

# The Role of Culture and Tourism in Promoting National Unity

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**Abstract:** *The paper broadly examines the role of culture and Tourism in fostering unity in Nigeria. It also examines the duo as drivers of regional attractiveness and competitiveness. Furthermore, it projects cultural Tourism as engine of national unity. It further considers cultural imperialism and national unity, in which it states that Nigeria is a multi-cultural society and hence no need for a single culture just like the United States. It also examines factors that stimulate culture and Tourism, in which it highlighted the demand and supply factors. It then concludes that our culture should be promoted in the face of foreign dominance. It finally recommends among others, that Tribalism and Ethnicity must be put aside for the nation to live in unity.*

**Keywords:** *Culture, Tourism, Cultural Imperialism, Tribalism, Ethnicity.*

## 1. INTRODUCTION

Nigeria is made up of over 250 ethnic groups and has over 500 dialects validating her rich cultural diversity and resources.

Nevertheless, it is unquestionable that the industries of cultural heritage and tourism in any African states, especially Nigeria, have been left in the doldrums for a time too long. It is also disputable that the measure of payments or revenue in both cash and kind that a society can accrue through its culture can be immense if judiciously and resourcefully tapped into. By this explication, Nigeria can therefore, through a rejuvenation of its cultural heritage and through tourism build a prosperous nation that is capable of contributing enormously to the modern world culture by projecting African civilization and values. (Chidozie, Felix Chidozie & Obubo Adora Ayibainewoufina, 2014)

A nationwide approved definition of culture is contained in the preamble to the Cultural Policy for Nigeria of 1988. It defines culture as “the totality of the way of life evolved by a people in their attempts to meet the challenges of living in their environment, what gives order and meaning to their social, political, economic, aesthetic and religious norms and modes of organization thus distinguishing a people from its neighbours” (Cultural Policy for Nigeria, 1988:5).

In buttressing the fact that culture is not simply reverting one's way of life to archaic means of living, the policy emphasizes the fact that culture is not “merely a return to the customs of the past and that it embodies the attitude of a people to the future of their traditional values faced with the demands of modern technology which is an essential factor of development and progress” (Cultural Policy for Nigeria, 1988:6)

The three major ethnic groups in the country are the Hausa, Igbo and Yoruba, with other minor ethnic groups numbering over two hundred and which include the Ijaw, Urhobo, Tiv, Igala, Itsekiri, Fulani and so on. Each of these ethnic groups has their distinct culture and way of life all of which came together to make up a nation very rich in cultural heritage with distinct cultural patrimonies and indigenous crafts and

artworks. Culture is basic for a nation's growth and development, hence many African leaders fell back on their individual national cultural heritage, standing firmly on it to build their foundation, renew their identity and organize themselves to tackle their situation after their emergence from colonial rule. These leaders realised that their culture is part of their history and therefore tell, more vividly, the story of who they are and where they come from.

One of the earliest definitions of tourism is the one given by Schullard in 1910. He defined tourism as the sum of the operators mainly of an economic nature which directly related to the entry, stay and movement of foreigners inside and outside. According to the UNWTO (1993) tourism is defined as activities of people travelling to and staying in places outside their usual environment for not more than one year for leisure, business and other purposes not related to an activity remunerated from the place visited. (Amour, 2015)

Culture and tourism have a mutually beneficial relationship which can strengthen the attractiveness and competitiveness of regions and hence promote national unity.

Culture is increasingly an important element of the tourism product, which also creates distinctiveness in a crowded global marketplace. At the same time, tourism provides an important means of enhancing culture and creating income which can support and strengthen cultural heritage, cultural production and creativity. Creating a strong relationship between tourism and culture can therefore help destinations to become more attractive and as such, promote national unity.

## **Culture and tourism as drivers of regional attractiveness and competitiveness**

Regional attractiveness and competitiveness are closely linked this is because Countries and regions increasingly have to compete to attract residents, visitors and inward investment.

