical and religious backgrounds. As such, Tanzania is rich in both tangible and intangible cultural heritage that can be used to benefit the country socially and economically. The country's natural and cultural heritages are important and irreplaceable assets. Utilizing and conserving these resources is fundamental in creating National and community pride and identity, while expanding the tourism product base and attract tourists to enjoy this fascinating heritage.

Every community in the country, regardless of its size has a history of which it can be proud. A journey into the history of any community can be brought to life by staging a heritage celebration. There is a need for an event in the country, which will enhance national, and community pride and identity, creating tourism attraction, allowing young generation to gain an appreciation of local history and culture and senior generation an opportunity to renew bonds with the past. Ultimately, these experiences will bring about community pride; create a strong cultural property and national pride. Urithi Festival is a national event that aims to bring together people in all walks of life to celebrate and cherish the country's rich and diversified natural heritage.

By being a national festival event, clearly, Urithi Festival distinguishes itself from any other cultural heritage festival events in Tanzania and the world. This is due to the fact that all other cultural heritage festival events focus on community, city or single ethnic group and are conducted for a few days. On the contrary, Urithi Festival focuses on celebrating the cultural heritage of the entire nation and the festival is conducted for an entire month. It is the big event and through time may become more famous than the Brazilian carnival festival that is held between the Friday afternoon before Ash Wednesday and Ash Wednesday at noon, which marks the beginning of Lent, the forty-day period before Easter.

The main objective of Urithi Festival is to celebrate and cherish Tanzania's rich and diversified cultural heritage and broaden the country's tourism products. Specifically, Urithi Festival aims to; (i) promote national identity, pride, unity, patriotism, and popularize the National symbols; (ii) promote and celebrate Tanzania's rich and diversified heritage; (iii) encourage Tanzanians to recognize, to preserve and value their traditions, cultural norms and value for the present and future generations; (iv) promote development of cultural heritage assets to become touristic products in order to diversify the tourism properties; and (v) promote cultures of different ethnic groups around the country and abroad. The festival targets all people living in Tanzania and beyond.

### **Festival and Tourism**

The concept of "event tourism", which includes "festival tourism", came up for the first time during the 1980s. Scholars understood the necessity of studying this sector and tried to define and describe specific characteristics of this form of tourism, which is related to special events and festivals.

Some literature states that the most important tourism impact of a festival is the increase in media interest about the area before, during and after the festival. Media coverage of the festival leads to positive promotion of the area at regional, national and even at global levels. This potential has been taken into

account by tourism marketing authorities in many tourist areas worldwide. As a result, festivals are used as tools to construct (or reconstruct) destinations' image and to establish destination branding (or re-branding) to national and global tourism map. In the long term, a recurrent and successful festival can be part of the local (or national) tourism product in order to attract visitor interest and to increase the number of tourists. Each festival –with the appropriate planning– has the potential to enrich and improve the offered tourism product and finally increase the competitiveness of the whole destination.

Furthermore, it is well documented that one serious problem of tourism worldwide, with various negative impacts, is seasonality. Experience proves that, convening festivals during periods with low levels of tourism demand can extend “high-season” and offer tourists an important reason for extending their stay in the area or switching the time of visiting.

### **Effects of Festivals**

Festivals may have both positive and negative impacts on their host cities, but emphasis is often focused on the economic analysis. Hall (1992) observes that the ability of major events perceived to attract economic benefits often provide the official justification for why the event is to be hosted.

The host community may have a problem of the influx of people and may not be able to cope with the number of people, especially the demand for associated services such as accommodation, food, recreational, and so on. This usually results into a knock on effect in terms of traffic congestion, crime and vandalism. According to Smith (1989), the socio-cultural impacts result from the interaction between ‘hosts’ and ‘visitors’. A number of factors may lead to difficulties in this relationship.

Furthermore, repeat visits may be more positive in this context. Visitors, particularly those on excursions, have temporal constraints and become more intolerant of ‘wasting time’, for instance in finding somewhere to eat, washrooms, park and so on. Impulsiveness may break down as ‘hospitality’ becomes a repetitive transaction for the host (Glasson et al.; 1995).

In addition, the impacts of festivals may greatly affect the quality of life of the local residents. Thus, it is often argued that strategies need to be adopted to take into account the social and environmental impacts of festivals into analysis when conducting economic impact of the each individual event. The event organizers only take into consideration the economic implications and ignore the residents’ perceptions, which offer important non-economic dimension for gauging how festivals benefit or impinge on the host community (Jeong and Faulkner, 1996; Hall, 1992).

