

COURSE GUIDE

TSM 241 UNDERSTANDING TOURISTS AND HOSTS

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Introduction

TSM241: *Understanding Tourists and Hosts* is a first semester 200 level, two-credit course. It is a required course for students doing the B.Sc. Tourism Studies. It may also be taken by any one who does not intend to do this programme but is interested in learning about the relationship between the host and the guests referred to respectively as the communities of the destination and the visitors they receive (tourists). This course will give you an introduction to what usually transpires between the people of any community where visitors visit and the visitors themselves. The course will consist of 11 units. These will cover: Profiling Foreign Tourists, Domestic and International Tourists: Profile and Flow, Guests/Host relationships, Sociology and Anthropology of Tourism, Discovering a Town etc. This Course Guide tells you briefly what the course is all about, the course materials you will be using and how to work your way through the materials. It suggests some general guide lines on the length of time you are likely to spend on each of the units in order to complete it successfully. It also guides you on your Tutor-Marked Assignments. It tells you about the Tutorial Classes which are linked to the course.

What You Will Learn in This Course

In this course you will learn what is meant by profiling of tourists, the reasons behind profiling of tourists, you will learn about the specific characteristics analysed in profiling foreign tourists, you will know about international tourists flow and world tourist arrivals, the city tour, all about a museum and tourism development and operations.

Course Aims

The aim of the course is to acquaint you with all necessary information about behavioural aspects of tourists generally.

This will be achieved by:

- * Introducing you to how tourism information is collected
- * Tourist flows
- * Guest – host interactions
- * Sociology and anthropology of tourism

Course Objectives

In order to achieve the aims set out above, the course has specific objectives. If you can meet these objectives, then you have successfully completed the course. The objectives of the course are its learning outcomes. They are things you should be able to do by the time you complete the course.

By the time you complete the course, you should be able to:

- (a) know what is meant by profiling of tourists
- (b) understand the reasons behind profiling of tourists
- (c) familiarise yourself with the needs of domestic tourists
- (d) understand the relevance of guest-host relationships
- (e) know the different situations in this regard
- (f) learn about the tension areas
- (g) understand what is meant by sociology of tourism
- (h) define the anthropology of tourism
- (i) appreciate the relevance in planning of tourism
- (j) details of conducting a city tour

In addition, each of the units making up the course has specific objectives by which you can measure your own progress. These are always set out at the beginning of the unit. You are expected to read them carefully before moving on to the rest of the unit. You are also expected to refer to them again after you have completed the unit. In this way, you can be sure that you have done what is required of you in the unit.

Working Through This Course

In order to complete this course, you are required to read all the study units as well as other available materials, which may be recommended by the National Open University of Nigeria (NOUN). At the end of each unit, there is a list of further readings and other materials. While it is not absolutely necessary for you to read them in order to complete the course successfully, it will be to your advantage if you can. They are recommended for learners who wish to have a deeper understanding of the subject matter. Each unit contains one or two self-assessment exercise(s)/question(s) by which you can assess your own progress. At various points in the course, you are required to submit assignments for assessment purposes. These are called Tutor-Marked Assignments (TMAs). At the end of the course, there will be a final examination. You will be expected to spend between one week and three weeks on each of the units. However, you may find out that you have to spend more or less time on particular units because of their volume or level of

difficulty or your own level of preparedness. So do not be discouraged if you have to spend more time on any particular unit.

Study Units

This course is made up of 11 units as follows:

Module 1

Unit 1	Profiling Foreign Tourists
Unit 2	Domestic and International Tourists: Profile and Flow
Unit 3	Guest- Host Relationships
Unit 4	Sociology, Anthropology and Tourism
Unit 5	Discovering a Town: Guide and the City tour

Module 2

Unit 1	The National Theatre
Unit 2	Development: Product and Operations
Unit 3	Tourism Development: Products & Operations contd.
Unit 4	Tourism development: Products and Operations contd.
Unit 5	Tourism Development: Products and Operations contd.
Unit 6	Tourism Development: Products and Operations contd.

