



# IMPACT OF VISUAL ARTS IN HOSPITALITY INDUSTRY AS A MEAN OF ECONOMICS STABILITY IN NIGERIA

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## ABSTRACT

*This paper looked into the impact of visual arts and urban tourism management within their environment. It discussed the role visual arts play in tourism management as well as the role of environment tourism, tourism conflicts, political environment, market Urban tourism areas as it playing vital roles in human and national development. This paper is to discuss the significant roles which visual arts play to achieve the needed development to humanity. This paper which is based on functionalist theoretical framework views art works as it playing significant roles in the society. It concluded by stating that tourism development is a means to an end rather than an end in itself and as a result, tourism development is also a question of integration, requiring and embedding within wider social and political agendas as well as economic policy of a particular country.*

**KEYWORDS:** *Visual Arts, Urban Tourism, Management and Environment*

## INTRODUCTION

Art means different things to different people. They define it based on their personal experience. Visual arts as used in this paper represent those expression from the artist which can be perceived through human optical activities such as touch, emotion and others which tend to affect aesthetic judgment Ikwuegbu (2012). Visual art fall under creative arts and can be sub- divided into fine and applied arts (or industrial arts). They include: ceramics, painting, drawing, sculpture and photographic design, textile, design, architecture and photograph. We also have theoretical areas of visual art namely: art education, art history and art appreciation and aesthetics. The key term in the definition of visual arts according to (Katz, and Phillips, 2011) is “perception” which convey in us, the ability to recognize and understand things we experience in our environment through sensory awareness, especially of sight and touch”. Visual arts are creative activities on which the human and national development stands. They are human activities aimed at

helping man face the challenges in his environment. Eze (2010) while emphasizing the view of Folarin said that, Art is an awesomely versatile site of human creative engagements. These creative activities according to (Eze 2010) “are indeed capable of inculcating values, skills, abilities and competencies that will promote the physical well being and psychological health of an individual as well as resulting in creating gainful employment and opportunities for financial rewards for the artists”. Within the context of all human endeavours, art expresses the way people reveal and share their most important values, beliefs, concerns, profound thought and emotions, (Ecoma, 2011).

Town and cities have, throughout history, been a focus of tourist activity, providing accommodation, entertainment and other facilities for visitors. For example, the early development of span tourism in the sixteenth century and the emergence of resort-based seaside tourism in the eighteenth century were both related to urban locations while the structure of the



Grand Tour was determined to a great extent by the culturally significant cities of Europe Towner, 1996).

However, it is only more recently that the important of urban tourism has come to be realized. Not only has tourism become a significant component of the economy of most large cities but also it is now widely perceived as an effective vehicle of urban development and regeneration. Since Baltimore famously revitalized its inner-harbour area in the 1970s through the development of business and leisure facilities innumerable other towns and cities have also adopted tourism development as an integral element of their socio-economic development policies Swarbrooke, (2000) to refer more specifically to ‘city tourism’. Nevertheless there is no doubt that, globally, tourism has become increasingly prevalent, albeit in a variety of form or guises (such as heritage tourism, cultural tourism or special event tourism), in urban spaces.

**URBAN TOURISM: KEY THEMES AND ISSUES**

Typically, the academic study of urban tourism embraces a number of core themes. These include: The demand for urban tourism- identifying the ‘urban tourist’, motivational factors; measuring demand; trends/patterns in demand; tourist-consumer behavior; modeling/forecasting demand, etc. the supply of urban tourism- primary elements, including ‘activity’ and ‘leisure’ settings; secondary elements, such as accommodation and restaurants; and additional elements including information services, car parking and so on.

Marketing goods and services in urban tourism, there by selling things within the city; re-

branding and re-imaging the city with art works spreading to all parts within the environment. Policy, planning and management issues – tourism and regeneration, organizational structures and relationships, networks, collaboration, tourism policies (attractions, events, regional focus), etc. The impacts of urban tourism- economic benefits and costs; socio-cultural development in sustainable generation, etc At a basic level urban tourism is a complex or even chaotic concept because of the diversity of contexts in which it occurs. As Shaw and William (2002), suggest, urban areas are heterogeneous, ‘distinguished as they are by size, location function and age’ and as result an attempt have been made to categorise urban tourism destinations. Judd and Fainstein (1999), for example refer to resort cities (built with tourism as the primary function), the tourist-historic city (where historic cores have become the object of tourist consumption) and converted cities (where a change of function has occurred).

