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Author's name, affiliations and contact should appear on a separate cover page. Submission must be accompanied with an assessment fee of ten thousand Naira(₦10,000) in bank draft or cash payable to Society of Nigerian Artists, Nasarawa chapter (First Bank 2016098882) together with a scanned copy of the payment slip.

Abstracts of about 100 words should accompany each article.

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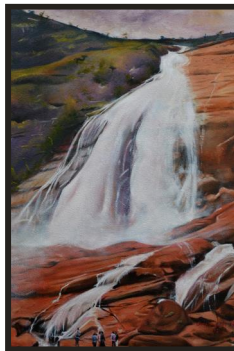
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Nigerian Journal of
Art and Tourism



Cover

Farin Ruwa Falls
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Editorial

The publication of this journal became necessary due to the present state of the Nigerian economy and the dwindling price of crude oil, thereby becoming necessary to diversify our nation's economy. Knowing fully well that the Art and Tourism sector in Nigeria has the potentials to provide succor for our economy,

This being the first edition of Nigerian Journal of Art and Tourism we have attempted to use the theme Art and Tourism a Substitute for Crude Oil in Nigeria. To challenge researchers in this field to expose the full potentials of the sectors to all, to guide the government, on policies to make to help the sector, to direct practitioners in the sector on how to improve their trade and to create an avenue for scholars in the art and tourism sector to contribute to national development.

The publishing of this journal will be one annually for a start we hope to improve to four publications annually, depending on the responses of researchers and improved funding, which has been the major challenge of the publication.

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National Gallery of Art Nigeria booth at Artexpo Las Vegas 20th September 2008

Abstract

Tourism and its economic potentials are by no doubt embedded in Nigeria's visual arts either pre-historic, historic or the present. Either in its remoteness or contemporaneity, Nigerian visual art has continued to reveal its relevance and functionality in form of utilities and aesthetics, but most importantly as a form of tourist attraction. Thanks to Nigeria's rich cultural heritage and its enormous cultural resources.

Art exhibition remains the only means of showcasing the material culture which can serve as economic and socio-political treasure of the nation if properly harnessed and utilized.

This paper will discuss art exhibition and the several roles some mega exhibitions played in enhancing tourism in the country in recent years.

Keywords: Art Exhibitions, Biennials, Cultural tourism, Blockbuster



Plate 1
Queen Idia of Benin immortalized
in ivory carving.



Plate 2
The exhibition scene of the first
ARESUA



Plate 3
The author and some of the artists
at the International Conference Center,
Abuja.

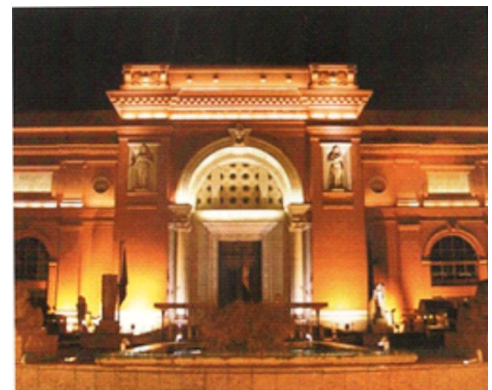


Plate 4
Opera House, Cairo



Plate 5
Bibliotheca, Alexandria

Introduction

Art exhibitions is said to “act as the catalyst of art and ideas to the public” and they represent a way of displaying and contextualizing art that makes it relevant and accessible to contemporary audiences (Cline 2012, p.3). Ann Cline (p.13) further explains that “art exhibition by its nature holds a mirror up to society, reflecting its interests and concerns. It is also pertinent to note that “keeping art relevant to society and to a diverse audience at any given point in history is one of the main goals of the art exhibition.” (p13).

Mariacola (2006, p.9 in Cline 2002) provided further information on goals of art exhibition when she stated that “exhibitions are strategically located at the nexus where artists, their works, the arts institutions and many different publics intersect.” Art exhibition can seriously affect the goals, aims and objectives of any cultural institution whether it is providing viewership or revenue, it serves as platforms for experimentation and challenging creative/artistic tradition or convention in the quest for new ideology that best suit the needs of a contemporary society, which invariably brings us to the matter at hand –that is how art exhibitions can enhance cultural tourism in Nigeria.

Before we delve into the above issue it is pertinent to take a quick look at the history and definition of art exhibition.

The history of art exhibition probably started when man made his first strokes on walls of his cave. It started when he began to observe, imagine and create

objects both visible and imaginative. Suffice to say that art began synonymously with human existence, thus it is very difficult to separate man from art (Nnadozie 2014, p.9). From art historical context, creativity and its exposition may be said to have started 75,000 to 35,000 years back depending on which of these dates are accepted because little is known about the cultures that produced them. Meanwhile the Egyptians whose civilization was based on the physical realm is reflected in the rigidity and durability of its art which are exhibited in their tombs and pyramids (Nnadozie, p.9). According to Cline (2012, p.14) “ancient Greek and Roman artists exhibited their works before they were to be installed in public buildings,” these works were offerings to deities therefore solely for religious functions/activities rather than secular functions. This continued through the medieval period when most art production was mainly commissioned by the church. The renaissance brought new creative/artistic era, during the renaissance artists began to attach their name to their works, artists also produced works that reflected their individual aesthetics and creative philosophy (Cline, p.4). The following seventeenth century witnessed art exhibitions held in artistic capitals such as Rome, Venice and Florence in collaboration with religious celebration, “and it was during this time that artists realized they could use these exhibitions to help establish their own reputations” (p4). Suffice to state that the artistic

capitals mentioned were some of the most popular destination for cultural tourism in the world. Later Academies of fine art were soon established and held exhibitions in royal courts giving artists the opportunity to deviate from strictly religious concerns to more secular matters. Among the earliest art academy in Europe was the Accademia delle Arti del Disegno in Florence established in 1563. In 1648 France established theirs called L'Academie de Peinture et de Sculpture in Paris. This institution was responsible for the State's educational program in the fine arts, its first exhibition was held in 1667 for the royal court only but in 1725 the exhibition moved to the Louvre where the public was availed the opportunity to view and was initially known as the salon (Holt, 1980 p.1).

In Nigeria, modern art exhibition started with Aina Onabolu's first professional solo exhibition at the Glover Hall, Lagos, in 1920 (Nnadozie, p10). Since then, modern Nigeria art has witnessed hundreds of thousands of exhibitions. Among the landmark exhibitions were the Independence exhibition of October 1, 1960, the 2nd World Black Festival of Art and Culture (FESTAC'77) of 1977 and most recently, ARESUVA (African Regional Summit and Visual Arts) 2008 and 2009 respectively.

Art Exhibition.

The Oxford Learners' Dictionary 6th edition, described exhibition as "the collection of things shown to the public;

it is an act of showing something in form of skills, feelings or kind of behavior to the public." Thus in the business of exhibition, two things are involved one is the display and the other is the viewing which in turn results in either actions or reactions. (Nnadozie, p.11). Generally as its name implies, exhibition connotes showcasing of product(s) usually conducted at trade shows, fairs, expos, conventions and conferences, which gives one the opportunity for sales in case the exhibition is meant for sales of the items or product(s) on display. Exhibition comes in various forms either as trade fairs, expos or conventions, but in this context, we are dealing with art exhibitions. The online Wikipedia defines art exhibition as the space in which artworks meet an audience or viewers. Art exhibition is usually expected to be temporary and its contents include pictures, drawings, videos, sound, installation, performance, interactive art or sculptures created by either an individual artist, a group of artists or collectors of a specific form of art. These specific forms of art could include objects of cultural and historical importance such as the classical traditional art of Nok (200BC-900AD), Akwanshi (Atal) 200AD, Calabar Terracotta (445AD-1700AD), Igbo-Ukwu (900AD), Ife (1200-1500AD), Owo (1500AD), Benin (1500-1900AD), Tsoede/Tada (1500AD) and Esie (1800AD). All these are different sculpture traditions that once thrive but ceased to exist in Nigeria. According to Adepegba (1995, p.7) apart from the cast

metal art of Benin which was revived in 1914, other sculpture traditions were hardly known or associated with their present localities. These sculptural pieces were produced in different durable media such as terracotta (fired clay), wood, ivory, bronze, stone, brass, iron, leather, beads and other materials. Though art exhibitions takes place in the major cultural institutions such as museums and galleries, there are other places which include buildings or places not designated for the purpose of exhibitions but serve as exhibiting hall these include coffee houses, golf club houses, libraries, community/civic halls and centers, art and culture centers, sports centers, Banks' lobby or foyers etc. Exhibitions are designed or organized either for commercial or non-commercial purpose as well as for specific occasions such as anniversaries, commemorations, conferences, conventions, etc. There are categories or forms of exhibitions, these include; individual or solo exhibition, group exhibition or exhibition on specific theme or topic. There are also the mega exhibition such as biennale and triennial. While the biennial is a large exhibition held every two years, the triennial holds every three years with the intent to bring together the best of International art. Suffice to state here that most biennial and triennial are major means of tourist attractions through art exhibitions. Among the world famous biennial or International exhibitions are the Venice International biennial, Milan biennial, the Germany Documenta and Osaka

biennial to mention but few, in Africa the Dak'Art biennial remains the most popular. International art exhibitions serves as national promotional vehicles, they promote national culture and enhance cultural tourism.

Cultural Tourism and Administration in Nigeria;

Tourism

For the sake of this paper, a detail definition of tourism and its global history is not required but brief on the antecedence of tourism in Nigeria will suffice. There were numerous definitions and theories about tourism and what it is not and several tourism conferences, tourism committees, authors, tourism experts and even encyclopaedia have come out with various definitions. Okpoko and Okpoko (2002, p. 19), avers that "the definition of tourism has been the subject of long debate and like any other concept, tourism is very difficult to define in absolute terms." But in summation after exploring several definitions, they came to the conclusion that tourism involves the temporary movement of persons from one destination to another and that such movement must be aimed at achieving some objective and must be within or outside a given geographical boundary (Okpoko & Okpoko 2002, p.21). This summation was a secondment to Davidson's (1993, p.2) definition that tourism is "about people being away from their own homes, on short term, temporary visits, for particular tourism purposes." Aniakor (2000, p.148) after

reviewing several literature came up with the conclusion that tourism is “the pastime of journeying from one’s home or country to some places, near or far in connection with either business or pleasure. Citing The United Nations and the International Union of Official Travel Organization (1974, p.vii), a tourist is “a person who visits a country other than that of permanent residence for at least 24 hours, whatever his motive for travel. Aniakor (p.148) also pointed out that three types of tourism have been identified as intercontinental, intra-regional and domestic, although according to the erudite art scholar “there are conceptual difficulties in defining these very precisely,” however the domestic tourism lies the interest of this paper.

Tourism in Nigeria surpassed the advent of colonialization, Da’Silva (1995 in Okpoko & Okpoko 2002, p.32) clarified this notion. Da’Silva stated that Nigeria hosted her first European tourists in 1472 when the first batch of Portuguese arrived Lagos. In the same vein Modupe (1980 in Okpoko & Okpoko 2002, p.32) revealed that the first attempt by British colonialist at the establishment and management of Nigeria’s tourist resources especially the cultural aspects was made through the establishment of the colonial Antiquities Commission in 1953. The Commission was mandated to identify and preserve the nation’s monuments and antiquities (Kerri, 1994, p.60, Akanbiemu 1995, p.126). Before we digress to cultural tourism it is

important to briefly articulate the historical antecedent of tourism administration in the country. According to Olokesusi (1987 in Okpoko & Okpoko, 2002, p.33) an Ad-Hoc Committee on tourism was inaugurated in 1959 and became a subsidiary of the Federal Ministry of Commerce and Industry. The activities of this Ad-Hoc Committee resulted in establishment of a quasi-government organization known as Nigerian Tourist Association founded in 1962. Da’Silva (1985) explained that the association was mandated to promote a healthy domestic tourism program in the country and international tourism for its foreign exchange benefits. In 1963 the Association joined the World Tourism Organization then International Union of Official Travel Organization as a member. But after over a decade without “a pragmatic government policy which should give financial and administrative backing to tourism development” the Association received some financial allocation of N120 million from the Federal Military Government and the subsequent establishment of Nigerian Tourist Board in place of ‘Association’ by Decree 54 of 1976. The Board was given the responsibility of promoting the development of tourism in Nigeria through co-ordinated researches, planning and publicity. According to Okpoko & Okpoko (2002, p.33), the functions of the Board include:

- (a).To encourage people living in Nigeria to take their holidays therein and

People from abroad to visit Nigeria and

(b).To encourage the provision and improvement of tourist amenities and facilities in Nigeria including the development of hotels ancillary facilities.

Other functions of the Board according to Olokesusi (1987 in Okpoko & Okpoko, 2002) include:

(a). To render financial assistance to the State in the field of tourism

(b). To assist in the development of museums and historic sites, parks, game reserves, beaches, natural beauty spots, holiday resorts and souvenir industries.

Following the establishment of the Nigeria Tourist Board, State governments followed by also inaugurating Tourism Committees. But because of the inadequacies of the Nigerian Tourist Board and its States' Tourism Committees and its "inability to provide the right answers for the development for tourist trade" the Federal Government established the Nigerian Tourism Development Corporation by Decree No 81 of 1992. The Corporation became a subsidiary of Ministry of Commerce and Tourism and later Ministry of Culture and Tourism. This Decree also made provision for the establishment of State Tourism Board in the States and Local Government Tourism Committee to assist the Corporation in the development of the

tourism industry (Okpoko & Okpoko, p.34).

Culture Tourism

It suffices to point out here that from the historical excursion taken in the course of articulating the emergence of tourism in Nigeria, we understand that the cultural aspect was the first step taken leading to the establishment of Nigerian Antiquities Service on July 28, 1943 with the mandate to collect and preserve works of art, especially sculpture in wood, stone, metal, ivory and terracotta (Kerri, 1994p.60). Subsequently Antiquities Department was created in 1953 and Antiquities Commission in 1954 and "these were backed up by a legislation on the organization of museums and protection of Nigerian antiquities" which was passed in 1953 as the Antiquities Ordinance No. 17 (Kerri, p.61). This was how Nigeria museums started, of course Nigerian museums happen to be the engine room of cultural tourism in Nigeria because of the enormous cultural heritage in their custody. Nigeria is endowed with a wide range of tourist attractions that are classified into two main categories namely natural features and cultural attractions. Okpoko & Okpoko (p.40) define cultural attractions as the "indispensable components in our development schemes" which provide foundation for our tourist trade. Some components of cultural tourism included artifacts from archaeological sites which in the visual art parlance are called Nigerian traditional art, we have

mentioned them earlier but for the sake of clarity they include Nok, Cross River monoliths, Calabar terracottas, Igbo-Ukwu, Ife, Owo, Benin, Tsoede/Tada and Esie art. These works as mentioned earlier are different sculpture traditions that once thrive but ceases to exist in Nigeria. These sculptural pieces were produced in different durable media such as terracotta (fired clay), wood, ivory bronze, stone, brass, iron, leather, beads and other materials.

The modern/contemporary Nigeria art is a continuum of traditional art only that it is devoid of religious or ritual worship like the traditional art but lay emphasis on aesthetics, expression of idea and commentary of social importance and value. Those include creative photography, graphics and communication designs, prints, drawing, sculpture, painting and recently, trends such as installations, performance and film/video art. Other cultural tourist attractions include traditional Handcraft Cottages such as Ikot Epene, Awkete, Iseyin, Bida and Benin. These crafts include pottery, leather works, textiles, calabash design, metal crafts, raffia fiber, beads and indigenous cosmetics and designs. There are also numerous festivals such as New Yam, Arugungu fishing festival, the Egungun festival and masquerade festival and also numerous dance festivals too. Of course there are institutions for cultural tourism such as museums, galleries and art centers/councils either private or public. In summation “cultural tourism involves

the movement by tourist(s) either within or outside a country for the purpose of appreciating, admiring or learning about the cultural potentials of a particular area of destination.

The Role of Art Exhibitions in harnessing Cultural Resources for tourism purpose.

Apart from the numerous cultural tourist attractions enumerated here, one could notice that all are objects of exhibition and when contextualizing what makes up exhibition some of what we regard as living art today are forms of exhibition in their own right. Such living art include masks and masquerades, images of power and authority, worship and rituals, gelede, egungun, ere ibeji, arugba, Ifa divination bowls, the Ikengas, the Mumuye figure and Mama Bush cow mask to mention but a few. It is pertinent to state here that discoveries and knowledge about many lost and non-literate cultures are drawn from components displayed in tombs, shrines or temples among other places of exposition as revealed by successful archaeological findings. An example of this is the burial tomb of the King-Priest of Igbo-Ukwu, in the cultural parlance it is a historical heritage site and monument. In other words heritage sites and monuments are art/culture exhibits on their own, the Ikom monoliths and other notable tombs across the country are examples. Art exhibition in pre-colonial Nigeria if we take into cognizance its meaning “as a display with intent to inform and communicate”

are situated in the village squares, community shrines and groves and Oba's courts especially in the southern part of the country. In the north, we find the architectural designs of the city gates, Emirs' palaces, mosques and memorial tombs festooned with the traditional Hausa dagi iconography and Arabic/Islamic calligraphic inscriptions. All these are examples of art exhibitions. What about uli body decoration by Igbo women and ichi facial scarification worn by the Ozo titled men and of course henna or lally body ornaments by the Hausa/Fulani ladies and damsels, not forgetting the intricate and artistic tribal marks of almost all the over 400 ethnic nations in Nigeria with emphasis on the Yoruba? All these are forms of art exhibitions with intent to project cultural tourism. Also of significance in this context are masks and masquerades, a look at the Ijele masquerades of the Igbo reveals a mobile exhibition on its own (Nnadozie, 2014 p.10).

How has art exhibition been a veritable tool in enhancing cultural tourism? At this point it is pivotal to re-assess the definition of art exhibition and in this context Oloidi (2008, p.15) defines art exhibition as:

“ A means of presenting, representing and knowing the creative professionalism of an artist. It is also a cultural representative, a non-pretensions publicity of professional ego, a perceptual application for recognition or a silent but salient, image publicity. An art exhibition can also be an economic venture [through cultural

tourism], the fastest means of professional globalization or internationalization; and the quick means of selling in monetary terms, artist's professional efforts”.