Assignment File

The assignment file will be made available to you, there you will find all the details of the work you must submit to your tutor for marks. The marks you obtain for this assignment will count towards the final mark you will obtain for this course. Any further information on assignments will be found in the assignment file. Assignments will normally attract 40%. Addition of the assignment and the final examination adds up to 100%. The assignment policy of the university as stated in the student hand book should be observed. Application for extension (if need be) should be submitted to the tutor. If the assignment is posted to the tutor, it is the responsibility of the student to check with his/her tutor to confirm the receipt of such assignment so posted. As a precaution, you are advised to keep a copy of each assignment you submit.

Below are some salient points that could be of help to you, while working through this course.

- (1) Read the course guide thoroughly
- (2) Organize a study schedule. Note the time you are expected or should end on each unit and how the assignment relate to the units.

- (3) Once you have created your own study schedule, do everything you can to stick to it. The major reason that student fail is that they get behind with their course work.
- (4) Review the objectives for each study to confirm that you have achieved them. If you feel unsure about any of the objectives, review the study material or consult your tutor.
- (5) After completing the last unit, review the course and prepare yourself for the final examination.

Final Examination and Grading

The final examination of tourism will be question papers of 2-3 hours duration and has a value of 60%. All areas of the course will be examined. As a result, it is very important you read through and through the whole course material as many times as possible as mere permutation may disappoint you.

Final Advice

Organize how to manage your time. Do everything to stick to it. The major reason a lot of students fail is that they take things for granted, only to be rushing unnecessarily towards examination period. If you get into difficulties with your schedule, do not waste time to let your tutor know before it will be too late to help you.

When you are confident and satisfied that you have achieved a unit's objectives, you can then move on to the next unit. Proceed unit by unit through the course, pacing your studies and making the whole exercises easy for yourself.

Good Luck. Enjoy your reading.

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MODULE 1

Unit 1	Profiling Foreign Tourists
Unit 2	Domestic and International Tourists: Profile and Flow
Unit 3	Guest- Host Relationships
Unit 4	Sociology, Anthropology and Tourism
Unit 5	Discovering a Town: Guide and the City Tour

UNIT 1 PROFILING FOREIGN TOURISTS

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1.0 INTRODUCTION

TSM241: When you meet an unknown person you do ask certain questions like which country or region s/he from? What are the hobbies? What type of food is liked by her/him etc. Similar queries would be there if a guest is expected. You raise such questions in order to better understand the person or to make his/her stay more comfortable. Now imagine the situation in a service industry like tourism where every service segment must know in detail about the clients to be served. Here the profiling aspect becomes vital. This unit starts with defining the concept of profiling of tourists. It goes on to explain the aspects covered in the profiles of foreign tourists and how the profiling is done. It also examines the flows in international tourism along with a mention of highest earners and spenders of revenue in tourism.

2.0 OBJECTIVES

After reading this Unit you will be able to:

- explain what is meant by profiling of tourists,
- understand the reasons behind profiling of tourists,
- learn about the specific characteristics analysed in profiling foreign tourists,
- know about international tourist flows and world tourist arrivals, and
- familiarise yourself with high spenders and revenue earning countries in tourism.

3.0 MAIN CONTENT

3.1 Profiling of Tourists

The sustained growth of any business/service, including tourism, invariably involves product development according to marked needs. A primary requirement in this regard is to understand the distinctive features of consumers and their preferences. It is also important in the context of tourism to establish effective communication with potential visitors for attracting them to the destination. The achievement of the same, however, involves the identification of specific segments of such visitors, their preferences and needs; effective communication means to reach them and to know the geographical areas of their concentration. The statistical analysis of these factors in relation to any destination is known as profiling of tourists. Tourists profile also facilitates improvements in:

- * planning and deciding on development priorities,
- * marketing strategies of tourism products, and
- * services

Today, the profiling is also helpful for understanding guest-host relationships and tourism impacts.

Regular visitor surveys are always necessary to obtain tourists profiles. Periodical surveys are also conducted with specific objectives. For examples, if the survey of international tourists to Nigeria was to be conducted the following objectives: should be kept in mind:

- i) To assess socio-economic and demographic particulars of international tourists.
- ii) To identify the factors influencing their choice of Nigeria as a place to visit.