Kotler, Haider and Rein (1993:14) have suggested that: “Every place - community, city, state, region, or nation - should ask itself why anyone wants to live, relocate, visit, invest, or start or expand a business there. What does this place have that people need or should want? What

competitive advantages does this place offer that others do not?"

What different destinations have to offer depends not just on economic factors, e.g. standards of living or locational factors such as accessibility, but also on intangible factors such as the "atmosphere" of a place or its general quality of life. In analysing attractiveness, many studies have borrowed from the work of Porter (1990) on competitiveness. Porter's "diamond" features the main "drivers" of competitiveness: factor conditions, demand conditions, related and supporting industries, and firm strategy, structure, and rivalry.

For tourism, the factor conditions have traditionally been most important for

destination attractiveness, both in terms of "inherited factors" (natural resources such as beaches, climate, etc.) and "created factors" (such as cultural attractions, events, etc.). But increasingly, destinations have to mobilise all their factor conditions more effectively through industry restructuring, product innovation and marketing in order to compete.

According to Porter (2002:32) "Almost everything matters for competitiveness. The schools matter, the roads matter, the financial markets matter, customer sophistication matters, among many other aspects of a nation's circumstances, many of which are deeply rooted in a nation's institutions, people, and culture."

Culture per se is rarely included in measurements of regional competitiveness (PWC 2005), partly because it is difficult to measure and partly because it is not seen as central to location decisions.

Wikhal (2002:1) argues: "The capacity to attract people by offering a good quality of life is of crucial importance for regional competitiveness."

In studying regional attractiveness, it is important not only to consider what makes people move to a certain region but also what makes people want to stay."

This study found culture to be one factor considered along with others (housing, employment, etc.) in destination decisions, and that culture tended to be valued most by the highly-educated and particularly those with an artistic education.

The concept of competitiveness has also been applied directly to tourism destinations.

Crouch and Ritchie (1999) adapted Porter's model to suggest that "destination attractiveness" depends on four components:

- Core resources and attractors (physiography, culture and history, market ties, mix of activities, special events, entertainment and superstructure).
- Supporting factors and resources (infrastructure, accessibility, facilitating resources, hospitality, enterprise).
- Destination management (resources stewardship, marketing, finance and venture capital, organisation, human resource development, information/research, quality of service, visitor management).

- Qualifying determinants (location, interdependencies, safety/security, awareness/image/brand, cost/value).

Similarly, Dwyer and Kim (2003) identify the factors that determine competitiveness as available resources (natural resources, cultural assets and heritage items), created resources (tourism infrastructure, the activities on offer, etc.), supporting factors (infrastructure in general, the quality of service, access to the destination, etc.) and destination management factors.

Both of these studies emphasise the role of assets which are inherited or created and the way in which these assets are organised and deployed in the market. Essentially, it seems, comparative advantage for destinations is

derived largely from endowed resources (under which Dwyer and Kim include cultural heritage) while competitive advantage relies more on resource deployment (i.e. management and marketing of the destination). As the OECD report on rural areas (2003) notes: "In some cases, the most intangible aspects (entrepreneurship, cultural identity, participation, and partnerships) are the most important in making the difference. It is difficult

to transform stocks into flows: i.e. valorise natural and man-made assets, strengthen the economic environment, invest in human resources, improve institutional capacity."

Therefore, a destination may have a certain attractiveness based on its inherited assets. Its ability, however, to compete with areas to attract tourists or investment may also vitally depend on its ability to transform the basic inherited factors into created assets with a higher symbolic or sign value which may then be translated into higher market values.

Destinations have to organise their resources in the most efficient way to produce competitive advantage in the tourist market. Viewed from this perspective, "productive efficiency of a territory to produce tourist

flows can be viewed as a proxy for destination competitiveness" (Cracolicia, et al., 2006). This underlines the fact that tourism attractiveness is usually viewed from a consumer perspective, i.e. the assumption is that more tourists will visit more attractive destinations. Viewed from a regional perspective, however, one may have an intrinsically attractive region, but for various reasons (e.g. lack of promotion, problems of accessibility, political unrest) it is visited by fewer tourists than it "should" be.