There are several categories of exhibitions that can enhance cultural tourism in Nigeria borrowing from Oloidi (2008); Cline (2012) and other reviewed literature these exhibitions can be classified into 3 categories, they are Inter-Regional and Inter-Continental Art exhibitions; The Blockbuster Exhibitions and Biennials or Large scale International Exhibitions.

Inter-Regional and Intercontinental Art Exhibition.

Festac'77

Over the decades there have been several inter-regional as well as intercontinental summits, conferences and symposia either on culture or the visual art sector. In Nigeria the Festac'77 and recently ARESUVA (African Regional Summit and Exhibition on Visual Arts) and International ArtExpo Lagos were examples. According to Aig-Imoukhuede (2007p.20) Festac'77 was not the first world exhibition of black and African art and culture but a follow-up to the Negro festival of Arts and Culture in Senegal (1966) and the Pan African Festival in Algeria (1969). The erudite culture administrator enumerated the lots of gains derived from Festac'77, he said that:

Festac '77 opened many windows of opportunities some of which have since

stood us in good stead in our global endeavours and many of which we have wasted, abused, or misunderstood...

What about Festac '77's impact on tourism, Aig-Imoukhuede has this to say:

But we continue to reap dividends and other positive results from it. The festival widened and deepened our understanding of tourism and tourism development and our needs of best practice in cultural development.

What about Festac '77's impact on the visual arts? It is important to state here that the National Collection as well as the plan for the establishment of the National Gallery of Art received government's favorable attention aftermath of Festac'77 (Nucleus, 1981). The National Collection that had just about 60 pieces of contemporary works of art prior to the World festival by its end had 301 including those exhibited at the nation's pavilions at Surulere and at the Victoria Island end of the Cowrie creek. What about traditional art masterpieces, Aig-Imoukhuede (2007, p.23) in his summation made us understand that:

The success of Festac was valorized by Nigeria's Traveling Exhibition of its ancient treasures which redefined 'primitivism' and the 'primitive' in art and assessed the works of the Nigerian artists as masterpieces and their

philosophical base as unique and enabling.

The World Black and African Festival of Arts and Culture were a quadrennial exhibition which attracted the participation of 59 countries and entities throughout the globe and drew thousands of visitors and tourists to Nigeria. It has been almost 40 years since the last quadrennial.

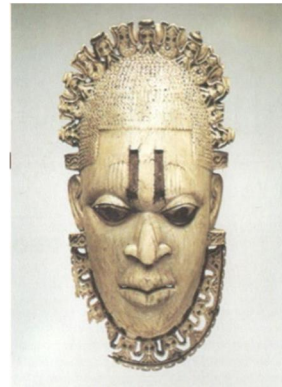


Plate 1: Queen Idia of Benin immortalized in ivory carving used as the official logo of Festac'77. Courtesy: DARC (Development Alternative & Resource Center) Exhibition brochure.

ARESUA

Another inter-regional/continental visual art convention is African Regional Summit and Exhibition on Visual Arts (ARESUA). It is the gathering of creative minds from Africa and Africans in Diaspora to one location just like Festac '77. The objective of ARESUA is to promote the visual arts as a strategy for achieving rapid economic development in the African region and

how else can this be attained if not through tourism. ARESUVA initially an annual summit was first held in International Conference Center, Abuja between 7th and 13th of September, 2008. It attracted participants such as art enthusiasts, tourists, collectors, culture speculators and scholars. Over 300 artists from 16 countries in the African continent, including Nigerian artists, art historians and educationists in the Diaspora with over 10,000 visitors to the exhibition.

The success generated by the first edition of ARESUVA earned it endorsement by the African Union and being listed by the AU in the African Union calendar of cultural events in October 2008 in Algeria (ARESUVA, 2009). The cultural tourist attraction in ARESUVA was not in doubt, a total of 201 artworks were on display at the exhibition, representing the visual art of 16 countries across Africa including Nigeria, Rwanda, Ghana, Uganda, Senegal, Zambia, Botswana, Namibia, South Africa, Cameroun, Zimbabwe, Kenya, Benin Republic, Togo, Cote D'Ivoire, Ethiopia and African /Nigerian artists in the Diaspora. The works on display gave new meaning to artistic processes and production with different experimental and explorative artistic/creative methodologies that could inspire tourist potentials. The works displayed included installations, sculptures, prints, photography, drawing, ceramic wares and mix media.

The conference provided avenue for discussants and participants to explore

the different business potentials in the visual art sector. Suffice to state here that ARESUVA was initiated for harnessing the visual arts sector to be a major player in the economic life of the African region and Nigeria in particular as it is in other advanced countries. Joe Musa a former Director-General of National Gallery of Art Nigeria who initiated the Summit was full of positive expectations when he anticipated that:

ARESUVA has been designed specifically for interested persons and corporate organizations that desire to acquaint and position themselves for the enormous and vast business opportunity in the visual arts sub-sector that will be showcase by a team of panelists, artists, local and international experts in the field of arts and art entrepreneurs.

He further postulated that:

The aim of the art fair is to bring a conscious, positive change in the psyche of visual art practitioners, collectors, art enthusiast and connoisseurs to strive in making efforts to reposition the visual arts to the front burners of the international art market as well as introducing the viability of this sub-sector, to the big-time players in the stock market, as a foreign exchange/income and revenue generation earner [and also as an alternative to oil], which is

capable of sustaining the economy of this great continent.
On the tourism potentials of the Summit, Musa said:

As a panacea for the current lull in the art market in Africa, ARESUVA will be a forum to boost tourism potentials and gain investors confidence in the economy as it would play a mediatory role between corporate Nigeria, represented by stakeholders' in the various sectors, and the government. The nurture and sustenance of these interactions would also adequately prepare the nation towards actualizing her vision 2020 goals.

"Patronage is the marketing arm of the visual arts sector and also the engine room of its economic mainstay... The epoch making event will be the impetus for economic growth and a continuing discourse that will chart a way forward in African countries economies' using the visual arts sub-sector as a tool for change".

For the record, ARESUVA was held twice in 2008 with the theme "Promoting the visual arts for sustainable economic growth and development in Africa" and 2009 with the theme "The impact of the visual arts sub-sector on the African economy. The

2009 was less enthusiastic as the 2008 but it brought about a continuum in the "discourse on what we have learnt and how to move this sub-sector forward in African countries' economies" (ARESUVA, 2009).



plate 2: The exhibition scene of the first ARESUVA at the International Conference Centre, Abuja. **photograph:NACD Newsletter**



Plate 3: The author and some of the artists from other African nations and Photograph their Nigerian counterparts. **Photograph: NACD Newsletter.**

International ArtExpo, Lagos

International ArtExpo, Lagos is another inter-regional/international art exhibition with tourist attractions. It was also

initiated by the National Gallery of Art Nigeria with the intention to “market art works or create markets for artists.” According to the 2011 handbook of the 4th International ArtExpo Lagos, exposition otherwise known as ArtExpo involves “bringing together as many artists as possible either from all over the country, continent or from all over the world as the case may be at a given period to exhibit their artworks.” There are several nations who organize ArtExpo as an annual or biennial events these include ArtExpo Chicago, ArtExpo New York, ArtExpo London, ArtExpo South Africa, ArtExpo Berlin, ArtExpo Zurich and ArtExpo Las Vegas. Another strategy embarked by organizers is to bring out and display the best works of art in most cases through private galleries for members of the public to view, appreciate and often acquire, that is why the National Gallery of Art went into allies with Art Galleries Association of Nigeria (AGAN) in 2008 to institute ArtExpo for Nigeria. Some of its objective is “to bring together at the ‘market place,’ artists, lovers of arts, art collectors and buyers at the point of purchase; to increase appreciation of art and to expose the visual art sector as a major potential player in wealth creation.” International ArtExpo Lagos ran annually for 4 years, first edition was held from 29th to 31st August 2008 at the premises of the National Museum, Onikan Lagos with over 400 works of art produced in various styles, techniques and media on display. There were initially 34 local art galleries but

subsequent events saw increase in numbers of works of art, galleries and participation of foreign galleries from countries such as Benin Republic and Togo. By its 4 edition, International ArtExpo Lagos had become an international art event placing Nigeria in the same pedestal with other reputed nations in enriching the global art market and providing avenue for business-minded artists, art collectors, art galleries and other stakeholders to converge to patronize and partake in Nigeria’s rich cultural tourism. The International ArtExpo Lagos attracted a large audience while it lasted the latest edition was in 2012.

The Blockbuster Exhibitions

Blockbuster exhibitions became popular in the 1960s and 1970s, according to McClellan (2008 in Cline 2012,p.65) “the notion of the blockbuster exhibition came to fruition as museums began to depend more on marketing and high profile exhibitions to bring in more visitors and income revenue.” The tag blockbuster is originally coined from the aerial bomb that could destroy an entire city during the World War 2. It was initially adapted by the film industry in the 1950s and by the visual art community in the 1970s (Waterfield, 2008). There were several examples of blockbuster exhibitions in the history of contemporary art exhibition. In 1963 Leonardo’s “Mona Lisa” was lent to the National Gallery of Art Washington D.C. by the Louvre for a special exhibition that would help demonstrate

cooperation between allies of the “free world.” Over 2 million people were reported to have visited the Gallery to see the work (McClellan, p. 212) Other examples of high profile and impressive blockbuster exhibitions are the loaning of the 21 works of impressionist art of Monet by Museum of Fine Art Boston to Las Vegas Bellagio Hotel and Casino Gallery which according to Glaister (2004) turn a million dollar profit. ‘Treasures of Tutankhamen’ is often credited as the first true blockbuster, because of its “international phenomenon” (Cline, p.66). It was first shown in British Museum in 1972 and became the Museum’s most attended exhibition of all time. The exhibition travelled to several countries including the United States where it lasted for 3 years from 1976 to 1979 and seen by numerous Americans in several American major cities such as Washington D.C., New York, Chicago, New Orleans, Las Angeles, Seattle and San Francisco (Cline, p.66). ‘Treasures of Tutankhamen’ is an exhibit of artifacts discovered during the excavation of the tomb of Tutankhamen a Pharaoh (a boy-king) in ancient Egypt by Howard Carter. Among the items found include his famous solid gold funeral mask, the towering statue that guarded the entrance to his tomb, along with lamps, jars, jewelry, furniture and other item of afterlife (Cline, p.67). During the tour exhibition, the National Gallery of Art in Washington D.C. alone in over 117 days drew 835,924 viewers/visitors and over 1 million at the

Metropolitan Museum of Art in New York and an estimate of over 8 million viewers in the entire US (p.68). The Tutankhamen US exhibition was organized to showcase the good will between Egypt and the US after a long period of tension; a bicentennial tribute to the American people from the people of Egypt and income from the sale of exhibition related merchandise went toward the renovation of the Cairo Museum quarters where the Tutankhamen treasures would be permanently displayed (p.68).

There are several features of blockbuster exhibitions such as being a masterpiece or foreign loans that draw tremendous publicity, large audiences, populism, it is in most case a travelling exhibition as well as drew huge revenue or monetary success. The most important feature of most Blockbuster exhibitions is the international connectivity that it promotes as well as international socio-cultural diplomacy and cultural exchanges among nations. Blockbuster exhibitions are veritable tools for both local and international cultural tourism. In Nigeria some exhibitions that could be compared to the earlier mentioned blockbuster or high profile exhibitions are Nigeria’s Traveling exhibition of its ancient treasures tagged “2000 Years of Nigeria Art,” “Ifè Art,” “Nigerian’s Treasure” and “Valleys of the Niger” organized by the National Commission for Museums Monuments in conjunction with other African and European nations. In the area of contemporary art,

there are pockets of one mini-exhibition in one country or the other either African or European alike but not loud enough to be called a ‘blockbuster’ but a particular one was organized by the National Gallery of Art, Nigeria called Nigeria Visual Arts World Tour (NIVATOUR) in 2010. According to a handbook by National Gallery of Art, the NIVATOUR was targeted towards improving the status of modern Nigerian Artists by exposing the sector through multilateral relationships, partnerships and training with the rest of the world. The marketing brochure of the 2010 edition further stated that:

NIVATOUR is aimed at showcasing the past, present and evolving future of Nigerian visual art sub-sector to the rest of the world. It will also bring to the forefront the strategic importance of visual art as a major catalyst for achieving rapid economic development...The tour will take Nigerian visual arts to the United States of America, United Kingdom, France, Australia and the African countries beginning with the Egyptian cities of Cairo and Alexandria...

But the situation on ground is that NIVATOUR was suppose to be an annual show but was only featured twice before it was put to rest. The first edition

was in 2010 at the cities of Cairo and Alexandria, Egypt with the theme “NIVATOUR 1 Nigeria-Egypt: African Dialogue in Progress.” It ran from July 25 to August 18. The second edition came 3 years later in 2013 with the tag “NIVATOUR 2 Korea-Nigeria: A Friendship over decades” held between 4th to 11th November in Seoul, South Korea. Though a traveling exhibition meant to show the contemporary creative/artistic ingenuity of Nigerian artists the show lacked the expected tourism ingredients or contents. Why is this so? Among the objectives of the exhibition in its 2010 marketing brochure, nothing is mentioned about the cultural tourism potentials that accompany high profile exhibitions below were some of its objectives:

- Promote, propagate and showcase Nigeria’s contemporary visual art.
- Encourage Public Private Partnership with Galleries in the various countries of the tour
- Encourage bilateral relationships between host countries and Nigeria for mutual benefits.
- Give international exposure to Nigerian artists.

Blockbuster exhibitions, taking into cognizance the explanation made earlier are important instrument for cultural tourism, Nigeria’s cultural resources institutions should reposition some of these travelling exhibitions to reflect

that. Blockbusters bring tourism and publicity as well as good public relation.

Venues of NIVATOIR in Egypt

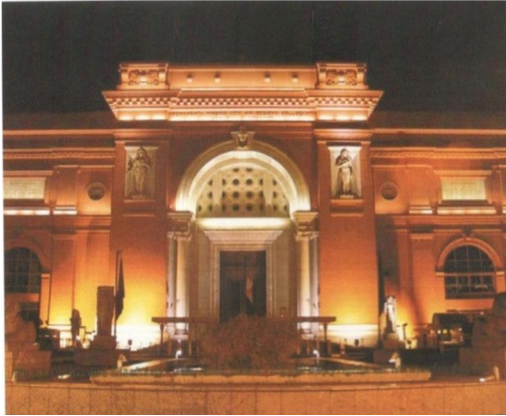


Plate 4: Opera House, Cairo



Plate 5: Bibliotheca, Alexandria.
Photos: NIVATOIR Marketing
brochure

Large Scale International Exhibition (Biennial, Triennial and Quadrennial)

Large scale international exhibition as the name implies are exhibitions organized with external participation as the yardstick. International exhibitions are creative/artistic commune that features the host nation exhibiting alongside other invitee nations across the globe. Some of the purposes of these of exhibitions are either to exchange

artistic/creative skills, professional interaction and artistic co-development as well as showing of each nation's creative ingenuity and huge artistic potentials. More imperative is the fact that large-scale international exhibitions remain the most viable means of using art exhibitions to attract tourists to a given country or spot, these exhibitions were biennial, triennial or quadrennial and most of the locations of these exhibitions always become popular tourist attraction/site and artistic centers. The biennials are exhibitions held every 2 years, the triennial are every three years while the quadrennial are scheduled for 4 years, but the most popular is International biennale. Venice had been a popular tourist attraction and artistic spot, it was the first International biennale of fine arts started in 1895 and since then the Venice biennial had become a global household name and the hub of artistic/cultural tourism in the world (Cline, p.74). At its inception some 150 foreign artists and 150 Italian artists were invited to submit works, but 200 works by Italians whom were the host was selected by jury, while all submissions by foreign artists were showcased. The exhibition committee also received a 10% commission from sales of works in the exhibition while the top 2 artworks selected by the jury received 10,000 and 5,000 Lire (Italian currency) respectively. The biennial showcased 516 paintings and 60 sculpture many of them by non-Italian artists (Holt 1983, p.336). Marincola (2006, p.190) stated that Venice paved

way for further biennials established in various countries such as Sao Paulo in 1951, Documenta in 1955 in Kassel Germany, Vienna biennial and Havana biennial among others.

In Africa, a popular biennial is the one “Senegal has progressively professionalized” called the DAK’ART. Other biennial in the African continents include the Cairo and Johannesburg biennials. How does tourism thrive in these artistic centers? Olodi (2008) puts it this way:

...Hotels are usually fully booked, textile industries or textile sellers have unlimited customers, craft villages or craft shops are daily besieged, restaurants are crowded, transporters have their restless turns and many guides are paid for their services, in addition to huge amount of money spent by tourists on souvenirs or gifts... The values of Biennial establishments should not be squashed, because of their prosperous economic security. All African nations as earlier noted, should make this art commune a part of their strong economic base.

Apart from bringing tourism, biennial has the capacity to provide multiple stories and viewpoints that bring nations

together and put the art into a more global context (Cline, p.77). Between 1984 to 2000, over 15 international biennials were established in line with the Venice’s these include Istanbul, Lyons, Santa Fe, Shanghai, Berlin and Montreal (Marincola, p.55).

The privilege for presenting a diverse range of images and artists through biennials are unparalleled, “though works are often carefully selected to fit certain theme, the display of diversity that highlights both differences and commonalities among nations is championed through these exhibitions” (p77). For example the 54th Venice Biennale was tagged –“ILLUMInations” referring both to the role of contemporary artist and to the exchanges between artists and the different countries at the biennale. The exhibition had 83 artists in participation from 89 countries which was recorded as the highest in number ever, attracting over 440,000 visitors that was 18% higher than the previous exhibition (p77). In Nigeria presently there is no form of any art biennial being held. Sometime in 2014, the National Gallery of Art tried to launch ARESUVA into a biennial tagged –“Abuja Biennial” but is yet to see the light of the day. Nigeria has to introduce her own Biennial which is overdue because of its enormous economic and tourism potentials (Olodi, 2008).