A principal purpose of developing urban tourism (and indeed, all other forms of tourism) is social-economic development of the destination. In the urban context, this is frequently referred to as regeneration, reflecting the more recent focus upon the use of tourism as means of restructuring inner city or docklands areas in order to encourage wider inward investment, to stimulate economic growth, to underpin physical redevelopment and to contribute to more general place-marketing and re-imaging. A variety of strategies are typically employed, usually in combination as shown in figure 1 below:

**Figure 1 Tourism strategies for urban regeneration**

Events-led strategies: one off events & festivals to attract tourists
Attraction-led strategies: the development of critical mass of core visitor attractions
Business-led strategies: the development of conferences, meeting and exhibitions

**Cultural strategies:** promoting the popular, contemporary culture of a destination.

Leisure-based strategies: shopping, sports cinema, displaying an art works that covers areas like ceramics, sculptures, painting, graphics etc. as the attraction to tourists visiting the environment. However, all urban tourism development focuses upon the socio-cultural and economic well-being and development of local communities. Whether the promotion of a city’s historical attractions, the redevelopment of a waterfront, or staging of a mega-event such as the Olympic Games, the overall purpose is to provide income and employment opportunities, to provide facilities and

services for local people and to underpin the improvement of the physical environment since most of these program are duly represented with statues to depict heroes within the society, sculptural fountain and so on, are provided to attract the tourist. Therefore, within this universal objective, a number of sub-issues become pertinent:

**Urban Tourism and Social Exclusion:** New tourism-related development in town and cities are frequently socially exclusive and bring least benefit to those who need it most. Tourist areas become gentrified, providing a ‘fantasy cities’ for those who can afford it.



**Contestation Space:** Related to the point above and more generally, there is often a diversity of views over how urban space should be developed with the use of sculptural piece like statues to commemorate the heroes and used particularly between those who wish to institute change, such as developers and politicians, and those who seek to limit change (often local communities).

**Resource Involvement:** Most often community were not involve in some of the development of tourist centre in term of decorations and other related items to provide incentive or sale of Art works to the public and this may cut-off people that such developments were designed to assist.

**Political Environment:** Arts have been periodically but consistently subjected to political pressures. Their opposition generally comes from the conservative end of the political spectrum and is often associated with governmental actions. This was fully evident in the culture wars of the 1990s in U.S. and in the crackdown on artists and art projects in the aftermath of the events at Tiananmen Square in China. However, politically conservative leaders in many parts of the world are using populist strategies and sophisticated social media platforms to put new pressures on artists and arts institution.(The committee on Global thought,2019) The broader political environment, manifested in, for example the establishment of regional agencies committed to implementing national development policy or schemes, such as the European Capital of Culture, may drive urban tourism development towards externally imposed, rather than locally decided objectives. A Framework for managing Urban Tourism from the above discussion, two points are evident. First, urban tourism is a complex concept, manifest in practice in an enormous diversity of development perspectives, city attractions as result of creative arts, tourist behaviour and so on secondly, irrespective of this diversity, a number of issues, in particular with respect to effective and appropriate tourism development, and common to most, if not all, urban tourism contexts.

Therefore, there is need for a framework which is not only able to demonstrate the multitude of factors, influences and processes which may affect the development of urban tourism in different contexts, but which also provides a logical and systematic process to be followed in managing urban tourism development in the state of the nation as a whole. Here, the political environment which include both local and national government structure and prevailing policies as well as the economic and socio-culture environment must be

taken into account in order to identify not only appropriate management structures and roles in developing urban tourism, but also the multitude of political economic and social forces that represent either opportunities or barriers in all areas as well as in arts because deemed offensive and rightwing governments seeking control over art that may be seen as critical or provocative while it is true that all forms of art, from literary to visual and performing arts are under new socio-political pressures, to delve deeper into the way that images are politicized by interested actors across the world. . Thus, the need to viewing tourism it should not be in isolation, but as a part of holistic approach to economic and social policy-making. A framework for managing urban tourism cannot be successful enough without the use of Visual Arts as means of decoration which gives development of the aesthetics derogated.

## **VISUAL ARTS, MARKETING URBAN TOURISM**

If tourism development has a role to play in urban renaissance in the early renaissance around 16<sup>th</sup> – 17<sup>th</sup> century, the spirit of art development to meet high standard on challenges divincence etc, move work of artist to high stages art works in the world, and the name renew was related as high standard of living in aesthetic development in both tourist and Arts that embedded in the promotion of tourist in the urban areas and such a contribution is to be optimized, then a key element in any development strategy must be marketing. Place promotion is now a well-known feature of contemporary urban life and of city marketing campaign. Page and Hall (2003) define it as the process of identifying a place as a ‘place product’ and developing and promoting it to meet the needs of identified users. Paris is thus known for its reputation as the romantic capital of Europe. As a result of marketing processes, place images have becoming closely associated with each city in the creation of perceptual global place maps. But the placement of cities within global maps is neither a new a fixed phenomenon.