- iii) To estimate the expenditure pattern of international tourists on various items like accommodation, food and drinks, entertainment, shopping and internal travel.
- iv) To identify the places visited by them and duration of stay and accommodation used at each place.
- v) To assess preference for types of accommodation, tariff rates, various facilities and services.
- vi) To assess the levels of satisfaction of tourists in respect of various factors associated with tourism.
- vii) To work-out a weighting diagram for construction of a consumer price index for international tourists.
- viii) To assess the demographic particulars of the transit tourists and identify the reasons for their not visiting Nigeria.

The specific characteristic usually analysed in profiling of tourists include the following:

- * Place of residence
- * Age and sex
- * Educational status,
- * Economic activity status,
- * Occupation,
- * Purpose and frequency of visit, and
- * Factors influencing the choice of destination.

What do you understand by profiling of tourists?

The place of residence of a person is defined as “that place where he has lived for most part of the past year (12months) or for a shorter period but intends to return to that place within 12 months to live in that place”. It is usually ascertained from the visitor through administrative documents like Embarkation/Disembarkation cards or through surveys.

For the purpose of profiling, age is always recorded in terms of completed years on the last birthday, the educational status of a person refers to the highest level of education completed by him. Usually the visitors are classified into one of the following categories of educational status:

- * No schooling
- * Completed primary education,
- * Completed secondary education,
- * Completed university or college graduate studies, and
- * Completed other studies.

The economic activity status of a person refers to his availability for productive work. A person is said to be economically active if he is available for production work: all others are considered as non-economically active persons. A person is classified into one of the following economic activity status categories:

- * Economically active:
 - > Employed
 - > Unemployed
- * Non-economically active:
 - > Students
 - > Home makers
 - > Income recipients
 - > Others

The occupation of an economically active person refers to the kind of work in which he is engaged. It is generally decided on the basis of his status on the date of survey. The following groups of occupations are identified in visitor surveys:

- * Legislators, senior officials and managers,
- * Professionals,
- * Technicians and associate professionals,
- * Clerks,
- * Service workers and shop and market sales workers,
- * Skilled agricultural and fishery workers,
- * Crafts and related trade workers,
- * Plant and machine operators and assemblers,
- * Elementary occupations, and
- * Armed forces.

The marital status of a person is recorded as one of the following:

- * Un-married,
- * Currently married,
- * Divorced/separated,
- * Widowed.

There could be several reasons for undertaking a trip by any person. However, there will be always one reason in the absence of which the visit would not have taken place. It is termed as the main purpose and is usually recorded as the purpose of visit in visitor surveys. All other reasons are termed as secondary purposes. Some visitors would be merely accompanying their elders without having any specific purpose of their own. The main purpose of visit in such cases is taken to be that

of the member whom they are accompanying. The purpose of visit is first classified into the following six major groups and then the specific activity within that group is often ascertained during visitor surveys:

- * Leisure, recreation and holidays.
- * Visiting friends and relatives,
- * Business and professional,
- * Health treatment,
- * Religion/pilgrimage, and
- * Others.

The intrinsic appeal of a place is often measured in terms of percentage of repeat visitors classified according to number of repetitions. The average number of visits per visitor calculated from such data constitute the frequency of visit. The choice of a destination for holiday and recreation is invariably influenced by a variety of factors including the perceptions of security, tourist appeal and costs about alternate destination choices. The identification of these factors in relation to each category of tourists is necessary to plan effective promotional strategies.

SELF ASSESSMENT EXERCISE

What do you understand by profiling of tourists?

3.2 Profile of Foreign Tourist

The demographic profiles of tourists visiting Nigeria are generally obtained from the disembarkation cards filled by them. However, the details relating to specific purposes of visit, factors of influence, etc. are obtained through foreign tourist surveys conducted periodically.

3.2.1 Country of Residence

The primary tourist generating markets of Nigeria are West Europe and Americas. The top most tourist generating country for Nigeria is the United Kingdom (U.K) followed by the United States of America (USA). The other important tourist generating countries are the East Asia and Pacific.