Conclusion

This paper has been able to identify the importance of art exhibition in promoting cultural tourism. It also

identified some very important international exhibitions hosted by Nigeria in the past and their relevance to cultural tourism and economic enhancement, but were discontinued basically because of lack of will and commitment from those concerned. Also because of Nigeria's mono-causal economy which emphasizes on crude oil exploration while the exportation of the art and cultural sector which could serve as alternative source to oil remains neglected.

In lieu of the above analysis, it has become imperative to reposition our culture and tourism sector for effective contribution to the nation's economy. It has become necessary to promote the culture sector for sustainable economic growth especially the visual arts. The visual art is creative and an occupation that has the capacity to earn income and contribute to the growth of Nigeria's Gross Domestic Products (GDP). What is required is the exploitation of cultural economic potentials of our arts and culture to our economic advantage. In order to adequately set the wheel on motion we need to revisit the National Cultural Policy with the aim of effective implementation of its content, this include restructuring and repositioning our cultural resources management institutions to adequately meet up with the change mantra of present administration with the aim of diversifying our economy; resuscitating our abandoned craft centers and cottages and monument sites and adequately

funding our cultural institutions for greater efficiency.

Nigeria has a lot of cultural and tourism potentials whose development will not only help in diversifying but sustaining our economy. It is assumed that if well harnessed, Nigeria's cultural tourism could rise second only to crude oil exportation among other emerging or neglected revenue generating ventures because of the enormous resources at the nation's disposal especially organizing of international art exhibitions and biennials. Moreover art exhibitions are touristically viable.

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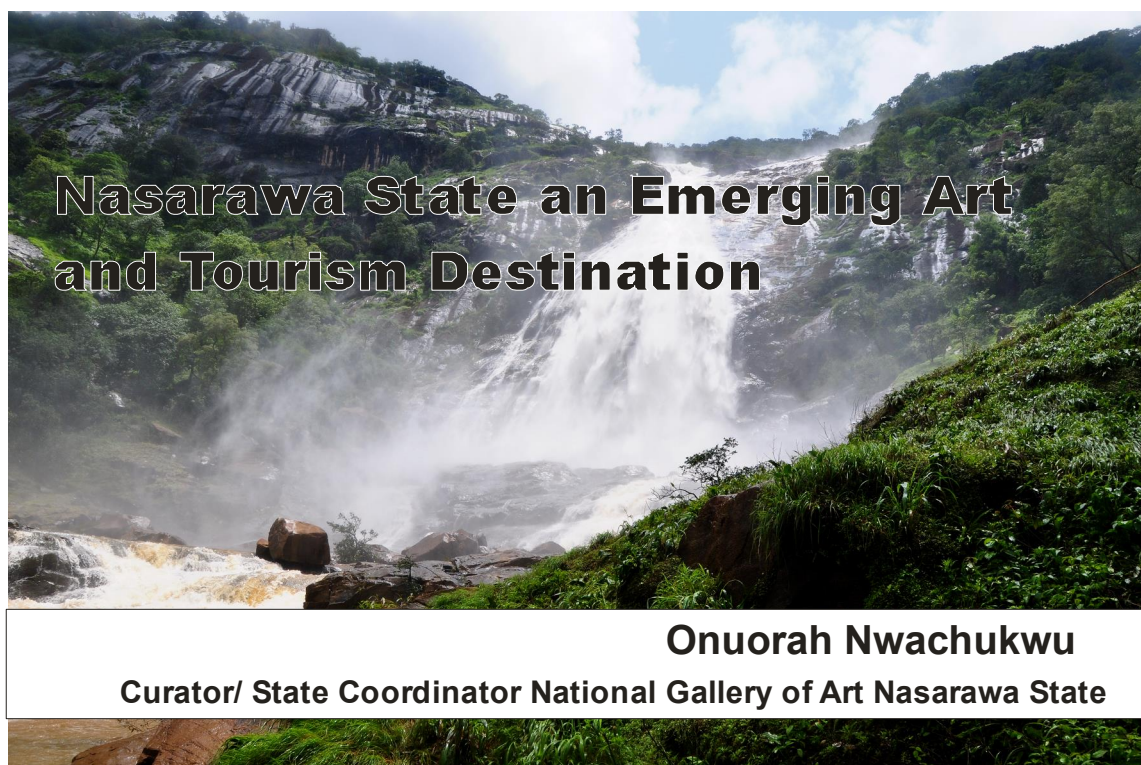
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Farin Ruwa water falls

Abstract

The aim of this study is to show the art and tourism potentials of Nasarawa state Nigeria and expose them to art lovers, tourists, tourism developers and the state government, for development to generate social and economic benefits for the state and local people. Methods used to generate information were mostly interviews of the artists, communities where resources were identified, and existing researches done on the topic. Art and tourism are two industries that complement each other and Nasarawa state is richly blessed with potentials the world needs to see in these two great industries; ranging from the presence of three outstanding upcoming

art schools, the presence of the National Gallery of Art, and the presence of the

most beautiful sites and landscapes in Africa. These include beautiful hills, striking and unique natural lakes, fascinating Doma dam, the Farin Ruwa waterfalls, the Karofi Dyeing Centre, springs, rivers and wildlife. The people are hospitable and have a rich cultural and historic monument of sites, traditional villages, festivals/dances, arts and crafts. The development of these tourism resources will diversify the State's economy and provide employment for the local people. It will also promote sustainable tourism industry in the State.



Plate 1
Blaise Gbadam
Duality
Mixed media

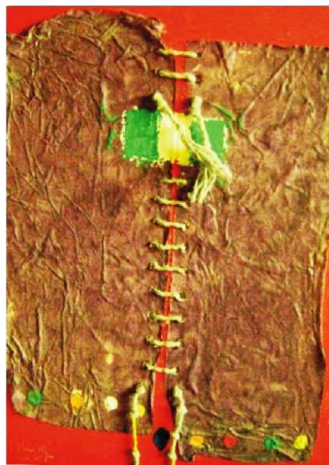


Plate 2
Blaise Gbadam
Nigeria must survive
Mixed media



Plate 3
Royalty
Aliyu Muhammed Bisalla
Oil on Canvas



Plate 4
Expectations
Onuorah Nwachukwu
Oil on Canvas



Plate 5
Abdulfattah Adeyemi
Oil on Canvas

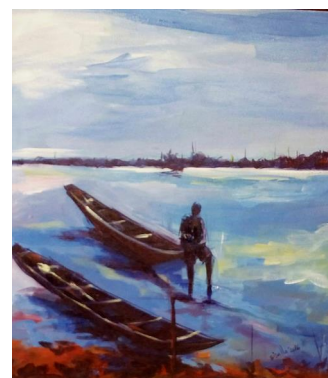


Plate 6
Malele
Aliyu Muhammed Bisalla
Oil on Canvas



Plate 7 Ferin Ruwa water falls
Onuorah Nwachukwu
Oil on Canvas

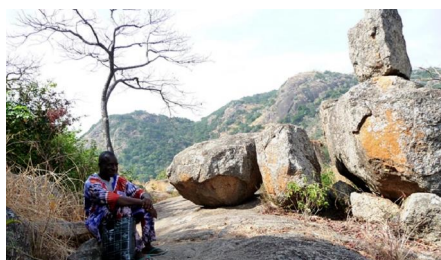


Plate 8
Eggon Hills



Plate 9
Keana salt village

Introduction

It is a well known fact that art and tourism are two industries thriving worldwide. Tourism as an industry, is either the backbone or one of the top three fastest growing industries in countries like USA, France, Spain, China, Italy, Turkey, Mexico, Saudi Arabia, United Arab Emirate, Morocco and South Africa. Art on the other hand is a potent force in the life of towns and cities making them more attractive which increases the chances for more visitors. As declared in “An Art & Cultural Tourism Strategy for Western Australia” (2008), a city or town with diverse cultural options and attractions like art galleries, museums, restaurants, cultural dance displays, theaters, and variety of cultures and language are attractive not only to their residents, but for visitors because tourists can discover more and have memorable experiences.

According to World Tourism Organisation (2004:10) tourism employs more women and young people than most other industries. Providing economic benefits and independence to women is very important in terms of supporting child development and breaking the circle of poverty. It creates opportunities for many small entrepreneurs and is an industry in which start-up costs and barriers to entry are generally low or can easily be lowered. Tourism provides not only material benefits to the poor but also

cultural pride, greater awareness of the natural environment and its economic values, a sense of ownership and reduced vulnerability through diversification of income sources.

A state like Nasarawa with its diverse beautiful tourism sites, various outstanding art schools, twenty nine different languages and cultures makes Nasarawa state a tourism delight for all tourists from any part of the world.

About Nasarawa State

Nasarawa State was one of the six states created in 1996 by the military regime of late General Sani Abacha. The state was carved out of the old Plateau State and ever since it was created, the state has grown to become one of the top tourist states with its magnificently beautiful landscapes and spectacular highlands. The state is bounded on the north by Kaduna State, on the South by Benue State, on the East by Plateau & Taraba States, while on the West by The Federal Capital Territory & Kogi State.

There are 29 languages spoken as first languages in Nasarawa State namely: agatu, ake, alago, arum-tesu, basa, basagumna, bu, duhwa, ebira, eggon, eloyi, gade, gbayi, gbari, goemai, gwandara, ham, hasha, kofyar, lijili, mada, mama, ninzam, numana-nunku-gwantu-numbu, nungu, tiv, toto, wapan, yeskwa. Major languages are Agatu, Basa, Eggon,

Gbagyi, Gade, Goemai, Gwandara, Ham, Kofyar, and Lijili but the common language spoken among the people is Hausa.

Farming is the main occupation of the people of the state and crops produced include cassava, yam, rice, maize, guinea corn, beans, soya beans, asha and millet. The state is blessed with precious mineral resources like columbite, coal and aquamarine.

Nasarawa State lies within the guinea Savannah region and has tropical climate with moderate rainfall (annual mean rainfall of 1311:75cm). The state is made up of plain lands and hills measuring up to 300ft above the sea level at some points. Nasarawa has some of the most beautiful sites and landscapes in the country and these include beautiful hills, striking and unique natural lakes etc.

Art in Nasarawa State

Nasarawa state has a history of outstanding visual art in many communities in the state, the most outstanding being the Dyeing Pits & Calabash Carving, Lafia, located near the Kofar Pada at the Emir's palace. It is one of the oldest dyeing pits where traditional clothes in various sizes and designs are woven and dyed.

Presently the state houses three upcoming art schools with great potentials,

College of Education Akwanga art school; this art school has existed for more than 15 years, and has produced

outstanding art teachers, who are responsible for the development and foundation of the study of art in the state, the school is presently headed by a very vibrant woman an art educator, and an artist, Talatu Namo.

Federal Polytechnic Nasarawa Art school; has existed for about 11years, it started in 2006 and they are noted for their experimental ways of producing art, and the use of different materials and media to express themselves. The school also has some outstanding artists tutoring young artists such as Abdulfattah Adeyemi, who is a painter and a dedicated Muslim, this shows on his paintings which normally depict Arabic writing gotten from the holy Koran, he also paints landscapes. Aliyu Mohammed Bisalla, a painter noted for his playful use of colour, Francis Okechukwu Amadi, an experimental artist noted for his use of different materials to produce his art.

Federal University Lafia Art School; this art school is quite young but is growing very fast. It started in 2011, and has shown promising potentials to excel internationally. Some of the schools lecturers include Blaise Gbadam, who is a painter and an outstanding art educator; his paintings are normally in mixed media forms where he normally uses paint and other different materials to produce art. Okewu Ebute Jonathan, a ceramist noted for his playful way of handling clay to achieve outstanding ceramic wears.

The presence of the National Gallery of Art in the state capital Lafia since 2005, the National Gallery of Art is a parastatal of the Federal Ministry of information and culture Nigeria, responsible for the collection, preservation, documentation and presentation of Nigeria's contemporary art, and is also noted for its ability to host world class exhibitions. Its establishment in Lafia has also helped in the development of art in the state, by organizing series of exhibitions and presently, has a permanent exhibition show casing the different art styles in the state.

The National Gallery of Art Lafia has been headed since 2005 by three curators two of which are Artists Zakaria Adamu a painter noted for a certain technique where he splashes colour on canvas to achieve images, and Onuorah Nwachukwu graphic artist and painter who enjoys depicting emotions and feelings using colours facial expressions and body language.

In 2010 the state chapter of the Society of Nigerian Artists was also inaugurated. The society is the professional body for all practicing visual artists in Nigeria. It exists to encourage and promote Nigerian artists, and serve as a platform for them to air their views and contribute positively to nation development. The inauguration of the society in the state has created a platform that unites the artists of the state to function together and this has promoted art in the state.

Tourism in Nasarawa State

As a result of the socio-economic importance of tourism, it is envisaged that if the tourism industry is developed, it will complement the oil industry in creating lucrative jobs, reduce poverty as well as create the infrastructural facilities required by our citizens and foreigners alike. Alhaji (Dr.) Abdullahi Adamu (2003), a past executive governor of Nasarawa state who recognized the huge potentials of Nasarawa state tourism and made some efforts to promote it.

Nasarawa state is a state with great potentials to stand out in tourism worldwide, its major tourism attractions include the following;

Farin Ruwa Falls; Nasarawa state is home to the Farin Ruwa Falls in Wamba local Government area of the state. Farin Ruwa falls is reputed to be one of the highest falls in Africa, according to Wikipedia, the free encyclopedia.

The colonial masters stumbled on Farin Ruwa Falls in the 1950's. A catering Rest House was established in Gur Hill at Marhai village close to the fall in order to exploit it commercially. To protect its rich heritage, the colonial administration gazetted it and named it Marhai Forest Reserve. However, despite this early development, Farin Ruwa was consigned to the backyard until the creation of Nassarawa State in 1996. In 1999, Governor Alhaji Abdullahi Adamu visited the falls and ordered the construction of access roads. Today it is

located in Farin Ruwa Development Area under Wamba Local Government Area of Nasarawa State. As a testimony to its potentials, it has been listed as a tourist site in Nigeria by the United Nations World Tourism Organization report

It is presently one of the best falls in Nigeria and indeed Africa, with a height of 150 metres and a width of 50 metres at the peak of the rainy season. It derives its name 'Farin Ruwa' (translated white water) from the force of its turbulent and gushing waters.

"The state, federal government and the United Nations in 2007 collaborated to see its success. It is purely a private sector driven project. What gives it an edge is its proximity to Abuja International Airport. Abuja is fast becoming an international conference city so; it would provide an opportunity for businessmen, politicians and tourists to relax after a hectic day in Abuja. It is only 1 hour 30 minutes drive from Abuja," said Adejuwon, who has been involved in a good number of tourist's projects both locally and internationally.

The previous Nasarawa State government (1999-2007) left nothing to chance in actualizing the benefits of this landmark tourism site as part of its drive to generally overhaul the state's economy. The initial funding of the project was all by the state.

"The State government's dream is to transform the falls into an international

eco-tourism resort. It would be the biggest tourist attraction destination in Nigeria when completed" Lantana Ahmed (2007) a former Commissioner for Culture and Tourism Nasarawa State.

The state government commenced a project of constructing the roads to the falls, bring electricity and other necessary facilities there. But all these stopped by 2007 when there was a change in government, during the period before 2007 there was a great increase in visitors to the falls to relax during weekends and festive periods, which has now reduced drastically due to the poor state of the structures in and around the falls.

The Eggon Hills/Caves; The Eggon hills/caves are found in Nasarawa Eggon LGA. They are a range of hills over 300m at same peaks. They have the characteristics of kopjes and inselbergs. Apart from the striking beautiful scenery they offer, they also have natural features and wildlife for tourists.

Karofi Dyeing Centre; The Karofi Dyeing Centre is located near the Kofar Fada at the Emir's Palace, Lafia. At the dye pits, traditional clothes are woven and dyed in various sizes and designs. The dye pits are as old as the Lafia town. Orga (2008:20) findings indicated that the Karofi Dyeing Centre is already attracting tourists/visitors and could be developed as a sustainable visitor's attraction.

Akira Warm Spring: The Warm Spring is warm and becomes warmer during cool weather. The Spring Water gushes out bubbles at regular intervals looking normal like water being boiled. The water is believed to have cured certain illnesses of the people living around it; the people of Akira drink and bath for such purposes. It is an ideal site for health tourism in the State.

Peperuwa Lake: This is an elongated natural lake situated at the north-west of Assakio town in the Lafia local government area of the state. The lake which has an estimated surface more than 7km in length and 3.8km wide, is famous for such aquatic creatures such as manatees, fish, hippopotamus, water ducks and geese.

Hunki Ox-Bow Lake: Located 30km away from Awe town and about 130kms from Lafia, the lake is like an Ox-bow, shaped in two arms with each of them measuring 6-7 kilometres long and 70 kilometres wide. The lake that derives its name from the host Hunki, a settlement in Tunga district of the Awe local government, has creatures such as hippopotamus, manatees, fish and more. It also hosts an annual fishing festival.

Doma Dam: Doma dam is situated 6 km from Doma town, the Headquarters of Doma LGA. It is about 20 km away from Lafia. Doma dam is man-made dam for agricultural irrigation. The Dam is structured into 3 arms with each arm measuring over 2 km length and about 3 km wide. Doma dam will be a suitable

site for picnicking, boating, swimming, etc.

Umaisha River Bank Resort: Umaisha is an old settlement built in the 14th century and its inhabitants are the Igbiras it is in Toto local government area of the state. Behind the settlement is a river that runs across to River Benue where the local people celebrate the Ogoni Fishing and Cultural Festival. It's a water sport festival that involves activities such as swimming, fishing, regatta, diving and boating.

Keana Salt Village: Located in Keana, some 67km away from Lafia, the salt mining dates back to the 12th century when the salt was discovered in the area. The village is littered with large pots and ridges laid out for mining salt and the technology in use here is purely traditional.

Oku-Akpa Rock: Oku-Akpa Rock formation is a spectacular range of rocks formation along Nasarawa village-Udege-Loko road in Nasarawa LGA of the State. The area will be suitable for picnicking, mountaineering, sport hunting, birds watching, etc., when the tourism resources is developed.

Ara Rocks: Ara Rocks is located at Ara town, Nasarawa LGA of the State. It is found at about 12km away from Lafia. The rocks measure about 50m above sea level. The Ara rock, which stands magnificent as a tower facing the Ara town, is beautiful and fascinating in

appearance. This rock has the potentials to attract many visitors on a sightseeing visit to the Ara rock.

