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Amalgamating Visual Art and Cultural-Tourism Effect on Economic Advancement: Lesson from Unilag Lagoon, Nigeria

Oluwasegun Olawale **QUADRI**

Abstract

Culture is a salient catalyst that speeds up economic development and societal advancement. It is dynamic with the possibilities of generating impacts on the urban environment. This article entitled ‘‘Amalgamating Visual Art and Cultural-Tourism Effect on Economic Advancement, in Nigeria’’ focuses on the intersections of culture, tourism, and visual arts in UNILAG Lagoon vicinity. Art, a component of cultural tourism reflects the social-cultural environment and drives the tourism sub-sector in Nigeria. The study employed a survey technique. Interviews and questionnaires were administered to 124 randomly selected respondents. Participant observation was engaged in its methodological approach. The results obtained from the study indicate that visual art, culture, and tourism are intertwined for economic development; the absence of artistic landscaping, proper care, and visual artworks makes the UNILAG lagoon view an eye-sour during the rainy season. The paper conclude that it is vital to record the economy of cultural tourism as an aid in showcasing our experience to achieve sustainable development using the University of Lagos Lagoon as the Centre-point of developing a network of aesthetic value and maintaining cultural policy as a means of national development.

Keywords: Visual art; Cultural-tourism; Economic; University; Lagoon; Nigeria

Introduction

Scholars such as (Theobald 1998; Crandall 1987; Burns 2001; Bovaird et al 1997; Bryan et al 1998) have worked on global tourism, Social Impact of Tourism, and Impact of the Arts and Cultural Industries. This shows the interrelatedness of culture, tourism and other field of expertise. Culture is significant in contemporary society. Adedoyin (1987) maintains that culture has a material and non-material viewpoint. Visual arts, such as painting, sculpture, and pottery, are examples of material culture that are associated with tangible qualities that can be seen and felt. Ideas, beliefs, customs, and other intangibles that provide society with structure and purpose are referred to as non-material culture. Leiper (1995) defines culture as the intangible asset of legacy represented by a collection of common values, practices, language, and behaviours that people in a community utilize to get along with one another and their community and that are passed down through education from one generation to the next. Based on life's ideals and the cohesive body of human knowledge, culture can function effectively. Culture is the entirety of human ingenuity and creativity, consisting of signs and symbols, language, belief systems, conventions, attire, tools, decorations, objects constructed within the culture, and objects utilized within it. Overton (2007) also defines culture as a system of dynamic whole created by people, places and practices. This system is inseparable from its component with its mutual engagement with determination. Culture is created by the people via shared

practices in places while culture shapes how people engage in practices and build places (Triandis, 2007).

Yemi (2001) sees culture as the complete achievements of a society and the pattern of life of a people inherited from their fore-fathers. Okeke (2003) believes that culture is learned through an engagement with others. This concept is further perceived as the convergence of people with shared cultural history. Culture associate with beautiful thing of life (Mcgee 1980), which changes as long as human race exist continually within the society (Ezeh 2006). Chukwudozie (2000) posit that culture is a fabric of ideas, skills, beliefs, tools, objects, custom, festival, approach of communication, the types of houses lived in, food typology as well as the institution into which each member of the society is born. Adesina and Adetoro (2000) articulates that there is no society without an inherent socio-cultural system. They further assert that the attitudes, values, ideas and beliefs of individual are greatly influenced by the culture in which he lives. It fosters tourism possibilities and stimulates uncommon economic activities. Scholars like (MacCannell 1993; Urry 1990; McKercher and Cros 2002) define tourism as a cultural experience and as culture itself. Cultural tourism, most often, contribute and propagate national monument and support ideal identity while creating alternative. It also promotes new images within the communities for identity projection. It is certain that cultural tourism occupies a salient role in the formation and the reconstruction of identifiable elements or identity due to tourism consumption. Tourism has a significant impact on transformation of community identity and add new meaning to people's life and communal spaces thereby altering fundamental identity. It is important to note that in spite of cultural commodification proceeds, its social cost implication cannot be underestimated (Santana, 1997). Cultural tourism is not limited to a visit to the monuments, museum and sites of interest which is one of the perspectives of cultural tourism. This also dovetail into the consumption of diverse ways of lives in contemporary locations and people's culture. Cultural tourism moves in tandem with contemporary issues of globalization. It plays an important role to lessen local identity of certain community as it determines how commodities are swapped for economic gains (Richards, 1999).