This may explain the finding of Bellini, et al. (2007) that regions with higher levels of development "make better use of tourism resources". In other words, organisational capacities allow some regions to make better use of their inherited and created assets to make themselves attractive to tourists.

Culture as a factor in the competitiveness of the creative destination It is clear that culture is important for tourism and for the attractiveness and competitiveness of destinations. The most successful destinations are those that can create a positive synergy between culture and tourism. But this synergy does not happen automatically: it

has to be created, developed and managed. In an OECD report on culture and local development (2005), Xavier Greffe identifies a number of criteria which are important in developing a positive relationship between tourism and culture:

- The permanence of cultural activities.
- The degree of participation by local people in addition to tourists.
- The territory's capacity to produce all the goods and services demanded on this occasion, i.e. the local context is paramount.
- Interdependence of these activities to foster "clustering effects".

From the analysis of competitiveness models above, it might be added that the organisational capacity of a place (or the "orgware") is also an important factor. From this perspective, it seems that governance and management of the relationship between tourism and culture are vital. This realisation has led some destinations which may not seem to have obvious cultural assets to develop policies of culture-led regeneration as a means of stimulating economic development and improving their image.

However, intervention in the relationship between tourism and culture may be difficult for some destinations for a number of reasons. For example, in their study of cultural tourism governance in Europe, Paskaleva-Shapira, et al. (2004:87) finds that: "Small and medium-sized localities generally lack the financial and strategic resources to implement good urban governance for sustainable cultural tourism. Missing is a cohesive guidance on how to practically manage the sector that can potentially create an array of positive impacts in the economy as well as on a range of other assets, such as local heritage enhancement and urban quality of life."

There is also the question of what elements of culture regional governments actually control. In some regions, freedom of action may be limited by the national management of key resources and, in other cases, governments may have much more control. In other situations, the private and voluntary sectors may have a much larger role in cultural provision, underlining the need for partnership and networking.

#### **Cultural Tourism as Engine of National Unity**

The term 'cultural tourism' is subject to many definitions (Sofield & Birtles, 1996) and much confusion (Hughes, 1996).

Cultural Tourism has been defined as the movement of persons away from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs. The needs could be the solidification of one's own cultural identity by observing 'exotic' ones.

In her seminal book, *Hosts and Guests*, Valene Smith (1978: 4) differentiates between ethnic and cultural tourism: 'ethnic tourism is marketed to the public in terms of quaint customs of indigenous often exotic peoples'. Wood (1984: 361)

further defined ethnic tourism by its focus on people living out a cultural identity, whose uniqueness is being marketed to tourists. The focus of tourists' visits is on cultural practices according to Wood, and on 'native homes and villages, observations of dances and ceremonies and shopping for curios' (Smith, 1978: 4).

Firstly, both Wood (1984) and Smith (1978) differentiate between ethnic and cultural tourism, whereas in fact a continuum exists (Cole, 1997). Secondly, the use of the term ethnic is problematic. The popular use of the term ethnic implies a minority, a framing of the 'other'. '... The nostalgic longing for untouched primitive peoples' (Mowforth & Munt, 1998: 69) in the minds of the tourists is part of the process of 'othering' (MacCannell, 1984). 'Othering' is thus a prerequisite aspect and consequence of tourism (Cole & Viken, 1998). Most tourists have an ethnocentric view of the societies and cultures they visit (Laxson, 1991).

Selwyn (1996: 21) asserts that 'it is widely accepted by anthropologists of tourism that much of contemporary tourism is founded on the 'Quest for the Other''. The Other belongs to a pre-modern, pre-commodified, imagined world and is authentically social (Selwyn, 1996: 21).