Numan Rocks/Hills: Numan rocks/hills are found at the outskirts of Andaka town and Akwanga-Fadan Karshi road in Akwanga LGA of the State. The rocks/hills stand spectacular with striking peaks and sceneries. From top of the hills, most part of the State and parts of the FCT, Abuja could be viewed. The rocks/hills are good potential for mountaineering.

FESTIVALS IN NASARAWA STATE

Nasarawa State people are endowed with enormous cultural festivals. Among these festivals are Odu, Amiri, Sharo (Fulani), Omadegye annual festival, Awuma dance, Oguh dance, Gbagyi Gbogum, Oyarere, etc.

Odu Festival: The Odu festival is celebrated by the Migili speaking people in Obi LGA in the month of March. The festival is to appease the gods and purify the living as well as celebrate victories at special occasions. The festival has great potentials to attract tourist visits and spectators.

Amiri Festival: Amiri festival is celebrated by the Alago tribe in Keana LGA of the State in November. The festival is celebrated to give thanks to the gods for good harvests and long life. It is also a period for clearance of the ancestral graves. It also serves as a forum for uniting the Alagos.

Sharo (Fulani): It is a Fulani festival in Keffi LGA every season and after Ramadan (Sallah). It is both ritual and social usually performed mostly by young bachelors to test their strength (powers) and also to impress and win maidens for courtship and marriage. It is an important tourism potential in the Local Government Area.

Omadegye Annual Festival: It is celebrated by Mbeki-Agwada community in Toto LGA in the month of March. The festival is a ritual festival to unite all sons and daughters of Afo and revive the past cultural values of Afo people.

Awuma Dance Festival: Awuma dance festival is celebrated by the Rindre people in Lafia-North LGA in March/April. It is a dance festival. It promotes unity among the Rindre people and also serves as a forum for the appreciation of cultural value of the tribe.

Oguh Dance Festival: The festival is celebrated in Lafia-East LGA in January. It is a period for reflection and appreciation of ancestors who were heroes. It is a period too for thanking the gods for good harvest.

Gbagyi Gbogun Cultural Festival Celebrated in Gbagyi village in Godabuke community in Doma LGA in April to preserve the culture of the Gbagyi people and foster unity among the tribe.

Oyarere Festival: An annual festival celebrated in Assaikio community in

Lafia-North LGA in December. An annual festival celebrated when the moon is sighted. It also marks the movement of the Alago people in Assaikio to the present site in Keana.

RECOMMENDATIONS

1. More efforts should be put by the government to provide adequate infrastructures for the tourism sites, like good roads and relaxing places for foreign and domestic tourists alike. A bumpy ride with potholes and a punctured tire only to reach an exotic destination is no good. Packaged train travel, easy bus connections and safe car hire services with knowledgeable personnel combines with great freeways and highways may sound utopian but are critical features for an unmatched tourist experience.
2. Government and private individuals should support and hold more art shows art fairs and exhibitions to showcase the vast art variety of the state, and artists of the state should participate more in art shows in and outside the state to show the world their creative art talents.
3. The tourism industry which includes the government and private players, need to manipulate destinations as experiences and not sightseeing point alone. For instance, steps can be taken to make the tour replete with tour guides, activities

for the children, culinary tours, interactivity for the tourist with the culture of the place etc.

4. Aggressive marketing is absolutely critical to be seen and heard well. The state tourism ministry should surely pursue aggressive online and other marketing strategies to promote Nasarawa as a must-visit location.

CONCLUSIONS

Nasarawa state is blessed so much in many aspects of life such as abundance of solid mineral deposits, fertile soil for agriculture, abundant Human resources, and above all beautiful landscapes, diverse beautiful cultures art and craft, dressing and costumes etc.

Nasarawa state has tourism potentials that could fetch revenue in a more sustainable manner than crude oil and any other mineral if properly developed and managed. Also, an investment in the tourism industry will, in addition to creating an alternative source of income, become a functional instrument of integration among communities in the state.

The state represents beauty, entertainment and hospitality. A place to relax, have fun and be refreshed, a visit to Nasarawa state will change your life. Investment opportunities yet to be tapped and presence of peace and security needed to grow investments.

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CULTURAL TOURISM AS A TOOL FOR NATION BUILDING, A CASE OF REMILEKE FESTIVAL, ETI-OSA, LAGOS STATE

By

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ABSTRACT

In Nigeria, culture is manifested in art, dance, language, literature, folklore, mores, music, government, festival, museums and the environment. Tourists engage in cultural experience searching for authenticity and meaning of these cultural heritage. The motivation of such tourist and their behaviour in a destination lead to the creation of cultural manifestations developed specifically for tourists' consumption.

This study is based on the development of cultural tourism in Nigeria with a particular reference to Remileke festival. Remileke festival is a potential tourist attraction with lots of cultural attachments exploitable for national development. The cultural aspect of tourism has not really been exploited to the maximum and many potential cultural attractions are still off the grid in terms of recognition, one of them is Remileke festival. Participant observation was used to obtain key information about Remileke festival and its cultural attachment. Thus, this paper vividly sought to unveil the cultural significance of Remileke festival and its subsequent contribution to the development of the nation at large.

KEY WORDS: Remileke, Cultural festivals, Development

INTRODUCTION

Today, festivals as tourism products are considered to contribute significantly to cultural and socio-economic development of countries especially at the rural level. Festivals have major socio-economic importance on tourist destination which affects the host community.

The desire for festival and event is not specifically to group or regroup the host; cultural festival is often hosted because of its tourism and economic opportunities. In addition, social and cultural benefits of cultural festival cannot be over emphasised due to its enormous potential to regenerate tourism attraction. The government now supports and promotes festivals and cultural events as one of their strategies for developing potential tourist attractions. Festivals in turn are important tools for attracting tourists within different communities.

Tourist attraction is defined as an establishment that provides accommodation, food, drink and to meet

the need of the domestic and international leisure and tourism market. (Bulter, 2007). According to Wikipedia, festival is an event celebrated by a community and centering on some characteristic aspect of that community especially in the areas of tradition, norms, customs, belief and value. Festival is celebrated by different culture across the globe from Bangkok to Boston, Laos to Lagos, Jakarta to Johannesburg and Lusaka to Los Angeles.

Nigeria has many local festivals that date back to the time before the arrival of major religions, and which are still occasions for masquerade and dance. The local festivals cover an enormous range of events, from harvest festivals to betrothal festivals, to the investiture of a new chief and funerals. It seems odd to Western ways of thinking to see funeral as something to be celebrated. But for many of the tribes, death means joining the ancestors, thus the deceased must get a good send-off. The fact of the matter is that every festival has an important rationale behind it.

Yoruba is a tribe in the western part of Nigeria. Yorubas has a diversified culture and it consists of many people who speak different dialects, examples are the Egba, the Ijebu, the Ijesas, the Aworis, and many more. They have many festivals that are celebrated every year, examples are Osun Oshogbo festival, Remileke festival, Moremi festival, Agemo festivals, Olojo festivals, Eyo festival and many more.

The purpose of this paper is to unveil the potentials of Remileke festival that is celebrated at Langbasa, Ajah, Eti Osa Local Government Area of Lagos state.

In the late 1800's the Yoruba formed a treaty with the Fulani and in 1901 they were colonized by the British. Because of their enmity with the Fulani who are the great Islam evangelists, most of the Yorubas do not hold to Islam but instead worship many of the gods and spirits that their ancestors passed to them. Economically the Yoruba primarily engage in agriculture, with about 15% of the people employed as merchants or artists and craftsman. One of the features that make the Yoruba unique is their tendency to form into large city groups instead of small village groups. The Yorubas today are one of the three main ethnic groups that make up Nigeria. They can also be found in neighboring countries such as Togo, Benin Republic, Ghana, Ivory Coast and even as far as Brazil.

AIM AND OBJECTIVES

The main purpose of this research is to examine how cultural tourism can contribute to the development of Nigeria via Remileke festival, some specific objectives are:

- To determine the involvement of the community in planning and organizing the event.
- To determine government and other private sectors involvement in the programme; and

- To suggest possible ways of improving the event for the benefits of the host community, the stakeholders and the country at large

FESTIVALS IN NIGERIA

Nigeria has a mosaic of many festivals that are celebrated from time in memorial. The festivals differ from region to region. These festivals are exotic, rich, powerful and vibrant.

In northern part of the country is the Argungu Fishing festival. The Argungu Fishing festival is a fishing competition held annually in Argungu, Kebbi state. During the festival, hundreds of fishermen rush into the Sokoto River and compete to catch as many fish as possible. Different prizes are awarded during the competition especially to the person that catches the biggest fish. Another prominent festival in the northern part of the country is the Durbar festival which features horse riding and racing competition.

Osun Osogbo annual festival is peculiar to the South-western part of the country. The sacred grove has been declared as World Heritage by UNESCO; it pools tourists from different walks of life across the globe. Others are Esie Monument festival, where the Esie stone images are celebrated with masquerades exhibition to appease the god and goddess believed to have placed those beautiful but mysterious objects in their midst. The South-eastern and South-southern parts of the country feature festivals such as Ekpe, Eyo, Okpe, the Lion cult

masquerade, Yam festival, Atilogwu dancers among others. The Yam festival is most common among the Igbos of the Southeastern Nigeria, it is referred to as *irinji afo*. It serves as the occasion for offering newly harvested yams to the gods and ancestors before people can start eating them.

THE ROLE OF FESTIVALS IN THE SOCIETY

Festivals play a very crucial and major part in a city and local community's development. Festivals help to develop pride and identification of the local people, especially Nigerians. In addition, the study will educate us on the importance and roles of festivals on the host community in the context of destination planning, enhancing and linking tourism and commerce. Some aspects of the roles include events as image markers, economic impact generators, tourist attractions overcoming seasonality contributing to the development of local communities and business and supporting key industrial sector.

The role of festivals is very important in promotion of social harmony. As we observe, we even do not know our neighbours, and sometimes we don't see some people for a long time since we have no occasion to speak to them or meet them. So, festivals and other celebrations join people together in an area, a town, district, a state, etc. In earlier days, relatives were meeting often on occasion of festivals. People enjoy

new clothes, new foods, above all than all come in contact with new persons. If you keenly observe, your friends and relatives invite people to their place or their house on occasions like festivals, marriages, birthdays, etc. this gives an opportunity to meet new people. Through these festivals, we will have more opportunities to know more about that place and people. Our social circle gets enlarged, as we mingle together have fun and eat food together. This pleasure cannot be gained by any other means.

Each festival in our country has its own historical background. We come to know more about our culture through festivals; and indirectly it helps in our studies of the society and the country at large. For example, if you ask a question from some of our youth and students about some Nigeria mythology, the history of our country, etc. they start stuttering. Hence festivals are part and parcel of our life as they teach us culture, enhance social integration and foster unity among like-minded people.

FESTIVALS FOR TOURISM DEVELOPMENT

Festivals can provide veritable resources for tourism development. For the festivals to take on this crucial role, it should be integrated as recognized and qualified industry. It should be integrated into economic planning of the nation. Festivals as tourism potentials can thus enhance economic development and also contribute to the country's

battered reputation. It can lead to the development of programmes and projects that attract visitors and thus enrich the lives of local residents. More importantly, the cultural consumption arising from festivals can benefit local residents through the infusion of both visitor and public expenditure. It thus stimulates revitalization.

It should be noted that public support becomes contingent by positioning festivals within the larger economic agenda through increased economic activity. The spirit of intergroup relationship is also engendering through festival as a spatial marker on the cultural landscape. Hence, tourism is development phenomenon, festivals as cultural and social capitals can be exploited for developmental purposes. Therefore, festivals can be packaged for tourism and marketed as individual and corporate cultural commodity within the country.

Festivals for tourism development can spark local creativity. Local experts in various human endeavour can be employed to perform during festivals. National performing group can benefit from organized marketing and production opportunities. Local souvenirs and public goods can be promoted during festivals. Festivals can stimulates awareness and understanding of connections among festivals, history, literature, science and the natural world.

THE HISTORY OF THE REMILEKE FESTIVAL

The term “Remileke” simply means something on top of water, the festival is been called Remileke because the Osa is on top of the water. Some 50 years ago, the community witnessed different occurrence which included sudden death of animals, diseases epidemics among other bad omens. As a result, the community chief priest, Awogbemi Awoniyi decided to use the water to purify the community and they discovered that things began to go well in the community. 10 years later priest Awogbemi Awoniyi called the people in the community that the river had to be worshiped in order to appease the gods of the stream. The first day that they celebrated the festival Remileke came out of the water in the morning and Alugbagba also came out in the afternoon. The first festival took place in December 1976.

Formerly the festival is celebrated every last month of the year; it is now a biennial event which is celebrated in January, or February, and sometimes March depending on when they see the sign. It was shifted to every two years because priest Awogbemi Awoniyi died a day to the festival in 1980 so it was not celebrated that year so they decide to shift it to every two years. The festival is usually celebrated for one month. On the first day of the festival the elders of the community will slaughter pig and prepare it themselves and eat it at the shrine. The second day to the third week

different masquerades from different household will come out. The following are various masquerades and what they forbid:

1. *Loke* - you must not wear slippers
2. *Agbomole* - you must not put on any jewelries
3. *Iseselabga* – you must not put on cap and Gele
4. *Awolese* – people with it must be on white
5. *Ogiralapa* – You must not rest on the wall
6. *Lapanpan*- You must run whenever you see the masquerade

Note: If anyone goes against the above listed rules, such a person will be beaten. The third week is the main week of the festival, In the morning of the first day of the last week is when Remileke will come out, they believe that nobody knows when it comes out and how it goes, Remileke will be on white fully and they don’t know if it is a male or female. It will sit on the water without sitting on anything while Remileke is still on the water nobody is allowed to touch the water after Remileke is gone. Alugbagba will come out it is always of full red and they both bless the land and the people there after they are gone. Then beating competition will start which is the most interesting aspect of the festival and this makes it unique, they will beat themselves so hard but there won’t be any mark on their bodies.

THE MOTIVES OF THE FESTIVAL

There are several motives behind the festival, some of them are:

- to show of appreciation to their gods,
- for the community to obtain the blessing of the gods; and
- to cleanse the community against bad luck.

THE IMPACTS OF THE REMILEKE FESTIVAL TO THE HOST COMMUNITY

One tangible benefit of festivals is that they create opportunity for cultural exchange, they revitalize local tradition, they increase the quality of life and improve the image of the community. Festivals provide public goods benefits in form of positive externalities in the way most amenities provide. Other benefits include recreational activities within and among the families and also promotional opportunities and various personal benefits such as education. They can also provide social services to local communities in terms of employment opportunities, educational development, and infrastructural development. Health care services, rural electrification, portable water among others are also potential benefits.

The following are the specific impact of Remileke festivals on the Eti-Osa community:

1. **It serves as means of revenue to the community:** The people of Langbasa showcase their artistic designs to the people that have come to witness the Remileke festival which in return serves as a

means of generating revenue to the community. And also, few months to the festival, Letters are been written to influential people for support and by that means, they get many sponsors which adds to the revenue of the community.

2. **It serves as means of employment to the people of the community:**

Although it is a per-time work, it is only when the festival is on that people tend to sell goods during the festival. Even people that are not into business tend to sell things; some goods they sell during the festival include food, drinks, charms, customized clothes, etc.

3. **It brings interaction between different communities:** During the festival, people from different communities tend to come and it makes them interact with people in the host community and people from other countries also come to appreciate the festival.

4. **It creates awareness to the community:** The festival makes the community popular also make the people in the community (i.e it gives them societal esteem).

Studies have shown that communities with high cultural participation exhibit low youth delinquency and truancy as a result of increased sense of community encouragement and empowerment. This is a good indicator of high grade quality of life. Festivals help define cultural identity by staking out local interpretation of local cultural landscape.

CHALLENGES FACING REMILEKE FESTIVAL

The major challenge facing Remileke festival is:

Overcrowding: The people that come to witness the festival are much. It makes the community overcrowded and this tend to dirty the community and nobody is ready to clean the environment for over one month till the festival ends.

Other notable challenges attributed to Remileke festivals are:

- Over use of community facilities
- Reinforcement of social discrepancies as a result of hostility of residents
- Lack of adequate finance to develop cultural theme
- Issues of literacy and exposure on the part of the local community with little or no knowledge of how to value cultural tourism products/destination like Remileke festival
- Risk of deterioration of cultural products arising from lack of adequate support of government and private sectors
- Uneven distribution of the benefits attached to the festival due to mismanagement of local funds
- Insecurity, theft, pickpocketing and other vices; and
- Negative ethnicity based on general acceptance of the festivals by the local community and the neighbouring communities.

RECOMMENDATIONS

In order to sustain cultural tourism in Nigeria and Remileke festival in particular some of the following are recommended:

1. The local people from Eti-Osa Local Government should be allowed to take part in vital management decision especially in the organization of the cultural event, while encouraging the private sector to participate in the management of Remileke tourist events.
2. The calendar of the festival celebrated in Eti-Osa should be documented thereby the historical information can be kept for future use.
3. The government should promote the festival through the state tourism board, and also encouraging the Nigeria tourism development corporation (NTDC) in marketing the event into an international festival
4. Standardization of tourism norms and practices in Nigeria, the efforts of the NTDC to register and classify all hotels in Nigeria are Commended.
5. The NTDC must constitute the monitoring and enforcement of standards to ensure competitive development of hotel facilities in the country.

CONCLUSION

It has been deduced that cultural festivals will boost tourism if proper attention is given to it. The veil covering cultural tourism and planning in the dark has been removed by the reasons of this study. There are a number of actions which must be considered if we are to achieve the true potential of cultural festivals for tourism development. They include better planning and management: cultural tourism strategies and plans must be linked with a broader set of initiatives and community or economic development plans.

There is need for more coordination at both policy and action levels among the various agencies involved and among the different levels of government. This is particularly relevant to tourism and environmental policies. Service provision, such as transportation, parking, and water and sewer capacities, must also be considered in conjunction with tourism plans and developments. Cooperation among local sites, businesses and tourism operators is essential given that one business or operation can be directly affected by the success or quality of another.