From the narrative above, the significance of culture resonates with people's innovation in visual arts, performing Arts and the scientific endeavours it connects with. Therefore, cultural production is highly contextual. Communities are privileged spaces for cultural consumption. Beyond human needs for existence and survival, other areas of needs resonate and describe the qualitative aspects of human experiences. There are several creative engagements and disciplines that are composed in art as subdivisions of culture, these include visual arts and performance arts. It infuses culture, beauty, style and a sense of continuity of living to the world of tourism (Blake Stevenson, 2000). DeMarrais and Robb (2013) opines that art has been traditionally being engaged as a form of high culture participated in through patronage, connoisseurship, galleries, and individual expression. Visual imageries have been seen through the eye-lenses of separated specialty in museums

and other public places with symbolic expressions of meanings and values. Art forms exist in differing scales and proportions (for example, crafted metallic pieces and a large water fountain. He explained that art forms exist in differing space and time relationships. It can be created with diverse purposes and intentions ranging from religious rituals to sidewalk graffiti. Taken together, visual artwork reveals and reflects the myriad of human experiences, values and ideas. Within the lenses of human aspirations, there are yearnings for beauty and quality of life that are acceptable within society which are satisfied through engagement with visual art. Nigeria is richly blessed with diverse cultural assets that can be advanced for cultural tourism possibilities. Engagement with these heritage resources will open up several vistas of competitive tourism benefits in Lagos and by extension to other interesting tourism sites in Nigeria if properly harnessed.

The University of Lagos establishment Act of 1962 has provided Nigerians and the diaspora with access to high-quality, reliable education. Prominent alumni from the university have made significant contributions to Nigeria's growth and development, either directly or indirectly. By winning accolades and prizes that attest to the institution's significant influence on academic matters and education in Nigeria, the University has established a legacy of distinction in research and development as well as academia. This University of Lagos establishment legislation was included in the Ashby Commission on Post-School Certificate and Higher Education in Nigeria Report and the UNESCO Advisory Commission for the University's Establishment Report that was later submitted to the Government. In April 1962, a Federal Parliament Act founded the University of Lagos. The university's three campuses are in Lagos, in Akoka, Yaba, and Idi-Araba. Activities there are planned to meet the needs of human academics and advance community development (Akinyele and Adeboye, 2013). With her water resources, tourism atmosphere, and landscaping design, she is moving to support the growth of the neighbourhood. If well utilized, the investment made in tourist heritage will yield a variety of tourism benefits for University of Lagos and its surrounding areas. The goal of this research is to ascertain whether cultural tourism is feasible in the University of Lagos Lagoon in Nigeria and how it might contribute to economic growth by determining the impacts of visual artworks on UNILAG lagoon patronage.

Method

This research was preceded by a pilot study which was executed by the researcher with the help of experienced field assistants and supervisors. The study area was the University of Lagos lagoon view. The study employed a survey research design with the use of a random continuous sampling technique for the selection of 124 respondents (See Table 1). A structured interview and questionnaire were administered to the visiting individuals and the choices of the randomly-selected sample of four willing respondents were interviewed out of the total number of people that visited the lagoon front daily. The research instruments were given to research experts for content validity and reliability. The researcher took cognizance of the attendance of various visitors to the lagoon for a period of thirty-one days (31) between Wednesday 1 to Friday 31 May 2021 from 9 am-10 am

per day. A total of 7 interviewers and 4 supervisors were recruited for this study. A day-training programme was organized for both the interviewers and supervisors to acquaint them with the survey instruments and the basic logistics required for the study. Four instruments were administered per day by each interviewer out of the total number of visitors visiting the lagoon. The unwilling attitude of the respondents to agree to the interview posed a major setback for the interviewer due to the fear of the unknown. However, maximum cooperation was sustained with some sensitization.