Tourism transforms difference into the global discourse of consumerism, a process by which 'otherness' becomes a commodity to be consumed. This is 'a kind of institutional racism that celebrates primitiveness' (Munt & Mowforth, 1998: 270) as suffering and poverty have become aestheticized by tourists' accumulation of images of the poor. Human practices are redefined as commodities as tourists are exposed to cultural differences and local cultural variation is confirmed. This leads to differentiation and a revival of culture and ethnicity (Walters, 1995).

The dichotomy between ethnic and cultural tourism, where the former is used for the 'primitive other' and the latter for the high arts in developed nations (as Richards, 1996, for example, uses it), serves to Part 2: Community participation and Empowerment entrench inequalities between the rich and poor. MacIntosh and Goeldner (1990) use the concept of 'cultural distance' to refer to the extent a tourist's home culture differs from that of the area being visited. At present, Western academics use the term 'ethnic tourism' when the

cultural differences are great and 'cultural tourism' when they are less so.

All communities have culture; the further removed that culture is from the tourist, the more exotic it will appear. It would be interesting to ask those who see a difference whether they would consider tourism in Lapland (see Miettinen's chapter in this volume), on the fringe of Europe, as ethnic or cultural tourism. A similar question could be asked about township tourism that includes visits to the homes of some of Africa's poorest communities and at the same time an understanding of the burgeoning middle-class Black communities living in townships (see Briedenhann & Ramchander's case study in this volume) \_/ certainly no

single ethnic group is being represented as the term ethnic would suggest.

Whilst the provision of cultural tourism attractions may be just one aspect of a national or regional cultural policy, it has become important, especially with the growth of leisure travel, a development that effectively makes the objects of cultural policy – museums, galleries, festivals etc. – also the objects of the tourist's desires, and hence a vehicle for economic development and regeneration. For example, Picard (1996: 180) discusses a striking case of the intimacy between cultural policy and tourism, discussing the way in which the Balinese state's promotion of cultural tourism has 'entrust[ed] the fate of Balinese culture to the cause of the tourism industry'. The role of cultural tourism in national identity is briefly discussed by Steinberg (2001: 41), who cites the case of India, where tourism promotion has been related to the greater goal of 'rehabilitating the Indian personality through the revival of traditional cultures', a process incentivised in parts of rural India by cultural tourism revenues.

Cultural tourism strategies have therefore been supplemented by creative tourism products in many destinations, emphasising intangible and symbolic elements of regional culture, such as the "buzz" of particular destinations, the local art "scene", nightlife, ethnic quarters and local gastronomy (Richards and Wilson, 2006). The tendency for many of these aspects of creativity to be found in the same destinations has put a new emphasis on the development of creative or cultural clusters, labelled as "creative districts" or "cultural quarters" or "ethnic precincts".

According to Awodiya (2016), 'Nigeria's vast and rich cultural heritage should be strategically repositioned to partner tourism as its driver to lift the Nigerian economy. Tourism cannot effectively flourish without the cultural components. The desire to position culture and tourism as the lever of Nigeria's economic growth and development rests with the Ministry of Information and Culture as it must plan to mainstream both sectors into a monolithic entity to galvanize national economic development. The effort is in line with the understanding that no nation can really excel without the inclusion of its cultural and tourism parameters in state affairs. Fortunately for the Ministry, cultural tourism had long been identified as Nigeria's area of high comparative advantage.

Nigeria stands a great chance of surviving the current economic meltdown facing the entire globe if it could focus more on cultural tourism. To this end, Nigeria can forge a solid partnership with symbiotic foreign countries for culture and tourism in developing and marketing their potentials to boost patronage of local and foreign tourists. If collaboration and partnership are cultivated between performing artistes, museums and states that are blessed with natural and cultural endowments, the resultant cultural tourism synergy will be presented as exciting performances at vital tourist destinations across the country. As a significant tourist

destination, museums are the cultural central and memory bank of any nation, including Nigeria.

Both tourism and culture are foreign exchange earners for several countries of the world. It is high time Nigeria joined those countries with the rich cultural tourism heritage at her disposal lying largely untapped'.