There is a definite need for impact assessment of tourism development proposals. The capacity of sites must be considered, including physical, natural, social, and cultural limits. The scale and pace of tourism development should be compatible with local and environmental limits. Establishment of guidelines for tourism operators including

requirements for impact assessment must be put into place. There should be codes of practice established for tourism at all levels national, provincial and municipal. There is also a need to develop indicators for measuring the impact and success of local tourism ventures, and more comprehensive education and training for the locals are necessary. Links with academic institutions can help provide a range of educational services to small communities.

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ART AND TOURISM: PROMISING YET, UNKEMPT RESOURCES OF NIGERIA

By Etim Ekpenyong Mfon

Abstract

Nigeria is endowed with diverse cultures, breathtaking natural sceneries and several great historical sites; couple with her teaming artists who are relentlessly churning out masterpieces both in two and three-dimensional forms depicting her rich array of cultures; Nigeria is indeed a tourists' delight. Hence, the Art and Tourism industries are amongst the veritable finds in the treasure throne of Nigeria. More so, these two would successfully substitute for crude oil if much thought, time and funds are invested in them. The main crux of this paper is to proffer solutions on how to effectively harness the Art and Tourism Industries in order to revamp the depressing Nigerian economy.

The price of crude oil has crashed, and this would have a negative effect on any economy that is solely driven by petroleum. Nigeria is rich in both human and natural resources but her economy depends solely on crude oil which is part of the reasons why her economy is nose diving. Art and Tourism are pivotal to the success story of several nations the world over e.g. Dubai and the United States of America, amongst others; therefore, if the Art and Tourism sectors could work wonders for the economy of these nations, it is most certain that it

would resuscitate the crumbling economy of Nigeria subject to the fact that all stakeholders adhere to the laid down principles proposed in this paper.

Introduction

The present state of the Nigerian economy is capable of reducing the life span of Nigerians; hence, urgent steps must be taken towards boosting the economy.

The need to diversify her economy cannot be overemphasized. The price of crude oil on the global oil market has crashed, consequently, it may no longer be able to sustain the economy of Nigeria. Dubai, regardless of her great wealth of oil reserve, operates a pluralized economy: art and tourism are part of the vehicles through which Dubai's government has employed to further steer the economy towards attaining greater heights despite the drop in oil prices on the global oil market.

Basit (2016), a reporter for m.khaleejtimes.com stated in an article that, in 2015, the Dubai Chamber witnessed more than 1,330 new members on average every month. Hence, Dubai's economy emerged resilient during 2015 despite the global challenges created by the drop in oil prices, the economic uncertainties in Europe, China and Russia, and weak global demand for commodities.

In the same article, Basit (2016) quoted Dubai's Chamber of Commerce and Industry president and chief executive officer Hamad Buamim thus:

The reason for resilience is due to the Emirate's diversified economy, which greatly minimized the impact of the global slowdown's negative effects on its various economic sectors. Dubai's economy achieved positive results in the areas of aviation, air cargo and tourism, which have grown over the past year, while trading activities remained stable despite the challenges.

Before the discovery of oil, the Nigerian economy thrived on coal and other solid minerals like tin and lead. Moreover, cash crops like cocoa, groundnut, and palm-oil, contributed immensely in boosting Nigeria's foreign exchange earnings—sadly, consequent upon the oil boom, these solid minerals and the popular groundnut pyramids and the likes vanished. With Nigeria's crude oil rated high on the world market, she made a fortune out of this single natural resource. However, little or nothing was

done as regards industrializing the nation from the fortune made from oil proceeds. Today, the price of crude oil on the global oil market has plunged to the detriment of countries like Nigeria, a developing nation whose economy leans solely on proceeds of crude oil. More so, as at this day, the 18 of February, 2016, the exchange rate of the dollar to naira is 373 naira to one dollar.

It is indeed very sad to note that, the different governments that ruled Nigeria for the past 5-6 decades contumaciously maintained a mono-economy based on crude oil notwithstanding her great wealth of natural resources—resources which are presently in a state of reckless abandonment. Fortunately for Nigeria, the present government has come to the realization that it is expedient to diversify the Nigerian economy. Art and Tourism are two very promising avenues through which (if properly managed) would maximize the nation's foreign exchange earnings thereby reviving the economy.

CASE STUDIES

There are several nations the world over whose economies are pluralized regardless of the fact that these nations are richly endowed with both oil and solid minerals. The governments of these nations are proactive; mindful that nothing remains constant but change, hence, policies are made and implemented as regards exploiting other veritable finds such as Art and Tourism with which these countries are blessed.

The following countries are hereby referenced as case studies in this paper.

United Arab Emirate (Dubai)

Peck (2009) the programme officer Meridian International Centre, stated that The UAE's proven oil reserves make up almost one-tenth of the world's total, with about 85 percent of the oil located in the Emirate of Abu Dhabi. Dubai and Ash Shāriqah also have significant reserves. Estimated natural gas reserves amount to about 3 percent of the world's total, with Abu Dhabi again possessing the largest share. Other mineral resources include modest deposits of chrome, iron, copper, and uranium.

Despite Dubai's oil boom, the government of Dubai did not neglect other resources available in the country because an article published by www.worldcitiescultureforum.com (2015) asserted that measures were taken by the government of Dubai to diversify her economy to further strengthen it:

The city is successfully taking steps to diversify its increasingly dynamic economy and is enjoying a steadily growing GDP. Creative industries are seen as an important element in this diversification. ...The tourism and

cultural sectors are seen as further important elements in diversifying Dubai's economy. (www.worldcitiescultureforum.com, 2015)

The article published by www.worldcitiescultureforum.com (2015) further stressed that cultural tourism plays a pivotal role in attracting visitors and investors to that part of United Arab Emirate:

Bolstered by this, city marketing strategies are focusing on cultural tourism as a key way to attract further visitors to the Emirate, positioning Dubai as the "first choice for international leisure and cultural travelers". In addition, Dubai's cultural and creative sectors are also considered as important in supporting the city's position on the international cultural and political stage. Cultural diplomacy is seen as a key tool in helping Dubai

“become a magnet for talent” and to “play a more active role in the international cultural exchange scene”.

(www.worldcitiescultureforum.com,

2015)

The article also pointed out that the success of Dubai’s cultural sector was due to the policies implemented by Dubai’s government through a range of government institutions.

Dubai’s growing cultural sector has been particularly driven by the Dubai Culture and Arts Authority (DCAA). DCAA is supported by a range of government institutions (e.g. the Ministry of Culture, Youth and Community Development; the Department of Tourism and Commerce Marketing); private organizations such as commercial cultural businesses and private foundations; and international/regional institutions such

as UNESCO. The cultural sector is growing organically, with DCAA seeing itself as a catalyst and partner to other private and public initiatives in the sector. This is showing success – over two thirds of the city’s cultural activities are sponsored or owned by other entities, and only 12% are directly owned by DCAA.

(www.worldcitiescultureforum.com/cities/dubai , 2015)

The article further stated that Dubai Art Season, which is an umbrella arts initiative that includes a range of outdoor art projects, interactive initiatives, workshops and exhibitions is aimed at highlighting the Emirate’s growing creative landscape internationally. This article further informs that in 2020, Dubai will also be hosting the world expo under the theme of “Connecting Minds, Creating the Future”, which will particularly focus partnerships and cooperation and “will serve as a catalyst, connecting minds from around the world and inspiring participants to mobilize around shared challenge”. With 25 million visitors expected, the vast majority who will come from outside the city state borders,

the hope is that this will further “serve as a springboard from which to inaugurate a progressive and sustainable vision for Dubai for the coming decades”. (www.worldcitiescultureforum.com/cities/dubai, 2015)

United Kingdom

The United Kingdom has a variety of natural resources namely: coal, petroleum, natural gas, limestone, chalk, gypsum, silica, rock salt, iron ore, tin, silver, gold, lead amongst others. And amongst their cash crops are wheat, barley, sheep etc, yet, she has not relegated the art sector. According to an article published by The Arts Council England (2014)

In May 2013, Arts Council England in collaboration with National Museums Directors Council commissioned the Centre for Economics Business Research (CEBR) to help develop a clear and robust account of the contribution that the arts and culture make to the economy; and

the findings within the report revealed that businesses in the UK arts and culture industry generated an aggregate turnover of £12.4 billion in 2011, which was 3.5 per cent lower than its peak in 2008.

The Arts Council England (2014) further stressed that,

The report revealed that the arts and culture industry employed, on average, 110,600 fulltime equivalent employees in the UK and 99,500 in England during the period 2008–11. This represents about 0.45 per cent of total employment in the UK and 0.48 per cent of all employment in England. The performing arts

and artistic creation subsets of activities were the largest contributors to all employment by the arts and culture industry, at 33.1 per cent and 25.6 per cent respectively.

The United States of America

Watts (2009) a professor of economics and the director of the Centre for Economic Education Purdue University asserted that the United States has many natural resources; they include vast areas of fertile land for growing crops, extensive coastlines with many natural harbors, and several large navigable rivers and lakes on which large ships and barges carry products to and from most regions of the nation. The United States has a generally moderate climate, and an incredible diversity of landscapes, plants, and wildlife. (Watts, 2009)

The United States of America prides herself as the leading producer of coal, bauxite, copper and nickel, potash, zinc, natural gas, timber, gold and silver amongst others. However, the government of The United states of America saw a need to take full advantage of other resources such as the creative art, and hence, the economy of USA has made tremendous progress through this means.

Watson (2013) asserted that creative businesses play a huge part in the California economy. These businesses comprise the arts, design, digital media and other fields that utilize a creative workforce. More than 134,000 creative businesses employ 500,000 Californians, with another 100,000 freelance or part-time creative workers in the mix. In addition, the Golden State's 4,553 arts organizations contribute \$3.56 billion annually to its economy. But the value of the arts extends beyond the direct economic impact. When Gallup and the Knight Foundation set out to answer the question " What attaches people to their communities? " in a three- year study, researchers found that the key reasons cited by residents for loving their cities were entertainment and social offerings, how welcoming the city is and its aesthetics — in other words, the arts and culture. (Watson, 2013)

South Africa

According to Lemon, O'Meara and Winchester (2009) only 12 percent of South Africa's land area is cultivated and only 8 percent is forested, but the country is rich in mineral resources. South Africa is the world's largest producer of gold, with almost all of it coming from the Witwatersrand. Gold is mined to depths below 3,000 m (10,000 ft), making production expensive. Uranium is also extracted commercially in the Witwatersrand. Vast, easily worked coal seams occur between Lesotho and

Swaziland, and South Africa has become a leading coal exporter. Diamonds are another important source of South Africa's mineral wealth. Most of South Africa's diamond fields are located in the Kimberley area of the Northern Cape. South Africa also has large reserves of chromite, vanadium, andalusite, manganese, platinum, nickel, and fluorite.

However, South Africa chose to diversify her economy: she is looking at art and tourism as a tool for creating jobs for the unemployed of South Africa thereby alleviating the sufferings of the people, moreover, multiplying the foreign exchange earnings of the nation.

The Conservation (2016), reported that,

South Africa is increasingly beginning to focus on cultural and creative industries as potential contributors to economic growth and job creation. This is reflected in the report, Mzansi's Golden Economy, which sets out ways in which the arts, culture and heritage sectors can contribute to the growth and development of South Africa's

economy. In addition, the government recently established the National Cultural Observatory. It will act as a hub for information and research about the economic and social impact of the creative and cultural industries. South Africa did its first cultural and creative industries mapping study in 2014. Though not yet publicly available, it showed that the industries had created between 162,809 and 192,410 jobs, about 1.08% to 1.28% of employment in the country, and that they contribute 2.9% to GDP. (The Conservation, 2016)

China

Craig, Abrey, Pannell, Nathan, Yang (2008), stated that China holds abundant reserves of molybdenum, mercury, and manganese. There are also substantial reserves of lead, zinc, and copper. Uranium has been discovered in several areas,

principally in Northeast and Northwest China. Other resources occurring in considerable quantities are fluorite, mica, phosphate rock, quartz, salt, silica, and talc. The article stated further that China is well endowed with energy resources. The estimated coal reserves of 115 billion metric tons are among the world's largest. Most coal is in Northeast China and adjacent areas of North China. Oil reserves, some of which are offshore, are estimated at 16 billion barrels (2007). Major oil deposits are located in Northeast China; in Hebei, Shandong, Shaanxi, Gansu, and Qinghai provinces; and in Xinjiang Uygur Autonomous Region. Oil-shale deposits are located primarily in Liaoning and Guangdong provinces. China also has substantial proven reserves of natural gas, often found in association with oil. Despite this, much thought was given to the tourism industry by the Chinese government.

World Tourism Organization (2007), stated that China is the third most visited country in the world. The number of overseas tourists was 55.98 million in 2010. Foreign exchange income was 45.8 billion U.S. dollars, the world's fourth largest in 2010. The number of domestic tourist visits totaled 1.61 billion, with a total income of 777.1 billion Yuan. Moreover, the article by WTO, (2007) revealed in 2020, China will become the largest tourist country and among the largest for overseas travel. In terms of total outbound travel spending, China is expected to be the fastest growing in the world from

2006 all the way to 2015, jumping into the number two slot for total travel spending by 2015. World Tourism Organization WTO (2007) further revealed that China's growing economy is also generating a surge in business travel. In China, the percentage of sales dependent on business travel is higher (38%) as compared to the US(21%) and 28% in the UK, according to the World Travel & Tourism Council's 2013 business travel forecast for the Asia-Pacific region. China's tourism revenue reached \$185 billion in 2009.

WHAT IS ART/WHO IS AN ARTIST

What is Art

Bernadine (2009) defines art as the product of creative human activity in which materials are shaped or selected to convey an idea, emotion, or visually interesting form. Barnadine (2009) stated further that the word art can refer to the visual arts, including painting, sculpture, architecture, photography, decorative arts, crafts, and other visual works that combine materials or forms.

Art is a universal language spoken through visuals either in two dimensional or three dimensional forms. It is said to be a universal language because, there is no difference between the artist in Nigeria and that of other parts of the world: we all communicate our muse in visual forms. The artist in Ghana may choose to communicate his thoughts to a targeted audience through colours on canvas, carved wood, stone, motifs on fabrics or through

curvaceously fashioned and fired clay; so also would artists from any other part of the world adopt any of the afore mentioned medium for self-expression. Art becomes one of the most powerful unifying factors given to man by the Creator, because it brings people of different tribes and races together to speak in colours, wood, clay, metal, stone fabric e.tc., thereby bridging the gap between cultures and religions.

Akufo-addo (2011) opined that Art is an expression of the past, the present and the future which embodies all facets of global development. It has shown periods of despair and periods of hope. She further stated that It is the work of artists that have created a complete tapestry of the development of Ghana. Consequently, Akufo-addo (2011) is of the view that art therefore in all its forms, is a universal language and the artist is the great equalizer and thinking agent that makes it all possible. Akufo-addo further opined that Art helps us appreciate the beauty of our natural surroundings and can make us more eager to protect our environment. Throughout history, art records the footprint of all peoples, cultures and the world around us. From prehistoric times, cave dwellers drew and carved on rock walls to record important history. ... Inspired by biblical times, artists recorded the life and death of Jesus. The Mesopotamian, Egyptian, Greek, Roman, Nigerian and Beninois artists left us invaluable traces of their culture

and our human heritage through their art. (Akufo-addo, 2011)

Who Is an Artist?

Etim (2014) asserted that, an artist is a deep thinker—he is highly cerebral and perspicacious. Creative and proactive—he is able to improvise in other to satisfy a burning desire to create.

An artist is a visual scribe who documents and preserves the culture of a people through visuals. He is a sub-creator who explores his immediate environment seeking materials for self expression for the enhancement of humankind through the produce of his studio. Therefore, the artist would play a pivotal role towards the success of a nation's economy if provided with the enabling environment on which to operate.

An article by

www.boundless.com/art...art...art defines an artist thus:

An artist is a person who is involved in the wide range of activities that are related to creating art.. (www.boundless.com/art...art...art)

It is sad to note that in this modern time there are people even in the academia who are of the view that the artist has little or nothing to offer as regards the enhancement of the economy of his country; however, according to a report by The Art Council England (2014),

*CEBR's report
on the
spillover*

*impact of the
arts and
culture
industry
through
tourism
revealed that
in 2011 10
million
inbound visits
to the UK
involved
engagement
with the arts
and culture,
representing
32 per cent of
all visits to the
UK and 42 per
cent of all
inbound
tourism
related
expenditure
and
amounting to
£7.6 billion.
(The Arts
Council
England,
2014)*

Moreover, Baker (2014) opined that art can be a very powerful tool in the hands of man: through art, one can affect the emotion of people either positively or negatively.

*Baker (2014)
Art has a unique
ability to impact*

*our emotions
and change our
worldview. It is
indeed very
powerful. And
because of that,
it is important to
always weigh its
impact on our
soul and our
worldview
through a
personal
connection with
God.*

WHAT IS TOURISM

Tourism is the movement of persons from one geographical area to another in the quest for repose, pleasure or to gain more insight about the culture of a people. This movement also affords the persons involved the opportunity to acquire art works, traditional costumes etc. that are indigenous to their host country. Tourism promotes mutual understanding between people of different tribes, races, religious and cultural backgrounds. Consequently, it fosters world peace and social co-existence amongst countries of the world. Tourism goes a long way in bridging the gap between cultures because, the more we learn about a people's culture, the more we understand that we are not at all very different from each other.

*Tourism is a
collection of
activities, services*

and industries that delivers a travel experience including transportation, accommodation, eating and drinking establishment businesses, activity facilities and other hospitality services provided for individuals or groups traveling away from home.

(www.prm.nau.edu/prm300/what-is-tourism-lesson.htm)

According to a publication by www.geography.learnontheinternet.co.uk (2016), “tourism is the business of providing tours and services for tourists.”

HOW THE ART AND TOURISM SECTORS CAN REVITALIZE THE NIGERIAN ECONOMY

Importance of Art to Economic Growth

Art would do more to enhance the Nigerian economy if the followings steps are taken into consideration by all stakeholders.

Create Art Awareness

There are parents who would discourage their children from studying Visual Art or Fine and Applied Art at the tertiary level because these misguided parents

are of the view that the course is for blockheads and drop outs that were unable to study any of the professional courses offered in higher institutions. Suffice it to say that if parents are enlightened enough about the Visual arts, more students (with the desire to study visual art) would enroll in tertiary institutions to study Visual Art, hence, more works of high quality would be produced which would in turn attract art lovers from around the world to Nigeria.