Theoretical Framework

This study hinges on general system theory (Cuervo, 1967) and the theory of cultural landscape management (Nora, Mechtild, and Pierre-Marie, 2009)

General System Theory

The General systems theory was propounded by Ludwig von Bertalanffy (1901–1972). It is multidisciplinary in form and versatile in applicability. It is of high relevance in tourism as an activity that enables other systems to strive (Cuervo, 1967; Molina, 1997 and Beni, 2001). This theory was first applied to the field of tourism by Cuervo (1967). It composes of salient branches such as travel agencies, entertainment, lodging, transportation and other commercial establishments. The subsets could be individualistic or engaged as a whole which is rooted into the general system model. Molina (1997), posit tourism as a system with other sub-divisions which include attractions, equipment, demand and facilities which integrate the host community as an embodiment that interact to achieve a common goal. The unique edifice includes private and public sector organisations; regulations, law, plans and programmes which gives the enabling ambiance for tourism to thrive. Infrastructure and services are essential elements used in meeting the needs of tourists and increase satisfaction during specific stay in certain location. These serve as fascinations and cultural magnet which pull people into tourism activities. Beni (2001) posit that tourism is an open system that can be influenced and influence other sectors which it interacts with. Jakulin (2017) relates the general system theory with its internal elements: where tourism market has a point of convergence with demand and supply, intermediaries, supporting institutions and tourists flow, showing interrelations and role of a triplet tourism system, tourism decision-maker(s) and tourism model. The rationale for this theory is to give thorough evaluation of the essence of tourism and the relationship between the environmental relationship and economic development.

Cultural Landscape Management Framework

Cultural Landscape Management plans as posited by Nora, Mechtild, and Pierre-Marie, (2009) pinpoints values and property characteristics, management objectives to be met, and indicate the actions to be implemented. Cultural landscape management plan identifies as significant for an integrated and holistic approach to the management of cultural landscapes, which have direct effects on environmental, social and economic sustainability, and contribute to society in terms of quality of life and well-being (Milan, 2016). The development of a management plan is therefore an important tool for creating

agreement among stakeholders and the general public for implementation and ongoing management activities on a cultural landscape. the management is an essential activity geared to protect and conserve the heritage and the framework is a cycle of activities revolving around all stakeholders to the cultural landscape.

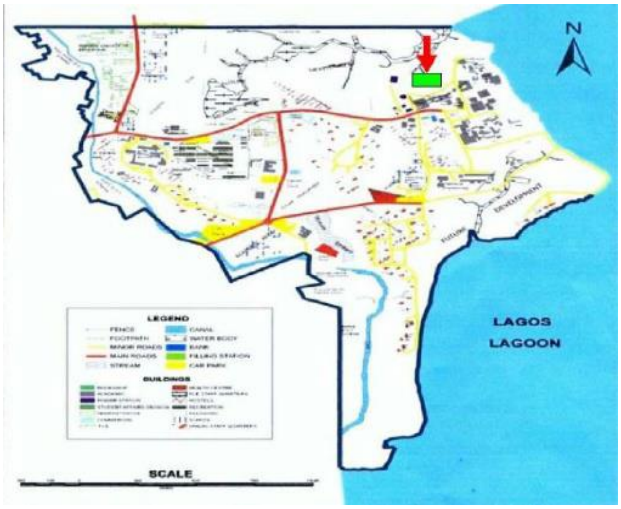


Figure 1. Map of University of Lagos, showing the location of Lagos Lagoon

(Source: Generated by Adelere Ezekiel Adeniran, Babcock University Ilishan Ogun State Nigeria)

Results and Discussion

The study focused on the working class, students, young and the adult on observation of visit to ensure a wide coverage of the population and obtain opinions from people of diverse socio-economic backgrounds. The research seeks to identify the purpose of visit, consistency of visit, and distance of residence of visitors visiting the UNILAG lagoon view using structured interview and questionnaire. The study also addresses people's attitudes and perceptions of visual arts and their usefulness in impacting cultural tourism for economic development.