In 1900, the world’s great cities were almost all in Europe and North America. Since then however, growth of cities such as London, Paris and New York has been far outstripped by those in Asia, for example, which have growth more than a hundred fold in the last century (Spearritt, 2002) Tokyo, Seoul and Beijing, among others are all now important world cities competing for global industry, business, residents – tourists. Fortunes change, however. That which attracts capital different kinds) alters over time. For



some industries, skilled and experienced (cheap) labour draws them to a place. For others, environmental resources provide raw materials that decide the attractiveness of a location. Too little is understood of the complex motivations of tourists to be able to summarize a destination's appeal similarly, but it is generally accepted that a city's image and the resulting perception of it influence visitor preferences for it (Law, 2002).

Areas of cities often discussed and in decay are transformed into places with few distinguishing features, and geography of nowhere rather than a sense of somewhere emerge. The essence of it for historical works of arts, the main artistic objective could be keep the art work "alive" by helping consumers to understand why it represents an historical breakthrough and why it is still an important work in terms of the present, considered aesthetically and otherwise. (Hye-Kyung Lee 2006) The characterless glass towers, homogenous walkways, themed shopping malls and generally monotonous urban landscapes of the international postmodern city are surely the antithesis of distinctiveness marketing.

### **What is the Tourism Environment?**

Tourism is an environmentally dependent activity. That is, the environment is a fundamental element of the tourism product – tourists seek out attractive, different or distinctive environments which may support specific touristic activities and thus, the maintenance of a healthy, attractive environment is essential to the longer-term success of tourism. Tourism as one of the fundamental and inherent human rights is inseparable from his essence and there has been emphasis in the Holy Quran for people to enjoy it. The international documents and organizations also have recognized it as a right for human and countries need to recognize it as their own domestic laws and regulations formulated to provide its implementation (Gharibeh, 2011).

Frequently, the environment is thought of simple in terms of the physical attributes of the destination. Indeed many texts refer to physical/environmental impacts of tourism as distinct from social and cultural consequences. However, the attraction of any destination may reside in factors beyond its physical (natural or built) attributes, with tourists seeking opportunities to learn about or experience new societies or cultures. Thus, the tourism environment can be viewed as possessing social, cultural, economic, and political dimensions, besides a physical Holden (2000). In this sense tourism environment may be defined as:

That vast of factors which represent external (dis) economies of a tourism resort natural anthropological, economic, social, cultural, historical, architectural and infrastructural factors which represent a habit onto which tourism activities are grafted and which is thereby exploited and changed by the exercise of tourism business (EC, 1993). However, while this definition embraces the parameters of the tourism environment from a management point of view it is also important to consider the varying perceptions of it. In other words, although the factors included in the above definition are descriptive and tangible, the ways in which they are perceived or valued by different groups may vary significantly. In particular, there is likely to be a distinction between the ways in which local communities and tourists perceive or value the destination environment; while tourists may value highly a pristine or underdeveloped environment, local may simply view it as a legitimate resource for exploitation. In Cyprus for example most of the coast has been developed or earmarked for development on the island (Sharpley, 2001a). However, there not only exists a distinction between locals' and tourists' perceptions of environment. As Holden (2000) summarizes, tourists do not represent an homogenous group consumers; they are likely to perceive and interact with destinations environment in a multitude of different ways, depending upon their attitudes, motivations, and expectations. In other words the attitudes of the tourist to the environment will be reflected in their behavior, which in turn will determine the degree of impact upon the environment. Thus, at one extreme tourists may have a complete disregard for the environment, placing the satisfaction of personal needs above environmental concerns; at the other extreme, they may feel a strong attachment to the destination environment and will attempt to integrate themselves into it. This suggests that tourists' experience of the environment can be placed upon a continuum of perception/behavior.

### **TOURISM AND ENVIRONMENT CONFLICTS**

Not only have the environmental consequences of tourist development- both negative and positive – been long recognized and discussed, but also they have been variously addressed in the literature. Typically, however, environment is implicitly defined as the physical, as opposed to social-cultural resource base. The focus is principally upon negative impacts, or the environmental costs of tourism development in the destination area and the analysis is usually structured around particular impacts, such as pollution or erosion





or around the constituent elements of the natural environment – land, water, air flora, and fauna – as well as the man-made environment. While such a perspective is both logical and objective, it does have a number of weaknesses. In particular it implies a causal relationship between certain forms of tourism development and their inevitable environmental consequences, and that, importantly, such consequences are considered undesirable or bad and should therefore be minimized or avoided.