History has it that in 2014, the Department of Fine and Applied Arts University of Benin, Benin City played a pivotal role in the success story of undergraduate engineering students of the same university when the Department of Engineering took part in an automobile competition organized and sponsored by Shell Petroleum. Sculpture students of the Department of Fine and Applied Art, were consulted in regards to the designing and building of the body of the car. This car eventually won first prize in the competition that took place in South Africa.

According to a report published by www.theartcareerproject.com,

Those who conceptualize and then design automobiles are considered industrial designers. This requires a convergence of both art and engineering in order to successfully create new car designs.

A report by the National Endowment for Arts (2013) corroborates:

Industrial designers develop the concepts for manufactured products such as cars, home and electronic appliances, sporting goods, toys, and more. Working in a range of industries, industrial designers combine art, business, and engineering to make products and improve systems that people use every day.

ideas. It builds and perpetuates social, religious, political and economic stability.

Encourage Art Teaching/Learning in Schools

Government should encourage art teaching in both secondary schools and institutions of higher learning by providing materials and tools for effective teaching and learning. Most schools (both secondary and tertiary institutions) lack basic art materials and tools with which to learn the trade; this is as a result of negligence on the part of government. If teachers and students are provided with the right materials and tools with which to work, students (even before graduation) would be encouraged to produce great works of art that would appeal to art lovers the world over, hence, they would come in their throngs to Nigeria.

Visitors from around the world crowd Galleria dell'Accademia in Italy just to see "David" by Michelangelo; Nigerian artists can equally attract a sea of visitors each year to come and catch a gleams of masterpieces produced in Nigeria by Nigerians.

We must start with the promotion of creativity in the school. Encouraging children to draw from an early age is no doubt a very important aspect of bringing up a child. But, we should make

Enamhe (2013) substantiates that:

Art empowers individuals with creative skills that widen the base of participation in the society, create jobs, self reliance, identity, communicates by creating, recording and transferring

it possible for those who take up the arts to be able to earn a decent living from it and make a greater contribution not only to our country's cultural expressions but also to its GDP.(Akufo-addo. D 2011)

Granting Financial Aids to Artists and Funding Art Programmes

If art would help boost foreign exchange earnings, artists and art programmes must be adequately funded by the government; and there should be a well spelt out and well defined structure of funding artists and art programmes so that the artists/art organizations that would need this financial assistance from the government or private sectors/individuals can access these funds without much stress and embarrassments.

Organize National/State Art Exhibitions

All levels of government in Nigeria are hereby advised to liaise with The Society of Nigerian Artists, Art institutions, State cultural centres, Association of Gallery Owners of Nigeria and the Ministry of Tourism in organizing a national art festival in the major cities of Nigeria in which artists and art organizations nationwide would be availed the opportunity to exhibit works of art.

More so, the Edo State Government and the Federal Government of Nigeria should lend their support to the annual Igwe Festival exhibition organized by National Gallery of Art, Benin City. It is also expedient

that other states emulate this by organizing art exhibitions alongside annual cultural festivals whereby artists and art organizations and institutions would be afforded the opportunity to exhibit the products of their studios. These visual art shows (both state and National) should be well publicized in both national television and the cable television stations in order to attract art lovers from around the world to Nigeria.

Other Benefits of Art to a Nation's Economy Are as Follows:

- . Art promotes the culture of a people—showcasing it for the world to see thereby attracting visitors to the country.
- . Art is a visual documentation of the history of a people, narrating how they lived, loved, fended for themselves, protected themselves from both internal and external aggression and how they worshiped etc. These visual representations are what tourists would invest good money and time on in order to either catch a gleam of the works or pay good money to own them.
- . Art creates jobs for countless people in a given country, thereby reducing the population of the unemployed of that nation. Further, it aids the development of skills through hands-on experience.
- . Art attracts tourists to a nation, hence, this increases the foreign exchange earnings of that country.

Art aids the development of talents. Because of the art institutions, studios and galleries around showcasing great works of art, people gifted with the ability to produce art are inspired by

what they see, hence, sought to enhance their skills in order to better their lives and that of their fellowman.

. Art aids the revitalization of places. For instance, the creation of parks adorned with art works with sculptural pieces to thought provoking graffiti would attract visitors to a place once considered uninhabitable due to the local government's neglect of the area.

Importance of Tourism to the Growth of a Nation's Economy

Tourism is a service industry which employs over 2 million people in Britain.

(www.geography.learnontheinternet.co.uk, 2016).

Most tourists (if not all) would not want to leave their host country without purchasing at least a souvenir that would serve as a reminder to them of the place(s) visited. Consequently, this would boost the sales of art works by the local artists and craftsmen of their host nation; for example, the bronze casters of Igun street Benin City, wood carvers at Airport road in Benin City, Universal Studios in Lagos state; and many other art galleries that dots the landscape of Nigeria would make sales, and may even lead to their desire to expand their business frontiers, hence, more hands would be employed and so reduce the population of the unemployed of our society.

According to a publication by www.travelstart.com.ng (2015),

Nigeria which is the most populated country in Africa is an untapped tourist paradise; despite her long stretches of exotic beaches, lush mountains, well preserved tradition and culture and enchanting tourist attractions.

Moreover, from the spiritual shrines to the ancient cities of the north, from the river deltas to the Yoruba kingdoms, the Ibo's stunning environments and among many simply pure sceneries; Nigeria would leave every visitor breathing hard with suspense and excitement.

(www.travelstart.com.ng 2015),

Art and tourism, these two sectors have the potentials of moving the economy of Nigeria to greater heights; for instance, tourism is a sector capable of revitalizing the economy of Nigeria because it is one of the nation's burgeoning services activities.

The Art sector reflects in Visuals the culture, customs and tradition of the

people which of course are part of tourist attractions, hence, visitors would want to “take a little bit of the culture of their host nation” with them when they leave. For example Abuja Arts and Crafts Village which is located at the Central Business Area of Abuja is home to lots of artifacts and handicrafts which can be a tourist’s delights.

Art and Tourism are interwoven—the two complement each other: they are a tag team with great potentials; but sadly, due to too much focus on oil and petroleum exploitation, Nigeria has been shortchanging herself in foreign exchange earnings as regard these sectors. Therefore, consequent upon the federal government’s resolve to pluralize the Nigerian economy, the following solutions for the revitalization of the Nigerian economy through Art and Tourism are hereby proposed.

The Tourism Industry would do more in the enhancement of the sagging economy of Nigeria if the following steps enumerated below are taking:

Preservation of Tourist Sites

Nigeria is blessed with more than 30 tourist attractions, and the majorities are in a state of reckless abandonment. Measures should be taken by all stakeholders to ensure that these sites are well preserved: illegal loggers and poachers are posing a great threat to some of these sites; moreover, the locals who are encroaching on some of our forest reserves for farming are fast deforming these natural endowments,

therefore, all levels of governments especially the local governments which have direct bearing to the masses should ensure that the local inhabitants desist from further destruction of these natural endowments.

Information Guide in Nigeria (2015), stressed that , *“As of 2005, the UNFAO graded Nigeria as having the highest deforestation rate in the world, with about 55.7% of the primary forests (virgin forests) being lost and an annual deforestation rate of 3.5%.”*

Unregulated logging is another problem threatening these tourist sites; the article by Information Guide in Nigeria (2015) expounded further: “not only do loggers cut trees down indiscriminately; they also do not plant to replace the felled trees. Unfortunately, research done by the World Wildlife Fund (WWF) shows that much of the logging done today is carried out illegally.”

Maintenance of Tourist Attractions

Most of our tourist attractions are poorly maintained, hence, may not be appealing to tourists; so, such are incapable of generating foreign exchange. The Yankari National Park for example is grossly underfunded; hence it is less attractive and less accommodating. If Nigeria is to increase her foreign exchange earnings through such a site, adequate measures must be taken as regards proper maintenance of the place.

Government Policies

Government should redesign the existing tourism policies on taxation (which is a burden on the shoulders of exporters and importers) to enable free movement and trade liberalism within the sub-region for all visitors and investors in Nigeria. By so doing, prospective visitors and investors would be greatly encouraged to visit and do business with Nigeria which would eventually multiply her foreign exchange earnings.

Proper Management of Tourist Sites

Qualified hands should be employed in managing these sites; placing square pegs in round holes will yield no good results. Government should give more priority to the Tourism Sector in their resolve to revive the sagging economy by doing away with mediocrity.

Tourism is an industry that requires the ability to adapt constantly to customers' changing needs and desires, as the customer's satisfaction, safety and enjoyment are particularly the focus of tourism businesses.
(<https://www.go2hr.ca/bc-tourism-industry/what-tourism20->

Sanitize the Beaches

Most of the beaches in Nigeria have been taken over by outlaws and unauthorized spiritualists who have made nonsense of these places of repose and solace. If Nigeria desire to attract visitors to its shores, a lot has to be done in the area of sanitizing the beaches so as to meet up with international standards.

Promotion of Tourist Sites

Nigeria has over 30 highly promising tourist attractions; the government of Nigeria and indeed all stakeholders should ensure that these tourist delights are well publicized worldwide in the media both electronic and print; (even the social media should be utilized), by so doing; this would attract potential visitors from around the world to the shores of Nigeria.

Rebranding Nigeria

Corruption is one of the banes of this country—the international community has labeled Nigerians as fraudsters and tricksters. Subsequently, potential visitors from Europe and America may be skeptical about coming to Nigeria because nobody wishes to be swindled. We should work hard on redeeming the image of Nigeria. And one of the ways of convincing the world that Nigeria is taking a turn for the better as regards her image, is that all past and present public office holders (irrespective of tribe, religion or political affiliation) who have embezzled or diverted public funds should be made to face the wrath of the law; such act would aid the regaining of the confidence of potential tourists and foreign investors to Nigeria.

The Economic and Financial Crime Commission (EFCC) is hereby commended for quizzing past political and present public office holders who are suspects of diverting public funds. Nigeria should be rid of corruption from top (leaders) to bottom (followers).

Moreover, as regards the 321 million dollar Abacha loot and other repatriated funds, it is hereby proposed that part of such funds be invested in the Art and Tourism Industries as this would aid the speedy revival of the deteriorating economy of Nigeria, thereby benefiting the lot of Nigerians.

Security

Security is very vital to human existence; hence, no one would want to visit a place where there is insecurity. Terrorist attacks are becoming rampant in Nigeria in recent times and this is not good for the business of tourism. The Boko Haram sect is responsible for tragedies of staggering proportions that almost brought the nation to its knees. It is adequate to say that when the way of life of a people is under attack (they flee their homes, businesses, worship grounds and playgrounds), no visitors (tourists) would dare tread such a land.

Moreover, the incessant abduction of expatriates in the Niger-Delta region is amongst the factors militating against the success of both the Art and Tourism industries because this act of abduction paints Nigeria in bad light—it informs the international community that Nigeria is not a safe place for foreigners.

Power

Electricity is pivotal to the success of any business venture: Art and Tourism

are no exception. Government should improve on power supply in Nigeria—erratic power supply is harmful to the business of Tourism as it discourages potential visitors to the country who are used to constant power supply in their home countries and other countries they may have visited. More so, artists need electric power for the production of their works. All forms of art, be it painting, fashion, sculpture, textiles, ceramics, graphics or photography require regular electric power supply to ensure effective and efficient practices and production.

CONCLUSION

The price of crude oil on the international market has collapsed to the detriment of countries like Nigeria whose economy depends solely on proceeds from the sales of oil in order to stay afloat. Another sad truth is that, crude oil (in Nigeria) would eventually dry up some day. But the good news is that, the Art and Tourism industries would only wax stronger yielding greater profit for Nigerians in as much as these sectors receive the much needed and much deserved attention from the Government of Nigeria and Nigerians as a whole.

Nigerian crude oil, though regarded as one of the best kind in the International Oil Market, yet, its price is not determined by Nigeria but by a body of Western Nations, so, Nigerian economy must be pluralized. Therefore, as the government is contemplating the diversification of Nigeria's economy,

much thought should be given to the Art and Tourism industries: a duo that has added much value to the economy of countries like China, the United States of America, Dubai, and the United Kingdom amongst others.

Finally, as we seek to achieve a production driven economy, it is pertinent to note that the Art and Tourism industries would successfully resuscitate our declining economy if proceeds from these industries are judiciously invested unlike when we experienced the oil boom and yet no good investments were made from the proceeds of this common wealth, which of course is partly responsible for the deplorable state of our Nation's economy. For that reason, it is hereby proposed that when eventually the Art and Tourism Industries successfully substitute for crude oil, adequate measures should be taken to ensure that funds realized from this duo are invested in ways that benefit the lot of Nigerians of today and posterity.

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Harnessing the Geo-Tourism Potentials for Sustainable Economic Development in Osun State, Nigeria

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Abstract

The tourism industry undoubtedly occupies an enviable position in the global economy. The industry accounts for 5% of global gross domestic product (GDP) and 8% of total employment. It also ranks fourth in global exports with a value of USD \$1 trillion a year. International tourist arrivals reached 1.3 billion in 2014, representing a 4.7% increase over 2013 arrivals (Olokesusi and Agboola, 2016). The tourism industry is one of the top five export earners in over 150 countries, while it is the one export in 60 countries and main sources of foreign exchange for one third of developing countries thereby contribution to poverty reduction (UNEP, 2011:418).

Geotourism is an integral part of the tourism industry which is essentially based on discovering geological objects, including technical, cultural and historical monuments with an emphasis on their aesthetic and historical value. However, very few researches have been carried out in this field of tourism. Going by the significance of geotourism to sustainable economic development many of the geotouristic sites in the state still are in a state of abandonment begging for urgent attention in order to explore

their potential. Among the untapped geosites include Allahu rock and enclave, Oke Lanfo peak, Oba hill forest reserve, carved stone figure Igbajo, Oke Maria, Arosoya spring, Imesi Ile mysterious cave and rock. Although a few of these geo attraction sites have been contributing little to the state GDP such as Olumirin water fall, Ayikunugba water fall, Osun-Osogbo grove.

Therefore, this research seeks to investigate the geotourism capabilities and limitation of the geotouristic potentials in the state and to develop the best strategy towards improving and enhancing global geotourism management and development for the state, hence the study further suggests that government should declare a state of emergence in the sector and as well partner with individuals and private investors towards building a sustainable and economically viable industry.

Key Words: Geotourism, Sustainable, Potentials, Economic, Development, Osun-State

Introduction

The tourism industry undoubtedly occupies an enviable position in the global economy. The industry accounts for 5% of global gross domestic product

(GDP) and 8% of total employment. It also ranks fourth in global exports with a value of US\$1 trillion a year. International tourist arrivals reached 1.3 billion in 2014, representing a 4.7% increase over 2013 arrivals (Olokesusi and Agboola, 2016). The tourism industry is one of the top five export earners in over 150 countries, while it is the one export in 60 countries and main sources of foreign exchange for one third of developing countries thereby contribution to poverty reduction (UNEP, 2011:418).

In Nigeria, the total contribution of Travel and Tourism (T&T) to GDP (inclusive of wider effects from investment, the supply chain and induced income impacts) in 2013 is estimated at N1,559.5 billion (or 3.2% of GDP) and projected to grow by 1.9% to N1,589.6 billion (3.1% of GDP) in 2014. It is expected to grow by 6.1% per annum to N2,886.2 billion by 2024 (representing 3.4% of GDP). T&T generated about 866,000 jobs directly in 2013 (i.e. 1.3% of total employment) but it is estimated to decline by 0.8% in 2014 to 859,000 (1.3% of total employment). The Nigerian Tourism business is a very huge business that offers a lot of possibilities in terms of finance generation, employment and re-positioning of the country's image internationally (Chigbu, Nmerugini and Onukaogu, 2013). However, despite these huge benefits and opportunities embedded in the tourism and hospitality sector in the country most of these

attraction sites have not been given required priority in accessibility and development which can in turn serve as a medium for internally generated revenue that can boost the state and national gross domestic product (GDP). In line with the federal government's drive towards diversification policy of the national economy from the mono economy that is crude oil based, under the current President Muhammadu Buahri administration, tourism is one of the key sectors identified to drive the economic diversification agenda. Towards this end, the government organized a National Conference on Culture and Tourism in Economic Transformation on 27-29 April, 2016 (Olokesusi and Agboola, 2016).

Geotourism, as an integral part of tourism is essentially based on discovering geological objects, including technical, cultural and historical monuments with an emphasis on their aesthetic and historical value. (Hlavňová and Pavolová 2013). Geotourism is the tourism sector whose main task is to highlight natural geological interest with regard to its cultural heritage, historical and technical aspects, social ties and habits of the local population. Hose (1997), defined geotourism as a new form of tourism with considerable growth potential. In his presentation, the focus should be placed on providing services that enable tourists to access information and knowledge of the geology and geomorphology of the area. According to Brilha (2005), geotourism

has a strong influence on the valorization of geoconservation measurements to protect the geologic heritage, favouring the sustainable development of a region.

Besides living nature, flora and fauna, recent leisure trends have shown heightened appreciation of non-living natural resources – geodiversity (Miroslav et al, 2011). This variety of abiotic natural resources is defined by Gray (2004) as the range of soil, geomorphological and geological features. The components of geodiversity that have scientific, educational, aesthetical and inspirational significance are considered to be determined as geoheritage (Dixon 1996; Erharti 2010) and they are identified as having conservation significance (Gray 2004, Erikstad 2008).

Conservation of geoheritage (geoconservation) is a dynamic approach to the preservation and maintenance of geosites (Hose 2003) whose main purpose is to address concerns over their damage or destruction, whilst at the same time recognising the need to ensure through promotion and interpretation their availability and access (Hose 2005a) to a wider audience of casual as well as dedicated geotourists (Hose 2005b). This form of activity is underpinned by what has been defined from the 1990s as 'geotourism' which is focused on the promotion of geologic and geomorphic sites for their scientific and societal value to ensure their conservation for future use by academics, tourists and casual

recreationalists (Hose 2000, 2008). Geotourism also helps travelers to increase their knowledge about natural resources, the cultural identity of hosts and ways of preserving them (Tavallaei, 2012 et al; Torabi et al., 2011). Hence, this research seeks to expore the geotourism potentials in Osun State Nigeria and provides lasting policy recommendations for harnessing the potentials in tourism sector for overall development of the country.