Table 1. Gender Distribution of Respondents

SEX	**NUMBER**	**%**
MALE	56	45.2
FEMALE	68	54.8
TOTAL	**124**	**100%**

Table 1. above indicates the age Distribution of respondents who visits the Unilag lagoon front. The table shows that females with 68 (54.8%) had the highest number of attendance while the male have a close range of 56 (45.2%) which was very close to the female attendance.

Table 2. Age Distribution of Respondent

AGE	**NUMBER**	**%**
0-10	10	8.1
11-20	10	8.1
21-30	50	40.3
31-40	30	24.2
41-50	18	14.5
51-60	06	4.8
TOTAL	**124**	**100**

Table 2. above represents the age distribution of respondents that visited the lagoon. The interval with the highest age range falls within ages 21-30 with 50(40.3%). Next to this is 30(24.2%) which represents age range of 31-40. Others include 19(14.5%) which represent the age range of 41-50 who at most cases embark on visit to overcome boredom. Age range 0-10 and 11-20 both have 10(8.1%). This indicated that teenagers (adolescents) are not often in attendance as at the time the opinions were sampled. On the other hand, people within age 50 years and above reckon the lowest attendance.

Table 3. Educational Background

Education	**NUMBER**		**%**
No Education	02		1.6
Primary	02		1.6
Secondary	15		12.1
Post-Secondary School	105		84.7
TOTAL	**124**		**100**

Table 3. above indicates that people of diverse educational background visit the lagoon. The attendance ranges from the uneducated to those with post-secondary education. With respect to this, the educational background on the high side is post-secondary education with 84.7%.

Table 4. Employment Status of respondents

EMPLOYMENT STATUS	**NUMBER**	**%**
Employed Only	40	32.3
Unemployed	14	11.3
Employed/Studying	40	32.3
Pensioner	05	04
Student Only	25	20.1
TOTAL	**124**	**100**

Table 4. above indicates that 32.3% which represents the employed/ studying as well as the employed only have the highest turn-out respective as far as visit to Lagoon is concern. This suggest that visit to the lagoon is well embraced by working class who still takes time out to embark on further studies for self-realization and self- development. Others include students only with 20.1%, unemployed with 11.3% and the Pensioners with 4%.

Table 5. Distance of Residence

Distance of Residences to Unilag Lagoon (Km)	**Number**	**(%)**
Under 5 km	15	12.1
6 – 10 km	25	20.2
11 – 15 km	65	52.4
16 – 20 km	05	04
Over 21 km	14	11.3
Total	**124**	**100**

Table 5: above represent the distance covered by visitors to lagoon front measured in kilometres. 65 (52.4%) of the respondents which is the highest value covered 11-15 kilometres from their residence to Unilag Lagoon. 25(20.2%) of the respondents covered a distance of 6-10 kilometres to Unilag lagoon. The distance of 5 kilometres was covered by respondent with 15(12.1%), 15-20 kilometres was covered by5(4%) of the respondents while over 20kms which is the longest distance was covered by 14 (11.3%) respondents.

Table 6. Purpose of visit to UNILAG lagoon front

Purpose of visit to Unilag Lagoon Front.	**Number**	**(%)**
Excursion /Educational visit	45	36.3%
Baptism	15	12.1%
Party	05	04%
Wedding Reception	05	04%
To Ease Stress	50	40.3%
Others	04	3.3
Total	**124**	**100**

Table 6. closely examined, 40.3% of the respondents visits Unilag lagoon to ease stress of their busy schedule. 36.3% came for excursion/educational visit,12.1% came for baptism while 4% each visit for party and wedding reception respectively. However, 3.3% of the visitors came for different purposes classified as others'

Table 7. Consistency of Visit to UNILAG Lagoon

Consistency of visit to Unilag Lagoon Front	**Number**	**(%)**
Daily	45	36.3%
Weekly	15	12.1%
Weekends Only	05	04%
Monthly	05	04%
During Public holiday	50	40.3%
Others (Specify)	04	3.3%
Total	**124**	**100**

Visit to Unilag lagoon is in table 7 This reveals that 50(40.3%) of the respondent pay visit to the lagoon during public holidays. 45(36.3%) tour the lagoon on a daily basis while 15(12.1%) of the respondents visit the lagoon on weekly routine. 5(4%) each of the respondent visit the lagoon Monthly and weekends respectively. While 4(3.3%) of the respondent represents "Others" which include special visits.