According to Wikipedia (Free Encyclopaedia), countries that made so much money from tourism in 2015 include: U.S.A, \$177.20 billion; Spain, \$65.20 billion; China, \$ 56.90 billion; France, \$55.40 billion; Macau, \$50.80 billion; Italy, \$45.50 billion; United Kingdom, \$45.30 billion; Germany, \$43.30 billion; Australia \$42.20 billion; Hong Kong \$41.30 billion and Thailand \$38.40 billion. In Africa, South Africa grossed \$35.00 billion; Morocco \$34.00 billion; Namibia \$33.80 billion; Kenya \$32.00 billion; Tunisia \$31.80 billion while Nigeria trailed with a depressing \$2.79 million earning! Indeed, Nigeria ranks 131 out of 141 countries with tourism competitiveness index in 2015. We are still miles away from the countries that make the money from tourism development in terms of naira and dollars from 2015 to the present.

Cultural industries have been optimally and gainfully harnessed by most countries of the world, especially Europe, America and Asia to uplift their economic development. In this regard, Nigeria must encourage the production, organisation and vibrant marketing of its creative enterprises in arts and crafts industry and make them a major player in the national economy of the country. As the world economy is receding, there is the urgent need for Nigeria, indeed, African nations, to pay greater attention to the development and creation of new markets for their culture and creative enterprises.

Cultural industry is people-oriented, as it includes the making of handicrafts by the rural dwellers. In this regard, government should support and encourage the programmes and activities of this industry as it boosts the economic base of rural dwellers and discourages rural-urban drift.

The private sector too should diversify its strategies and invest in the country's creative industry, not only to provide a vibrant market for our cultural enterprises, but also to confirm Nigeria's creative and cultural leadership on the African continent. The art and craft market will contribute significantly to Nigeria's quest to tap from the abundant resources from cultural industries for use in addressing some of the nation's challenges, especially in the area of wealth creation, poverty alleviation and employment-generation for youths in rural populations.

The creative enterprise can aid development, if the Federal Government utilizes the creative industry of the economy in order to boost the country's Gross Domestic Product (GDP). For example, in Britain, the creative industry gives 40 per



cent to the government because the British Government invested in them. If the Federal Government of Nigeria could do the same here, in the next few years, the creative industry would do much better than the oil and gas industry.

- If Nigeria's vast arts, culture and tourism heritage are properly controlled and effectively managed, they can collectively become the driver of not only our national economic development through creation of employment opportunities for our unemployed youths, but also serve as catalyst for national integration.

- Repositioning of Nigeria's culture will power the branding of the Nigerian project through the use of our creative industry, performing arts, visual arts, film and home video (Nollywood) to improve and sustain our image and identity at home and abroad. Culture is the bedrock of human civilization without which no nation can make economic, social and political advancement. In this regard, the Nigerian government should make arts, culture and tourism priority areas in the nation's economic development projects.

- To use Nigerian arts, culture and tourism as instruments of economic development, job creation and poverty eradication. Cultural industries should be set up in each of the 774 local government council areas in the country to empower unemployed rural dwellers. Through these cultural and creative industries, the government would be able to reach the grassroots for their cultural conscientisation and re-orientation programmes in the country. More cultural festivals should be introduced to the national cultural tourism calendar; and women crafts creative enterprises in all the 774 local government council areas in the country should be well organised and properly managed with appropriate marketing strategies.

There is the urgent need for a meaningful and sustainable financing of the cultural development by the government and financial institutions, and multinational organisations in Nigeria. The arts, culture and tourism sector has been denied government attention and financial empowerment. If properly funded, the creative and cultural industries would enhance and strengthen the growth of the economy as well as contribute to stem youth restiveness and criminality. In repositioning culture to shore up national revenue base, government must come up with sound strategies for funding and marketing for promoting and selling cultural tourism products in Nigeria.

- The Nigerian government should include art education in the school curriculum. This will help to build students' characters through arts participation in schools. Taking part in arts, culture and history curricula in schools will help in building the self-confidence and strong personality of students.