Geotourism: A Change in Tourism Discuss

Geo-tourism is emerging as a new global phenomenon, it is a distinct subsector of natural area tourism firmly entrenched in 'geological' tourism within sustainable tourism and is centred on sustaining and enhancing the geographical character of a place (Stokes et al., 2003). Different types of sustainable tourism are focused on a specific pattern or dimension of the travel experience, geo-tourism instead unites various travel experiences; all focusing on sustaining a destination's unique character (Stokes et al., 2003). Geo-tourism is a kind of tourism promotion but more energetic. It sustains but even promotes using restoring instruments and tourism constructive forms that fit to the country nature.

According to National Geographic's definition" geo-tourism is tourism that sustains or enhances the geographical character of a place such as its culture, environment, aesthetics, heritage, and

wellbeing of its resident". 'Geo-tourism is also defined as form of natural area tourism that specifically focuses on geology and landscape it include landscapes, festivals, shopping towns, local cafes or anything that sustainably promotes the region's character. It promotes tourism to geo-sites and the conservation of geo-diversity and an understanding of earth sciences through appreciation and learning. This is achieved through independent visits to geological features. Use of geo-trails and viewpoints, guided tours, geo-activities and patronage of geo-site visitor centers' (Newsome and Dowling 2010).

The concepts of geo-tourism and geo-heritage were introduced during the past decade; generally speaking, those areas which have values such as landscape beauty, unspoiled landscapes, or attractive phenomena (Rocha and Ferreira, 2014) and also have high scientific value at their basics (Moufti *et al.*, 2013) and human awareness (Shayan *et al.*, 2012) are called geo-touristic areas. It can be said that the aim of geo-tourism is to protect the geographical identity and character of the tourism destinations (Mokhtari, 2014). In its main and key concept, geo-tourism has appeared in the form of geomorphosites (Comanescu and Nedelea, 2010) with scientific, cultural, historical, social, and economic values (Feuillet and Sourp, 2011). In fact, geo-tourism is a kind of tourism which emphasizes the right to sustainable use of geo-heritage and

resources which can also be related with the concept of sustainable exploitation of the cultural heritage (Rocha and Ferreira, 2014; Sabzevari and Mirazizi 2014).

Geotourism is sustainable tourism with a primary focus on experiencing the earth's geological features in a way that fosters environmental and cultural understanding, appreciation and conservation, and is locally beneficial (Dowling & Newsome, 2006). Geotourism is also about creating a place in which both locals and tourists are free to enjoy the area's local geological landscapes. This type of tourism is emerging as a new global phenomenon (Dowling, 2008) and it falls within the category of special interest tourism mainly focused on geology and the formation of landscapes (Hose, 1995, 2005). It is defined as: "The provision of interpretative facilities and services to promote the value and societal benefit of geological and geomorphological sites and their materials, and to ensure their conservation, for the use of students, tourists, and other casual recreationalists." (Hose, 2003, 2008). This definition clearly shows that the main focus of geotourism is on interpretation, promotion and conservation, which are all key elements for the development of geotourism on any territory. In this case, (geo) conservation means the "active management of something to ensure it's quality is retained" unlike preservation which usually implies no change at all (Burek and Prosser, 2008).

When defining geotourism, two opposing conceptions emerge. According to some scholars the term geotourism refers to the relationship between geography and tourism. This definition encompasses all natural and human components of an area where geology and geomorphology present the support for the ecological systems and socio-economic development and culture. According to others, the “geo” part in geotourism refers to geology and geomorphology. In this conception, geotourism is a form of natural area tourism that specifically focuses on landscape and geology and their promotion, interpretation and conservation through appreciation and education (Newsome and Dowling, 2010). Geotourism also represents a good opportunity for the development of sustainable tourism as it is strongly connected to sustainable management principles by balancing economic, ecological and social aspects as an integrated whole.

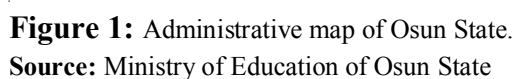
There are five key principles which are fundamental to geo-tourism. They are that geo-tourism is geologically based (that is, based on the earth’s geo-heritage), sustainable (i.e., economically viable, community enhancing and fosters geo-conservation), educative (achieved through geo-interpretation), locally beneficial and generates tourist satisfaction. Geo-tourism is about creating a place in which both local inhabitants and tourists are free to enjoy a region’s local geological landscapes (Dowling and Newsome 2008). It

generates an experience which brings together the local landscape, the community and its visitors, all of whom have different interests in the earth’s formations. Local businesses and community groups work together to promote and provide a distinctive, authentic visitor experience. Geotourism places a major focus on informing tourists and local communities about the earth through geological interpretation and education.

The Study Area

History of Osun State Osun State is located in South-Western Nigeria within latitudes 6°50N and 8° 10 ‘N and longitudes 4°00E and 5°10’E. Osun State shares borders on the West and North-West with Oyo State; on the North and North-East with Kwara State; on the East and South-East with Ondo State and on the South-West with Ogun State and on the East and North East with Ekiti State. Osun State covers approximately 8,500 km². The administrative headquarters is at Osogbo. There are 30 local government areas in the state. The population is between 3 and 4 million people. The state came into existence on August 27, 1991 having been created out of the old Oyo State, which itself was carved out of the Western State of Nigeria in 1976. Figure 1 shows the spatial distributions of local governments in the state.

Osun State is home to several of Nigeria's most famous landmarks, including the campus of Obafemi Awolowo University, Nigeria's pre-eminent institution of higher learning. The university is also located in the ancient town of Ile-Ife, an important early center of political and religious development for Yoruba culture. Other important cities and towns include the ancient kingdom-capitals of Oke-Ila Orangun, Ila Orangun, Ijebu-Jesa, Ede, Iwo, Ejigbo, Modakeke, Ibokun, Ifetedo, Esa-Oke and Ilesa. The state's name is derived from the River Osun, the venerated natural spring that is the manifestation of the Yoruba goddess of the same name and has about 30 local government areas.



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Heritage Site in 2005. The major sub-ethnic groups in Osun State are Ife, Ijesha, Oyo, Ibolu and Igbomina, although there are also people from other parts of Nigeria. [Yoruba](#) and [English](#) are the official languages. People of Osun State practice [Islam](#), [Christianity](#) and [paganism](#) called traditional faith.

The Geotouristic Potentials in Osun State

Tourism in Osun centres around socio-cultural festivals and significant historical events as well as geotouristic attraction sites, such as the Trans-Atlantic Slave Trade; Historical-Cultural Sites, such as the Osun Osogbo Grove; Oranmiyan Grove and the Obelisk, Ile-Ife; Orunmila Oracle's Rock Table School, Oke Oore, Iwo; Nature Sites and Natural Attractions, such as the Olumirin Waterfalls, Erin-Ijesa; Igi-Nla (Forest of Giant Oak), Iwara; Lakes (Okinni Dam Lake on Erinle River), and others; and Indigenous Arts, Craft and Fashion Production, such as Soap Stone Sculpture, Inisa; Carvings of Medieval and Modern Realistic Styles, Painting with Beads, Canvas and Mixed Media, Osogbo; Traditional Musical Instruments, Ritual and Traditional Wears (Tie and Dye (Adire), Batik), etc, all of which when appropriately packaged and combined offer tremendous excitement and value to local and foreign Tourists, and Pilgrims on a Spiritual journey. The geo-touristic features found in Osun state are discussed below and summarized in table 1. Osun is blessed with tremendous opportunities in the tourism and

entertainment sector. Some of these include: the National Museum in Ile-Ife; the Agbonniregun Temple; the Oranmiyan Staff; the Zoological Garden in Obafemi Awolowo University Campus; the Oluorogbo Temple; the Igbo-Olokun Shrine; and the Oduduwa Shrine and Grove, all in Ile-Ife. There is also; the Ogedengbe Cenotaph; the Ancient Wall Clock; and the Owa-Obokun Statue, all in Ilesa. Other tourist sites include the White Porcupine Ipetu-Ijesa Forest Reserve in Erin-Ijesa. There is also the Naturally Carved Foot-Prints and the Mineral Spring at Esa-Oke; the Statue of Timi in Ede; the Igi-Nla (Mysterious Tree) at Iwara and the Warm Water Spring at Abalegemo. And, of course, the Osun Osogbo Sacred Grove, which is a UNESCO World Heritage Site.

Oluminrin Waterfalls, Erin Ijesha:

One of the many beautiful sights in Nigeria is the Erin Ijesha Waterfalls. Erin Ijesa Waterfall, also known as Olumirin Waterfall is not only a site to behold; it is also one of the wonders of the world. The waterfall is situated within latitude 7°30' and 8°45' North and longitude 4°31' and 5°0' East. Erin Garden is a thick forest, which houses Erin Ijesa waterfalls, which lies some kilometers east of the Ilesa – Akure Road. According to the custodian of the waterfall, it is said to have been founded by a woman called Akinla, a granddaughter of Oduduwa, in the year 1140 AD, during the migration of the Ife people to Erin Ijesa. The Olumirin

Waterfall is a whole new experience with nature. Erin Ijesha Waterfall is a cascading fall surrounded by towering mountains that gives you that sense of wildlife mixed with serenity as you behold the beauty nature has to offer. The falls has about seven levels and only few visitors climb beyond the second layer. The view at all the levels is wonderful and the freshness of the water is energizing if you have the mettle to get to the last and seventh level, the view is most intriguing. The final and seventh level lies at the peak of the falls, it also hosts a settlement where many of its inhabitants have lived for several years. The breeze at the waterfall is cool and refreshing as the water flows among the rocks and splashes down with great force to the evergreen vegetation around.. The area can also serve as a mountaineering exercise; it is an ideal place for picnic and relaxation. Apart from the beautiful site, present at the Erin Ijesha Water fall are also fresh water prawns.



Plate 2



Plate 1

Erin Ijesha Waterfall

Ayikunugba Waterfalls: Òkè-Ìlá Òràngún is located at [7.955°N 4.986°E](#) Coordinates: [7.955°N 4.986°E](#), at an elevation of 1,863 ft (568 m) on one of the several mountains adjoining the eastern flanks of the [Oke-Ila Ridge](#), a part of the [Yoruba Hills](#). The town is located in the rainforest belt of South-West Nigeria, with an annual rainfall of more than 135mm, distributed between the months of March and October every year. Òkè-Ìlá Òràngún is notable for the adventurous and breathtaking [Ayikunugba](#)

[Waterfalls](#) (also spelt **Ayikunnugba Waterfalls**) situated in a cliffed gorge, and its associated caves with "mythical" underground passages. The Ayikunugba (or Ayikunnugba) Waterfalls is located southwest of the town, along the north trending ridge-and-gorge series of the [Oke-Ila Ridge](#) complex. Thunderous roar of water cascading down about 70 feet of rocks and stones whose sides are green with algae and centre almost white

from the years of continuous wash welcomes a visitor to the falls.

The waterfall is about 70 feet from its base level. Its source, it was gathered, is at the top of a rock which spreads round the area. The Ayikunugba was discovered accidentally a long time ago. Some hunters had gone on a trip for games. After days of wandering in the forest looking for games, they heard the rumbling sound of great water and they decided to trace it. That was how they came to the place. It was these hunters who brought the news to the town. And since then people have been coming here for relaxation and all sorts of things. To make the place more accessible, the community built the 260 staircases to ensure easier movement to and fro the spiraling structure. Despite the coolness brought about by the water and the cascading trees, only the very fit could probably surmount the 260 steps of the staircase that led to the zenith of the fall without losing breath and sweating profusely.

Akyikunungba is a site to behold, its type is rare in this part of the world, it is a wealth that is still waiting for exploration, if properly maintained and explore it will not only be a source of wealth to the state and local government, it will also attract foreigners and tourists from all parts of the world.



Plate 3

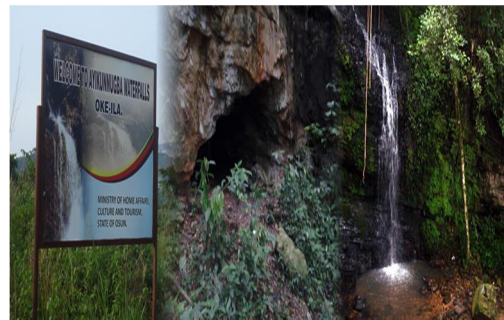


Plate 4

Akyikunungba waterfall

Erinle Lake: Erinle Lake is the largest of all water bodies in Osun State, Nigeria. It has many tributaries of which the major inflow rivers, Awon and Erinle, are the main sources of water. The lake basin which is about 342 km² extends in width from longitude 4° 24' E to 4° 35' E and in length from latitude 7° 45' N to 7° 58' N. The lake itself is located at longitude 4° 27' E and 7° 46' N. The surrounding vegetation has a mixture of savanna, light and thick forest, with scattered cultivations due to various human activities. The substratum of the lake is mud and sand granules with scattered logs of wood.

The surface area is about 1.25 km² the highest depth of 7.1 m was recorded in October 2007 at the peak of the floods with a calibrated measuring line, while a mean of 3.6 m was recorded for the lake. Despite the economic potential of this resort, it is left untapped and if well-developed it will in no small measure attract tourist and enhance host community development.

Imesi – Ile Mysterious Caves And Rocks; the historic town of Imesi -Ile is located on a hilly landscape – a semi plateau, in Ijesha area of Yorubaland, Nigeria. It is about 23 miles (37 kilometers) north-east of Ilesha, and about 19 miles (31 kilometers) from Oshogbo. It is one of the principal towns in Ijesha land, and administratively in Obokun local government of Osun State. Imesi-Ile is almost entirely surrounded by hills of various altitudes; the hills are numerous, sometimes magnificent, giving the town its picturesque look and famously cool weather. Local mythology has it that one of the town's ancient warriors, Agbaogo (who has the status of a dainty in the heart of some older generation), commanded the hills into existence at a time of numerous inter-tribal attacks and assaults against the town to provide adequate protection against wanton invaders. The various hills also provide incredible panoramic views for lovers of nature. On a clear day, various towns surrounding the town can be seen in far distances. The caves at the feet of various hills and mountains are of various shapes and sizes and are

veritable shelters for all kinds of animals. The Olo hill in the heart of the town, for example, is a very good viewing station for lovers of nature, and home for all types of animals; hence the common saying among the people of Imesi: “Ojidun-run ereko e luru ni e l’abe Olo” (over 360 tailless rock hyraxes make Olo caves their home). The hills of Imesi-Ile will always excite a visitor. The land rises and falls, and there are hills everywhere. From the Oba’s palace in Imesi, which sits on an elevation, one can see this sea of hills spread so lovingly. It’s an uplifting, happy sight. The endless white clouds of Imesi are another group of stunning, changing forms here. The Imesi-ile mysterious cave have the potential contributing to the internally generated revenue of the state if properly developed. It is a good attraction site that is connected with the history of the community.

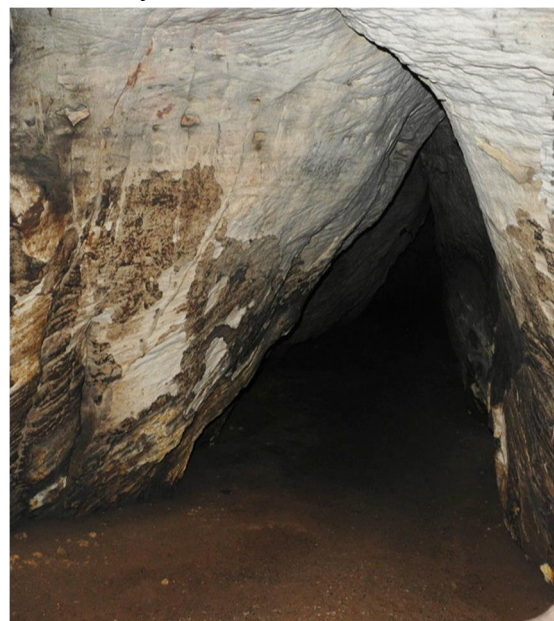


Plate 5



Plate 6

IMESI – ILE MYSTERIOUS CAVES AND ROCKS

Oba Hills Forest Reserve: is a reserve in Osun State, that covers about 52 km² of hilly terrain with deep gorges. A 2003 report by the UICN said about 12% of the reserve had been planted with teak. Some chimpanzee sightings had been reported, and in 1999 a dead chimp was offered for sale in a local market. A 2009 report said that almost all of the reserve had been converted to plantations and farms, with only two gullies remaining forest-covered. Chimpanzees are now thought to be almost extinct in the reserve.

Oke Lanfo Peak: located southeast of Òkè-Ìlá Òràngún, from the top of which a panoramic view of the surrounding towns within 50 kilometers can be seen. The ridges and gorges consist of the geologically defined Oke-Ila Quartzite, a

series of metamorphic rocks of Pan-African age (about 550 million years old). This is another attraction site lying in a state of abandonment, no genuine development towards transforming the site on behalf of the concerned stakeholder in the tourism sector.

Osun River: is a river that flows southwards through central Yoruba land in southwestern Nigeria into the Lagos Lagoon and the Atlantic Gulf of Guinea. It is one of the several rivers ascribed in local mythology to have been women who turned into flowing waters after some traumatic event frightened or angered them.

Oṣun was reputedly one of the wives of Sango, the Yoruba god of thunder. The annual traditional worship at the Oṣun Shrine near the Oṣun River at Oshogbo has become an important tourist attraction, drawing people from various parts of Nigeria and from countries far beyond to the annual festival in August. The river is believed to be giver of children, and water that flows eastward of river Osun is for deliverance from all forms of diseases for those who believe in it. Osun river has been given global recognition by the world tourism organization and in the light of this it is a foremost festival in the state that attract participant from all walks of life to the site Osun-Osogbo grove. It is interesting to note that this grove has been tremendously developed and the site contributing to economy of the state as well as the host community.