Table 8. Percentage Distribution of males and female's attendance to Unilag lagoon in the month of May 2021

		MALE				**FEMALE**				
DATE	**DAY**	**CHILDREN**		**ADULT**		**CHILDREN**		**ADULT**		**TOTAL**
		Num	**%**	**Num**	**%**	**Num**	**%**	**Num**	**%**	
1	Monday	65	40.6	25	15.6	47	29.4	23	14.4	160
2	Tuesday	25	29.4	15	17.7	30	35.3	15	17.7	85
3	Wednesday	27	24.6	18	16.4	35	31.8	30	27.3	110
4	Thursday	20	19	30	28.6	30	28.6	25	23.8	105
5	Friday	18	13.9	52	40	15	11.5	45	34.6	130
6	Saturday	25	14.3	60	34.3	22	12.6	68	38.9	175
7	Sunday	18	13.9	52	40	15	11.5	45	34.6	130
8	Monday	20	28.6	17	24.3	13	18.6	20	28.6	70
9	Tuesday	20	33.3	07	11.7	20	33.3	13	21.7	60
10	Wednesday	35	38.9	15	16.7	21	23.3	19	21.1	90
11	Thursday	40	36.4	20	18.2	36	32.7	14	12.7	110
12	Friday	40	34.8	18	15.7	28	24.4	29	25.2	115
13	Saturday	35	21.9	40	25	25	15.6	50	31.3	160
14	Sunday	25	20	30	24	22	17.6	48	38.4	125
15	Monday	12	20	18	30	09	15	21	35	60
16	Tuesday	05	6.7	25	33.3	36	48	09	12	75
17	Wednesday	20	22.2	15	16.7	15	16.7	35	38.9	90
18	Thursday	19	21.8	21	24.1	17	19.5	30	34.5	87
19	Friday	33	27.5	30	25	27	22.5	30	25	120
20	Saturday	20	14.3	55	39.3	10	7.14	55	39.3	140

21	Sunday	28	25.5	32	29.1	24	21.8	26	23.6	110
22	Monday	17	17.5	40	41.2	18	18.5	22	22.7	97
23	Tuesday	19	23.8	21	26.3	20	25	20	25	80
24	Wednesday	40	40	21	21	30	30	09	9	100
25	Thursday	30	29.4	27	26.5	27	26.5	18	17.7	102
26	Friday	28	22.2	22	17.5	40	31.8	36	28.6	126
27	Saturday	38	22.4	52	30.6	41	24.1	39	22.9	170
28	Sunday	30	18.8	60	37.5	19	11.9	51	31.9	160
29	Monday	35	17.5	80	40	34	17	51	25.5	200
30	Tuesday	29	29	27	27	25	25	19	19	100
31	Wednesday	40	36.7	20	18.2	35	31.8	15	13.6	110
TOTAL		**856**	24.1%	**965**	27.2 %	**786**	22.1 %	**945**	**26.6 %**	**3552**

Table 8. above reveals daily visit to Unilag Lagoon. The study population comprises various population segments such as workers, traders, students, apprentices, pensioners and other professionals. The table indicates the attendance of visitors to Unilag Lagoon throughout May 2021. A total of 3552 people visited the lagoon in the month of May. This study indicates the relationship between the inflow of the male, female and the children attendance. The Male's attendances covered 1821 while the Females are 1731.This was further broken down as the male adult has 856 with 24.1%, female adult 945 with 26.6%, boys have 965 with 27.2% and 786 girls with 22.1%.it is evident that Unilag lagoon is well explored during public holidays and weekends. There is always an influx of students from nursery, primary and secondary schools on educational visit to the lagoon front, botanical garden and visual art gallery during week days. May 29th –the democracy day- recorded the highest number with 200 people. Other noticeable attendances on the high side are the ones recorded on Saturday 6th and 27th May, 2021 which are 175 and 170 respectively. Through observation, it was discovered that the attendance of male reduces drastically in week days as most of the school children were accompany to lagoon by their female teachers and guardian and is on the high side by weekends.