In addition, not only does the tourism environment possess socio, cultural, political and economic dimensions in addition to its physical elements, but also the analysis of tourism impacts should not be divorced from these dimensions. Also, while the development of tourism undoubtedly has consequences for destination environments, impacts may be exacerbated or even caused not by tourism or tourists but by other economic or human activity. Finally, while all societies, cultures and economics are dynamic, the environmental values embedded in (sustainable) tourism planning and policies are, however, static.

### **MANAGING THE TOURISM-ENVIRONMENT RELATIONSHIP**

It is not possible within the context of this unit to review fully the enormous variety of prevailing tourism environmental management strategies, whether at a broad policy level or with respect to specific sites and locations. Nevertheless, there exist three principal approaches to managing the environment for tourism.

#### **Managing Physical Resources**

It is important to find ways and manner of protecting or conserving the physical tourism resources base as follows:

**Land Designation:** The most common strategy for protecting areas of ecological, scientific, historical, and scenic or, in the present context, tourists/recreational importance is designation, whereby identified areas are designated according to necessary degree of protection. The best known form of designation, representing 57% of the world's protected area (Newsome et al, 2002), is national park status, which seeks to protect nationally important areas of ecological, educational and recreational purposes. Often however the local interest (and indeed, knowledge and experience of land management is subordinated to the national conservation/ tourism development interest in much of the developing world, for example, national park designation has significantly disadvantaged local communities (Murphree and Hulme, 1988).

**Spatial Planning Strategies:** A variety of methods are employed to encourage tourism development in

some areas while relieving pressure on sensitive or already degraded sites. The most popular of these is zoning, which attempts to prescribe varying levels of public use and conservation in different parts of zones of a larger area such as national park. It may be also be utilized to separate incompatible tourism uses both spatially and temporally.

**Site Management Techniques:** At the local, site level, various techniques are employed to either protect sensitive areas or to facilitate regeneration or restoration of damaged sites. Such techniques may include, for example, the appropriate location and signing of roads and trails, the careful positioning of visitor facilities and the enormous diversity of methods employed, from 'site-hardening' measures to the temporary denial of access, to protect or restore particular resources, such as coastal areas, mountain trails and so on.

**Managing Visitors:** By definition, the impact of tourism is directly related to the behavior or activities of tourists themselves. Moreover, differing attitudes and perceptions towards environment on the part of tourists are likely to be influential in determine the degree of impact experienced by any one tourism destination. It is not surprising; therefore, that effective visitor management is widely considered an integral element of environment management (Jim, 1989).

The purpose of visitor management is to match the nature, scale, timing and distribution of tourism activity to the environment within which it occurs – that is, to ensure that the capacity of the environment to absorb tourists is not exceeded – as well as attempting to encourage "appropriate" behaviour on the part of individual tourists. In a broad sense, calls for tourists to adopt 'good' behavior is a form of visitor management but the wide range of more specific techniques employed to manage visitor behavior vary from soft, low –regulator methods designed to inform or educate, such as information centers, interpretation and codes of conduct (Mason and Mow forth, 1995), through to high – regulatory methods designed to limit access. In many instances such techniques are successful; reducing the number of car park spaces has, for example been found to be effective means of limiting tourists numbers at particular natural area sites (Sharpley, 1996). However, visitor management more generally tends to be reactive 'solution' to a problem rather than an element of a wider, proactive environmental management process.

### **SUSTAINABLE TOURISM DEVELOPMENT**

The two approaches to managing the tourism environment described above focus specifically on two separate elements of the tourism environment



relationship, namely, the physical environment and visitor behavior. Art and design has a multi-directional content for finable development ideals. For example, aesthetic sensitivity and critical thinking which the nature of art and design subjects help students grow as individuals who are environment ecosystem sensitive Sustainability of art and tourism could be seen in two directions. This reduces effect of violence by providing them with sensitivity empathy as well as helps them develop good conduct within the society and environment. Conversely, sustainable tourism destination the local community, the physical environment, the cultural environment, the tourism industry and tourists themselves- in an approach that is intended to reduce tensions and friction created by the complex interactions between them. In other words, sustainable tourism development seeks to optimize the benefits of tourism to tourists (their experiences), the industry (profits) and local people (their socio economic development) while minimizing the impacts of tourists development on the environment.

## CONCLUSION

Since tourism and visual art is becoming increasingly important destinations will have to incorporate the issues onto their current managerial and marketing strategies. Tourism development is a means to an end rather than an end in itself and, as a result visual arts, tourism development is also a question of integration, requiring and embedding within wider social and political agendas as well as economic policy of a particular country.

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