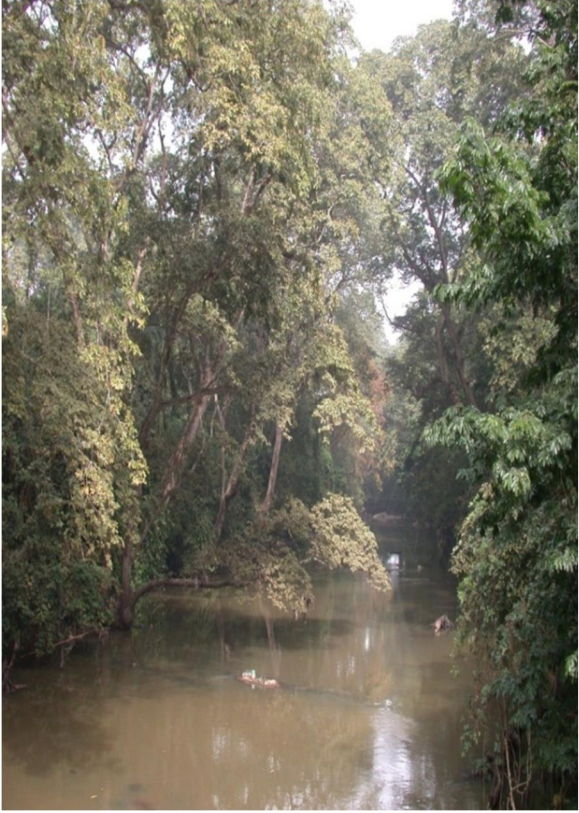


Plate 7



Plate 8

River Osun

Arosoya' Spring: It is interesting to note that the 'Arosoya' spring was named after Mr. R. O. Olaosun (Sawyer). Catholic Missionaries who in the fifties used their engineering skill to tap and pipe the spring at source for the use of the Catholic Mission house and the entire Oke Omi Community in the town

Ori-Oke Baba Abiye: (Mountain of Wonders and Miracles): Ori-oke Baba Abiye is a prayer mountain located near Ede town and between the rustic towns of Awo and Iwoye in Egbedore Local Government area of Osun state. The over 500 meters stretch mountain was established in 1944 by Prophet Samson Oladeji Akande. Since its establishment, the mountain has turned to a prayer city besieged by all manners of people including those in need of inspiration, as well as those seeking divine intervention to both physical and spiritual problems.

Apart from its religious significance, one striking feature of the prayer mountain is its tourist potential. Standing on top of the mountain, one will have a clear view of the luxuriant surrounding environment. The first building used as church and the personal prayer room of the founder still stand on top of the mountain, though the first church building has been converted into a male hostel. The prayer city also has a bible institute, where men of God are equipped with adequate knowledge of their calling and are prepared for the “go ye a commission”.

This mountain was formerly called Mososi Mountain, (which means don't throw dirty things on it). The people then believed it harbored some spirits which they didn't see, but needed to be respected. Then there were attempts at worshipping it, but it was not done with much fanfare. The most notable caution was Mososi. Until a fateful day in 1935, when Pastor Isaac Ayo Babalola, Pastor Babajide, Oba Akinyele and Ogunola who was then the Baba Egbe of CAC in Ikoyi came and demanded that the mountain should be given to the CAC Church. There was no difficulty in handing over the mountain to the crew then because their forefathers had known about Christ before then and Pastor Babalola had been frequenting the mountain praying and spending days there. Our forebears were happy then. This was when one could count the number of sheds in the village on one's fingers tip.

Oke Maria (Marian Mountain): These days, due to the advent of ICT, most tourists are now aware that religious **places of worship**, where believers go on pilgrimages, are also **tourism** enclaves. Osun seems to have them in abundance. Oke Maria, though owned by the Catholic Diocese of Osogbo, seems to be one of such and every year, this sacred place of prayer is gaining world-wide attention. Apart from the fact that Osun is blessed with many cultural and traditional tourists sites, which continually rake-

in **money** and increase the financial situation and commercial activities of the host communities, one cannot take away the fact that the state of Osun is also blessed with what we may also refer to as religious tourists sites. This prayer site, apart from its establishment by the Catholic Diocese of Osogbo, draws Christian faithful from all the denominations in the country.

They all come for prayers and they get the answers to them, which even make all subsequent editions to be explosive. Oke Maria, Otan Ayegbaju is held annually on the second Saturday and Sunday of February. During this period, Catholics go on an annual pilgrimage to Mary's Mountain (Oke-Maria). The mountain site purportedly started through God's vision and the first pilgrimage there was in December of 1980. Otan Ayegbaju community in Boluwaduro Local Government Area of Osun State again becomes a beehive of activities every February.

The many pilgrims, who throng the Oke Maria Prayer Ground starts arriving from different parts of the country from Saturday afternoon. Oke Maria pilgrimage is an **annual event**, which affords Christians of the Catholic faith and other denominations, the opportunity to meet, pray together, and seek God's intervention in their problems, with a view to finding solutions to it. The pilgrimage is described as a journey to a shrine, holy place or sanctuary, for a religious purpose. Such journeys are a common

attribute of religious devotion and are not confined to any particular religious tradition. It is a place, where people go to meet God, experience His love and seek His face.

Allahu Rock, Allahu Enclave, Ipetu-Ijesa Territory; Allahu rock is in an enclave in Ipetu-Ijesa territory. A verse of Quran is naturally written on the rock. It was discovered 6-7 years ago.

Carved Stone Figure, Igbajo: The carved stone figure at Igbajo was declared a monument in 1964. The 24-inch high carving was created in honour of the god Esu.

Osun state consist of many hills which are oba hill, iwara hill, owini hill, ashalu hill, oloja hill, oluwo hill, ata hill, ogidigbo hill, efon hill, basa hill and most of these hills are sources of some water and springs which are: river omi ajeni, river omi olua and omi ajeni spring.

Limitation of Geotourism Development in Osun

Many of the sites listed above have enough potential that needs to be well developed in order to attract more tourists to the state thereby generating income as well as economic base of the state and the host community at large. Most of the sites are characterized with poor accessibility, inadequate social infrastructures and amenities such as pipe-borne water, electricity accommodation etc, hence tourists will only want to repeat their journey if all

their needs are provided and well satisfied. Inadequate awareness and publicity of the tourism attraction on parts of the stakeholders involved. Also, the host community needs proper orientation and enlightenment on how to enhance good human relation between the tourist and host community.

However, very few of these site have been adequately developed such as the Olomirin water fall, Osun-Osogbo grove and other geotourism sites in the state is begging for attention from the stakeholders and if properly developed it will contribute immensely to the economic and social viability of the state. Thus, lack of political will is regarded as the major setback for its development.

Recommendations

- Government should invest substantially in the development of tourism in terms of road construction and hospitality infrastructure, as to harness its vast potential for sustainable socio-economic development.
- Reputable private organizations and non-governmental agencies in tourism sector should partner with government owned tourism agencies in order to promote and market the sector for sustainable economic development in the state and country as a whole.

- Enabling law and tourism policy should equally be enacted to protect the investment of prospective investors due to inconsistent policy characterized by change in government.
- Adequate economic and social infrastructures should be provided for the communities around any tourist sites to give them a face lift befitting the status of a tourism community and also help in attracting tourists.
- Rebranding, packaging and marketing, promotion and the creation of awareness of these tourism potentials.

CONCLUSION

Nowadays, geosites have the potential to be acknowledged as both natural heritage and tourist resources with potential economic benefits (Hose 2005b), especially if located in protected areas, and when made readily physically and intellectually accessible to tourists (Hose 1996, 2000).

Tourism development should be strongly supported by key policy and decision makers as well as political actors and stakeholders in the sector, it should be considered as a priority industry; in terms of local development, building critical infrastructures for its development such as electricity, accessibility and accommodation for tourists in case they want to sleep over. However, it is high

time to start planning and then directing forces toward the marketing, promotion and repositioning of geotourism based attraction in the state to yield its maximum contribution to the state gross domestic product (GDP).

Considering the numerous advantages that accompany the development of the tourism industry, I strongly support the inclusion of geo-tourism in the process of strategic planning for the sustainable tourism development which is going on in Osun state. It becomes imperative the people of Osun start thinking about geo-tourism which is locked up with potentials for job creation and poverty reduction as well as improving the economic fortune of the state. Moreover it is worthy to note that 80% of these tourists would like to come back and there is the need to create a more complex idea of the possibility of adapting and attracting geo-tourists by heavy investment and massive development of the sector.

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Our Sports Heritage a tool for the Development of Tourism in Nigeria



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Plate 1

Ayo Game (a Nigerian traditional game) Oil on canvas

Abstract

This paper attempts to summarize Nigerian sports history from both the traditional and modern sports perspective, but with emphasis on Nigerian traditional sports practice such as **Dambe** (traditional boxing), **Ayo** (seed game), **Abula** (ball game), **Kwokuwa** (traditional wrestling),

Langa (hopping game), **Aarin** (African billiard game). This paper looks at how these sports are done and things to be done to improve and promote our traditional sports to international standards, so that Nigeria can reap its benefits through sports tourism.



Plate 2

ƆwokuwaƆTraditional wrestling



Plate 3

ƉambeƉTraditional boxing

Introduction

Sports heritage is unique in its ability to appeal to people from all backgrounds. It provides a national focal point for identity at the same time unites families and communities within a locality. No single sport engages everyone at the same time, but the wide range of our sports heritage has the ability to reach an audience in a way no other aspect of our heritage can.

Nigeria is a multi-ethnic country of about 140 million in population [National population commission 2006] the country with diverse cultures and values is blessed with traditional sports and games that have been practiced all over the years, even before colonialism and Western education. The traditional sports and games then were basically for leisure, recreational activities, and entertainment during festivals.

It seems surprising that little attention has been paid to sports heritage in Nigeria being a country endowed with diverse traditional sport that could attain world class recognition, and considering the enormous cultural significance that sports represents in countries around the world and the ability of sports events to generate substantial tourism benefits.

Over the years, there have been some efforts to constitute sporting bodies for each of the known traditional sports and games with the idea of developing them into international sports. This paper will look at the traditional sports, how they

have evolved and what could be done to improve them.

History of Sports

The history of sports probably extends as far back as the military training existence, to prove themselves fit and useful for army requirements, the best is then chosen to serve and fight for the power in command. Team sports had most probably been developed to train and prove the capability to fight and work together as a team (army).

Although evidences have shown the presence of sports dating back to 7000 BC, where cave paintings were showing sprinting, wrestling and swimming in lascaux cave in France. Such paintings were also found in areas such as Mongolia, Libya and Japan. Ancient Egypt, Iraq, Greece and Rome had their own historical evidences dating back to around 2400 BC.

The first Olympic Games is recorded to have been held in 776 BC in Olympia, where they were celebrated until 393 AD. The games were held every four years, or Olympiad, which became a unit of time in historical chronologies. Initially only a single sprinting event, the Olympics gradually expanded to include several footraces, boxing, wrestling, chariot racing, long jump, javelin throw, and discus throw.

Traditional Nigerian sports evolved from being a mere feature in festivals, marriages and communal events to becoming competitive sports where

participants are awarded and rewarded. Each area or tribe in Nigeria has its own sports, like in some parts of northern Nigeria in the past when eligible men sought to marry a lady, a wrestling competition was organized to select the strongest amongst them and the winner automatically had the right to marry the lady, this was known as *kwokuwa* (traditional wrestling). Today, *kwokuwa* has become a feature of festivals in the northern part of Nigeria. *Kwokuwa* is truly an indigenous game where fighters compete for honours wrestling each other in a sand filled circle. There are 3 rounds and the wrestling match is fought in different weight categories between 45kg and 100kg. In the eastern part of Nigeria traditional wrestling is known as *Mgba*, in *Mgba* a winner emerges when a wrestler puts his opponents back on the ground, and champions were normally referred to as cat, because of how difficult it is to put a cat on its back. Some other popular Nigerian traditional sports include *Dambe* (traditional boxing), *Abula* (traditional volley ball, played with wooden bats) and *Ayo* (Yoruba traditional board game).

Prior to Nigeria's independence in 1960, few Nigerians had taken the international sporting arena by storm, and in the process engrained Nigeria's name in the sands of time. The likes of Emmanuel Ifeajuna who won a gold medal in High Jump event during the 1954 Commonwealth Games, Hogan 'Kid' Bassey who became the World Featherweight Boxing king in 1957 and Richard Ihetu, a.k.a. Dick Tiger who

won the World Middleweight crown and later the World Light Heavyweight crown in the late 50s and early 1960s. Nigeria first participated in the Olympic Games in 1952, and in 64 years after, Nigerian sportsmen and women have entrenched the country's name firmly among the comity of sporting nations.

In the 1970's Nigerians also recorded tremendous achievements. Nigeria's senior football team won a gold medal in the 2nd All-Africa Games while the country's contingent to the Games won an overall second position on the medals table. The country's record of achievements continued in the 1980s especially in football. The bronze medals won in 1976 and 1978 in the Africa Cup of Nations was improved upon in 1980 when the Christian Chukwu led Green Eagles won the Cup for the first time in Lagos. In 1985, the Golden Eaglets, Nigeria's U-17 football team went to China and conquered the world in the first ever FIFA U-17 World Cup. The victory took Nigerian football to a high pedestal, earning the nation respect.

Chioma Ajunwa also bagged an individual gold in the women's Long Jump event at the Atlanta '96 Olympic Games, that same Olympic Games Nigeria's Olympic football team came home with the gold. It was a moment of joy for all Nigerians, thus becoming the first African country to achieve that feat. One cannot conclude the growth of Nigeria's sports without the mention of special sports. The country's special

athletes have been spectacular in almost every competition they have taken part in. They deserve a special place in the annals of Nigerian sports.

In spite of these successes, the country's sporting world has tasted setbacks, disappointments and tragedies. FIFA sledgehammer fell on Nigeria and she was subsequently banned for two years from participating in age grade competitions due to discrepancies in ages of players who had played for Nigeria. The death of Dele Udoh, Nigeria's most promising 400m gold medal hopeful in 1979 took the sports community in Nigeria by surprise. He was killed by the police at a checkpoint in Lagos when he came home from the USA to participate in an athletics meet. Also in 1979, a clash between supporters of IICC Shooting Stars FC of Ibadan and Bendel Insurance of Benin after a challenge cup semi-final match in Lagos in which the Benin team lost 0-2 led to the death of twenty-six people. It was tragic.

Another tragedy that hit the soccer world was the death of a patriotic soccer star, Sam Okwaraji who slumped and died at the National Stadium in a World Cup qualifying match against Angola. It was a horrifying experience as Nigerians had begun to appreciate not only the football skills of the late player but his patriotic zeal which were unparalleled. The setback of Nigerian sports these past 56 years notwithstanding, Nigeria has remained a darling nation to sports

lovers all over the world. With so much growth in sports in just 56 years I believe it is time to fully introduce the world to some of our traditional sports.

Nature of Traditional Sports and Games in Nigeria

In the Nigerian setting, there are a lot of traditional sports and games that cut across over 500 ethnic groups of people in Nigeria, some of which reflect cultural heritages and religious backgrounds, of the people in general.

This paper will be limited to some traditional sports and games that have been popularized by the Traditional Sports Federation of Nigeria.

This Federation organizes the following sports and games competitions on an annual basis;

1. **'Ayo'** A seed game where the player with the largest collection of seeds is declared winner.
2. **'Abula'** A ball game played across the net with a wooden baton.
3. **'Kwokuwa'** Traditional wrestling.
4. **'Dambe'** Traditional boxing, done with one hand clubbed with cloth and rope.
5. **'Langa'** A hopping game of standing/running with one leg, where opponents struggle to dislodge one other.
6. **'Aarin'** Is regarded as African billiards game. It is the spinning

of marbles to knock off the opponents marbles in the court. Most of the traditional sports and games can be played both indoors and outdoors.

Benefits of promoting traditional Nigerian sports

Football, rugby, tennis, cricket, golf, rowing and hockey all started as traditional sports in Britain, and rapidly spread around the world. Britain's sports heritage is therefore unrivalled in the world and has a unique global significance. This has made Britain one of the leading sports tourism destinations in the world. This level of sports tourism can also be achieved even in a developing nation like Nigeria, by simply supporting, encouraging, developing and promoting our own traditional sports.

John Gana, National Coordinator of traditional boxing, otherwise called 'Dambe', has called for the promotion of traditional sports, to enable it gain recognition beyond the country. Gana spoke with the News Agency of Nigeria (NAN) during the Dambe event of the 18th National Sports Festival 2012, at the Hockey Pitch, National Stadium, Surulere. He said that the games in traditional sports – Dambe, Langa, Abula, Ayo and Kwokuwa had been modernized to enable them to be able to fit in as international sports.

“Dambe is a cultural game with a very long history in the northern parts of the country and it has spread across Nigeria with the effort of the Traditional Sports

Federation. It is interesting and unifying and if proper attention is given to it, it will go beyond our continent to global events,” Gana said.

I also wish to note that Dambe has influenced the present professional boxing being practiced world wide. The technique of defending yourself with one hand and attacking with the other has been introduced into modern boxing because of its effectiveness. You might also wish to know that some efforts are being made by the Traditional Sports Federation of Nigeria to introduce Dambe and some traditional sports to the Commonwealth Games.

It has also been noted that a country's sports heritage attracts visitors and tourists which in turn provides jobs and revenue. There are of course some notable exceptions which illustrate the potential of sport heritage in attracting significant visitor numbers. The Baseball Hall of Fame and Museum in Cooperstown for example has attracted over 12 million visits since its opening in 1939 and continues to attract an annual average attendance of 350,000. In Europe, the football museum in Barcelona is the most visited museum in Europe. With so many other sports museums doing the same all over the world, this feat could be replicated in Nigeria if only we learn to appreciate and promote our Sports Heritage.

Recommendations

1. The Ministry of Sports should work closely with the National Museums to create a sports heritage museum, first of its kind in Nigeria, bearing in mind the benefits of sports tourism.
2. Regular collaborations should be encouraged between the National Museums, the Traditional Sports Federation of Nigeria and the Ministry of Sports to organize more exhibitions, produce more publications, keep good records and promote scholarly study into Nigerian sport heritage.
3. Finally to encourage all Nigerians to participate, encourage and promote Nigerian sports, because if we promote things that are ours, we are on the pathway to distinction whether in sports or in any other sector.

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