Table 9. People's Attitude to Visual Arts and Its Usefulness

S/N	ITEMS	SA	A	D	SD
1.	If you see Visual Arts works, can you identify it?	72.6%	27.4%	0%	0%
2.	Do you like visual art works	80.7%	19.3%	0%	0%
3.	Do you appreciate visual art works whenever you see it.	81.5%	18.5%	0%	0%
4.	Visual Arts works has therapeutic impact on individual.	100%	0%	0%	0%
5.	I feel excited whenever l see Visual Art works	64.5%	35.5%	0%	0%
6.	Visual Arts require imagination, which is boring to me.	0%	0%	37.1	62.9
7.	I belief that water fountain, sculptural pieces and painting if installed/ erected will give lagoon front a new look	100%	0%	0%	0%
8.	Visual Art works can be used in enhancing tourism.	100%	0%	0%	0%
9.	There is no visual art works in Unilag Lagoon front	100%	0%	0%	0%
10.	Do you believe visual art work is a viable tool for tourism	76.6%	23.4%	0%	0%

The results in table 9 above reveal that the majority of respondents (72.6%) admit that they can easily identify visual art works. 80.7% like visual art works while 81.5% appreciate visual art works whenever they see it. All the respondents (100%) indicated that Visual Arts works has therapeutic impact on individual. Slightly more than half (64.5%) of the respondents feel excited whenever they see visual art works. The erroneous belief that Visual Arts require imagination, which is boring to people was corrected by the response of the respondents with (64.5%). The table also shows that all the respondents (100%) agreed with the fact that Visual Art works can be used as a viable tool in enhancing tourism. It was belief that water fountain, sculptural pieces and painting if installed or erected will give university of lagoon front a new look. It was quite unfortunate that all (100%) the respondents indicated that there is no visual art works in lagoon front.

Table 10. People's perception of UNILAG lagoon front

S/N	ITEMS	SA	A	D	SD
1.	The condition of Unilag lagoon front is appealing enough	0%	0%	16.1%	83.9%
2.	Unilag Lagoon front is well kept, neat and presentable	16.1%	19.4%	40.3%	24.2%
3.	Unilag lagoon front is a tourist centre	17.7%	56.5%	24.2%	1.6%
4.	Regular visit to Unilag lagoon front is an avenue to generate income for Unilag and also develop its economic.	13.7%	43.6%	32.2%	10.5%
5.	Unilag Lagoon front is generating maximally for University of Lagos Authority.	7.3%	16.1%	28.2%	48.4%
6.	Unilag Lagoon front is always flooded after rain fall	72.6%	16.1%	8.1%	3.2%
7.	The Lagoon sea side as not been maximized for water transportation to reduce the traffic congestion within Unilag community and its environs	80.6%	19.4%	0%	0%
8.	The renovation and the proper management of Unilag Lagoon front will make it a standard tourist centre.	100%	0%	0%	0%
9.	Unilag lagoon if not kept will soon be an hide-out for hoodlums as it has been before.	72.6%	16.1%	8.1%	3.2%

Table 10 reveals that 83.9% of the respondents strongly disagree that the condition of Unilag lagoon front is appealing enough. 40.3% of the respondents disagree while 24.2% strongly disagreed with the notion that Unilag Lagoon front is well kept, neat and presentable. Slightly more than half of the respondents 56.5% indicate that Unilag lagoon front is a tourist centre.43.6% of the respondents are of the view that regular visit to Unilag lagoon front is an avenue to generate income for Unilag and also develop it's economic. Slightly below average (48.4%) strongly disagree that Unilag Lagoon front is generating maximally for University of Lagos Authority. According to the table above, (72.6%) of the respondent strongly stated that University of Lagos Lagoon front is always flooded after rain fall. (80.8) of the respondents declared that Lagoon sea side as not been maximize for water transportation to reduce the traffic congestion within Unilag community and its environs. However, all (100%) the respondents' belief that the renovation and the proper management of Unilag Lagoon front will make it a standard tourist centre. (72.6%) of the respondents strongly agree that University of Lagos lagoon become a hide-out for hoodlums if not properly kept.