## **Methodology**

This study is based on a literature review. The literature used included published articles, journals, books, newspapers, and magazines. Also, the study used Google scholar search engine with the keywords to access various information on the topic. Critical examination of the role of festivals in tourism development in Tanzania was carried out by borrowing experience from other countries. Content analysis was employed to assess the content and concept of festivals in relation to tourism. This technique is a common data analysis method in the social sciences (Berg, 2009). The scholar further identifies that this method involves a careful, detailed, systematic assessment and interpretation of a particular body of material with the intention of identifying patterns, themes, biases and meanings. Additionally, the technique identifies the meaning of the text and therefore maintains a qualitative textual approach (Silverman, 2006; Elo and Kyngäs, 2007). The reasons for this method is that it is analytically flexible and offers a replicable methodology if done correctly (Duriiau, Reger and Pfarrer, 2007). Elo and Kyngäs (2007), noted that this method can be employed as inductive or deductive research approach and that different levels of analysis can be performed using qualitative or quantitative approaches through longitudinal research designs. In tourism research, a several studies have adopted this technique. The analysis was conducted to contextualize interpretations of the reviewed literature to produce valid, reliable, dependable and trustworthy findings.

## **Key Findings and Discussion**

Festivals have significant role to play in many countries. The International Festival and Events Association (2014), estimates that more than 4.5 million festivals take place every year globally. The United Kingdom is an excellent example of a country that acknowledges the positive impacts of festivals and events. It has been estimated that in the UK 670 events and 200 top festivals contribute about £450 million annually to the economy just from the tickets, transport costs, fare and accommodation costs. Particularly, music festivals are one of the few sectors that has not been affected by the global financial crisis because the music industry and artists “have made more money from live performances than from record sales”, especially after 2008 (Skoultos, 2014).

Skoultos (2014), in 2012 festival attendees in Adelaide (Australia) reached 2.82 million and 590,000 tickets were sold, of which 63,950 were tourists and contributed more than 300,000 overnight stays to the area. Festival attendees' expenses were estimated at over 58 million AUD (apart from festival tickets) and new income for the region was about 62.9 million AUD. In addition, implementation of the top ten festivals of the area accounted for 790 full-time jobs.

These days, many countries understand the significance of festivals as tools for attracting inbound tourism and sponsor them through local National Tourism Organizations. In a research study to European citizens, 44% declared that they prefer to attend festivals during their vacations. Furthermore, the majority of the audience is 16-30 years old. In detail, percentages for each age group are: 28% for ages 16-20, 27% for ages 21-24 and 23% for ages 25-30. The age groups 31-40 and 41-65 represent 14% and 7%, respectively.

There was another study which examined characteristics of festival goers from around the world, the following trends in demand were identified: travel to a different country for attending a festival, increased spending for accommodation and increased demand for travel packages (including festival tickets). Methodically, 40% of participants in the survey declared that they had already attended a festival in a different country and 39% of them more than one festival. Seventy-five percent of the participants declared that they prefer to include festival attendance in their vacation and 60% prefer to extend their stay in order to get to know the surrounding area. For 2013, the majority of the participants (55%) declared that had chosen to stay in a hotel and 8% in a luxury hotel. Moreover, for 2014, 80% of the participants declared that they are willing to spend more money on the accommodation.

In the same study, it was observed that 60% of the participants booked their festival ticket, accommodation and transportation separately. Nevertheless, for 2014, 95% declared that they prefer to book the above in a single travel package. This fact highlights the increasing significance of travel packages for the festival market. Lastly, it was discovered that the participants in the survey (apart from UK citizens) spend, on average, £206 per festival attendance in their country and £578 per festival attendance in a different country.

This paper proves that, the importance of festivals for supporting, enhancing and developing the local economy, culture and tourism is realism. This was derived either from data referring to festival demand but also from growing research interest which leads to the continuous development of the field at the academic and research level. Therefore, doubt about the potential of the festival sector for Tanzania is derived.

### **Conclusion and Recommendation**

The findings of this study show that the festivals have significant role to play in the development of tourism in a country such as Tanzania. Festivals attract culture tourists to local community events to promote cultural exchanges between tourists and resident. Cultural tourism brings benefits to the host towns and cities, these benefits are not being analyzed in greater depth.

The paper suggests, there is no doubt that tourism festivals have major effects on the local economy directly and indirectly. That the spending by visitors on local goods and services has a direct economic impact on local businesses and also these benefits pass more widely across the economy and the community. On the other hand, cultural tourism does not take into account the loss of local beauty, environmental degradation and effects it creates on the local people of the host communities through their direct and indirect involvement with tourists.

The study also found that some leading authors, such as Goldblatt 2002, Getz 1997 and Hall, 1992 argue that the festival organizers and local governments only take into account the economic impacts and ignore the implications of social impacts of festivals. They argue that greater attention should be paid to the social impacts of festival as well.

This research also suggests that tourism increases through development of local festivals and provides greater economic and cultural benefits to the local area. The visitors are attracted to these festivals from other areas in the country and abroad. The study further found that social and economic factors contributed to tourism growth in these festivals. Given the objectives and scope, this paper reveals that the Sauti za Busara in Zanzibar and Urithi Festival, stand to be festivals of great importance in Tanzania. The two festivals continue to attract more local, regional and international visitors.

This study highlights in particular the Sauti za Busara in Zanzibar and Urithi Festival in Tanzania having growing economic impacts on the local economy and the community. Nonetheless, there is need for an in-depth study that help to understand the level of economic and social impacts these two festivals and others bring to local businesses and community in a wider scope.

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