- The Nigerian government should embark on an aggressive attitudinal change campaign that will benefit the people through educational reform at all levels from the primary school to the university level, as a way of re-moulding the character of the younger generation.

- Cultural tourism calendar of events across the country should be developed to serve as a guide to both local and foreign tourists. A National arts competition among secondary school students should be instituted soon. As a matter of urgency, we should revive and speak our native languages to our children because our languages embody our culture. If our native languages die, our culture will die a natural death with it.

### **Cultural Imperialism and National Unity**

Cultural imperialism is the practise of promoting and imposing a culture, usually that of a politically powerful nation over a less powerful society

It can take various forms such as an attitude, a formal policy, or military action as it reinforces cultural hegemony.

People who constantly talk about the need for races to 'come together', implicitly use Smith's Plural Theory to understand the power dynamics in a society with varied cultural groups. This 'coming together' is invariably intended to mean the development of national unity in developing societies where only dominant cultures are allowed seating at the head table, that is, where ethnic hierarchy and dominance exist. The cultures of the masses, in this context, are excluded and are reduced to a subordinate status. Under these circumstances, Smith sees all the varied subordinate cultures as 'one', and believes that such conditions will always require a dominant group to control subordinate enclaves. This is a 'Plural Theory' position that is unwarranted. The 'one people' perspective, implicit in Smith's Plural Theory, historically, includes the role of a dominant cultural pattern that influences and controls economic and political institutions and the minority groups.

Naipaul (1975) in a keynote speech at a conference held at the University of the West Indies, St. Augustine, noted the case of a European colonial administrator who complained about the local people not coming together. This was an example of the colonial attitude.

Naipaul (1975) criticizes this colonialist's perceptions that see the local peoples as having no distinctive qualities, and that all of them can be compartmentalized into one cultural non distinguishing brownish mass. Naipaul (1975) rejects this colonialist's assertion as "It concedes humanity, it concedes a past, a particularity, and a pride, only to one particular group. It concedes these things only to one people the administrator's people and it denies them to everyone else." The European colonialist's conception of national unity was the compartmentalization of all the locals into one cultural group, resocializing them to show deference to Anglo-culture and to subscribe to American and Anglo-

conformity. This colonialist's thinking and action amount to cultural imperialism where everything that is 'White' is superior and that whatever is non-White is inferior. Naipaul rejects this cultural imperialism.

Cultural imperialism legitimizes the Eurocentric-rooted Creole culture; cultural imperialism legitimizes its dominance over the other cultures.

This scenario is an illustration of assimilation of minorities to a dominant White group's culture that was the basis of national unity in colonial times. Naipaul was right. But Naipaul (1975) went further to say that this colonial conception has persisted. In the case of Trinidad & Tobago (T&T), Naipaul believes that T&T people present to outsiders their picturesqueness, and the cosmopolitan population at a trivial level. In other words, they use tourist concepts to introduce their society. Such tourist concepts solidify simplicities and ignorance about diversified people's history and achievements, with a view to promoting a unity of culture. The colonizers established a psychological construct whereby the ex-colonized accept that the many different local people are really one people. Nigeria is a multi-cultural society and there is no need to have a single culture, take for example, the U.S. has Asian-American culture, African American culture, Jewish-American culture, Italian-American culture, Native-American culture, etc. Each ethnic group practices its culture and there is no attempt to create one cultural identity for all Americans.

## 2. ROLES AND IMPACT OF CULTURE AND TOURISM ON NATIONAL UNITY

### THE IMPACT OF CULTURE ON TOURISM

During most of the 20th century, tourism and culture were viewed as largely separate aspects of destinations. Cultural resources were seen as part of the cultural heritage of destinations, largely related to the education of the local population and the underpinning of local or national cultural identities.

Tourism, on the other hand, was largely viewed as a leisure-related activity separate from everyday life and the culture of the local population.