Table 11. Impact of Culture and Tourism on Economic Development

S/N	ITEMS	SA	A	D	SD
1.	Culture is a catalyst for sustainable economic development and societal improvement.	64.5%	24.2%	3.2%	8.1%
2.	Tourism growth, if not planned and controlled can result in such a deterioration of the environment.	88.7%	8.1%	1.6%	1.6%
3.	Tourism may have a positive economic impact on the balance of payments, on employment, on gross income and production.	100%	0%	0%	0%
4.	Tourism is a significant means of generating wealth.	96.8%	1.6%	1.6%	0%
5.	Culture and tourism is a long lasting national heritage for those who embrace it.	51.6%	24.2%	16.1%	8.1%
6.	Culture and tourism is an avenue for global interaction.	100%	0%	0%	0%
7.	Culture and Tourism is didactic. It's an avenue of educating the masses.	80.7%	12.1%	4%	3.2%

Table 11 shows that (64.5%) of the respondents indicates that culture is a catalyst for sustainable economic development and societal improvement. 88.7% of the respondents are of the opinion that tourism growth, if not planned and controlled can result in such a deterioration of the environment. In furtherance of their opinion, all the respondents (100%) also belief that tourism may have a positive economic impact on the balance of payments, on employment, on gross income and production. (96.8%) and (51.6%) respectively opined that Culture and tourism is a significant means of generating wealth, and more so is a long-lasting national heritage for those who embrace it. It was indicated by all (100%) the respondents that culture and tourism is an avenue for global interaction and a mean of educating the masses. The study indicate that visual art, culture, and tourism are intertwined for economic development; the absence of artistic landscaping, proper care, and visual artworks makes the UNILAG lagoon view an eye-sour during the rainy season.

Conclusion

Change opens up the world to human habitation. The University of Lagos Lagoon faces obstacles that are incomparable to the advantages that have not yet been realized. Investing in the Unilag Lagoon presents a significant opportunity for cultural tourist gains. Visual artworks are essential instruments that enhance tourism opportunities and worldwide connectedness by adding beauty and appeal to the surrounding environment. Therefore, it is imperative to comprehend the community context, characteristics, people, physical resources, cultural history, and geographical elements of Lagos Lagoon in order to salvage

its current state. From the perspective of the visual arts, it is advantageous to support the development of cultural tourism and the economy. Making an inventory is a crucial step in the urban planning process, which helps the University of Lagos Lagoon tourist narrative find a voice. Thus, the planning process acts as a stabilizing force to guarantee that the abundance of knowledge existing in the community is exposed, improved, and preserved over time. This makes it possible for the creative paths that tackle the unique aspects of a community's creativity to emerge and flourish. An evaluation of a community's historical evidence, cultural, economic, and social environment can be achieved through artistic and cultural inventories. These also include identifying and evaluating the creative and cultural resources of a community. By carrying out this kind of inventory, planners can contribute to exposing a community's creative resources.

The following recommendations are presented in order to combine the effects of visual art and cultural tourism on economic advancement: It is currently more advantageous to work with other stakeholders, such artists or representatives of cultural organizations, NGOs, banks, research institutes, and the government. Institutions dedicated to the arts, culture, and education are especially adept at highlighting these unique characteristics and enabling residents to view their neighbourhood from fresh perspectives. It is imperative to invest in and capitalize on the rich worth of artistic works and displays. Working together with the Visual section of the University of Lagos' Department of Creative Art is crucial in order to provide a workable plan or feasibility study for revitalizing Unilag Lagoon. In addition to using visual arts to promote tourism and culture for economic growth, the Unilag Lagoon community urgently needs to cultivate a maintenance and management culture. Everything that has been constructed, erected, or otherwise made to enhance the University Lagoon community should be given top priority for preservation and protection. Carelessness, apathy, and a "careless attitude" ought to be discouraged. It is recommended to have a cleaning and sanitation staff that is more organized, dependable, and consistent in order to prevent. The paper conclude that it is vital to record the economy of cultural tourism as an aid to achieve sustainable development using the University of Lagos Lagoon as the Centre-point of developing a network of aesthetic value and maintaining cultural policy as a means of national development.

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