This gradually changed towards the end of the century, as the role of cultural assets in attracting tourists and distinguishing destinations from one another became more obvious. In particular, from the 1980s onwards "cultural tourism" became viewed as a major source of economic development for many destinations.

The growing articulation between culture and tourism was stimulated by a number of factors:

- Demand
  - Increased interest in culture, particularly as a source of identity and differentiation in the face of globalisation.
  - Growing levels of cultural capital, stimulated by rising education levels.
  - Aging populations in developed regions.
  - Postmodern consumption styles, emphasising personal development rather than materialism.
  - A desire for direct forms of experience ("life seeing" rather than sightseeing).
  - Growing importance of intangible culture and the role of image and atmosphere.
  - Increased mobility creating easier access to other cultures.
- Supply
  - Development of cultural tourism to stimulate jobs and income.
  - Cultural tourism was seen as a growth market and "quality" tourism.
  - An increasing supply of culture as a result of regional development.
  - The growing accessibility of information on culture and tourism through new technologies.
  - The emergence of new nations and regions eager to establish a distinct identity (e.g. the impact of newly-independent states in Central and Eastern Europe).
  - A desire to project the external image of regions and nations.
  - Cultural funding problems related to increasing cultural supply.

As a result, culture has been increasingly employed as an aspect of the tourism product and destination imaging strategies, and tourism has been integrated into cultural development strategies as a means of supporting cultural heritage and cultural production. This synergy between tourism and culture is seen as one of the most important reasons for encouraging a more direct relationship between these two elements. This relationship is even more significant, given the growing importance of both tourism and culture for economies around the globe. The OECD estimates that international tourism accounts for approximately 30% of global service exports in 2006 (OECD 2008). Similarly, culture and creativity are increasingly being recognised as important economic drivers. An OECD study on the economic importance of culture indicated that in several major economies, the value of the cultural industries was between 3% and 6% of the total economy as shown in the table below.

OECD estimates of culture industries contribution to national GDP

Country	Date	Currency	Value(Millions)	% Of Total economy
Australia	1998-99	AUD	17 053	3.1%
Canada	2002	CAD	37 465	3.5%

France	2003	EUR	39 899	2.8%
United Kingdom	2003	GBR	42 180	5.8%
United States	2002	USD	341 139	3.3%

Source: OECD (2007) International Measurement of the Economic and Social Importance of Culture.

We can therefore conclude that the combination of tourism and culture is therefore an extremely potent economic engine. According to Europa Nostra (2005), “more than 50% of tourist activity in Europe is driven by cultural heritage and cultural tourism is expected to grow the most in the tourism sector.” (Richards,2007).

In 2011, the Honourable Minister of Tourism, Culture and National Orientation, Chief Edem Duke, has noted that culture is a strong instrument for peace, national unity and development.

The Minister stated this during the 25th National Festival of Arts and Culture (NAFEST) 2011 at the U. J. Esuene Township Stadium in Calabar, Cross Rivers State, describing the Essay Competition organized for children as part of the event with the topic, “Culture as an instrument of peace and national unity,” as inculcating a sense of value in the children as Nigeria’s future hope and leaders.

Chief Duke said that to achieve peace through culture, the entire culture sector should be objective driven, and described NAFEST as a festival that brings all Nigerian cultural heritages together, disclosing that it is the intention of the Ministry of Culture, Tourism and National Orientation, to move the country forward through the use of culture.

### 3. CONCLUSION AND RECOMMENDATIONS

For culture and Tourism to be a stronghold in our nation’s unity, we recommend the following:

- Our culture should be jealously guided and promoted in the face of foreign dominance.
- Public servants should spend their vacation in our nation’s Tourist centres such as Obudu cattle ranch at Ogun state, as this will promote national integration and also preserve our scarce foreign reserve.
- Government and other stakeholders should support and promote regional cultural festivals.
- Adequate security should be put in place to ensure the safety of Tourists.
- Finally, Tribalism and Ethnicity should be put aside for us to interact and live together as one Nation despite our differences.

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