ARRIVALS OF NON-RESIDENT VISITORS AT NATIONAL BORDERS, BY NATIONALITY

COUNTRY/NATIONALITY	1997	1998	1999	2000	2001	2002	2003	NOTES
TOTAL	1,291,663	1,356,246	1,424,058	1,491,870	1,752,948	2,045,543	2,253,115	
AFRICA	910,045	955,547	1,003,324	1,051,101	1,234,733	1,450,814	1,254,878	
EASTERN AFRICA	38,577	40,485	42,509	44,533	52,326	61,483	72,244	
ETHIOPIA	16,057	16,860	17,703	18,546	21,791	25,604	30,085	
KENYA	8,757	9,655	10,115	10,115	11,885	13,965	16,409	
MOZAMBIQUE	4,306	4,521	4,747	4,973	5,843	6,866	8,068	
RWANDA	53	56	59	61	72	85	100	
SOMALIA	112	118	124	130	153	180	212	
ZIMBABWE	4,537	4,764	5,002	5,240	6,157	7,234	8,500	
UGANDA	767	805	845	885	1,040	1,222	1,436	
TANZANIA	3,486	3,660	3,843	4,026	4,731	559	6532	
ZAMBIA	483	507	532	557	654	768	902	
CENTRAL AFRICA	101,326	106,392	111,712	117,032	137,513	161,580	187,857	
ANGOLA	2,643	2,775	2,914	3,053	3,587	4,215	4,953	

CAMEROON	46,333	48,650	51,083	53,516	62,881	73,885	86,815	
CENT.AFR.REP.	3,169	3,328	3,494	3,660	4,300	5,053	5,937	
CHAD	36,804	38,644	40,576	42,508	49,947	58,688	68,958	
CONGO	3,346	3,513	3,689	3,865	4,541	5,336	6,270	
DEM.R.CONGO	3,324	3,490	3,665	3,840	4,512	5,302	6,230	
EQ.GUINEA	218	229	241	253	297	349	410	
GABON	5,368	5,636	5,918	6,200	7,285	8,560	10,058	
SAO TOME PRN	121	127	133	139	163	192	226	
NORTH AFRICA	79,081	83,035	87,187	91,339	107,430	126,230	148,321	
ALGERIA	15,659	16,442	17,264	18,276	21,474	25,232	29,648	
MOROCCO	25,013	26,264	27,577	28,790	33,828	39,748	46,704	
SUDAN	27,272	28,636	30,068	31,500	37,013	43,490	51,101	
TUNISIA	11,137	11,694	12,279	12,864	15,115	17,760	20,868	
LESOTHO	2,847	2,989	3,139	3,289	3,685	4,330	5086	
NAMIBIA	7,228	7,589	7,969	8,349	9,810	11,527	13,544	
WESTERN AFRICA	674,233	707,945	743,342	778,739	914,778	1,074,864	1,112,564	

CAPE VERDE	113	119	125	131	154	181	213	
BENIN	170,103	178,608	187,538	196,468	230,849	271,248	318,716	
GAMBIA	7,795	8,185	8,594	9,003	10,529	12,430	14,605	
GHANA	89,219	93,680	98,364	103,048	206,096	142,270	16,767	
GUINEA	8,477	8,901	9,346	9,791	11,504	13,517	15,882	
COTE D'IVOIRE	21,918	23,014	24,165	25,316	29,746	34,952	41,069	
LIBERIA	46,462	48,785	51,224	53,663	63,054	74,088	87,053	
MALI	16,000	16,800	17,640	18,480	21,714	25,514	29,979	
MAURITANIA		386	405	424	498	585	687	
NIGER	268,489	281,914	296,010	310,106	364,375	428,141	503,066	
SENEGAL	9,457	9,930	10,427	10,924	12,836	12,082	17,721	
SIERRA LEONE	7,154	7,512	7,889	8,266	97,123	11,412	13,409	
TOGO	14,724	15,460	10,233	17,006	19,982	23,479	27,588	
BURKINA FASO	13,775	14,464	15,187	15,910	18,694	21,965	25,809	
AMERICAS	50,419	52,940	55,587	58,234	68,425	80,412	94,486	
CARIBBEAN	6,244	6,275	6,589	6,903	8,111	9,961	11,705	

BARBADOS	789	829	871	913	1,073	1,261	1,482	
CUBA	901	946	993	1,040	1,222	1,436	1,687	
DOMINICAN REP	253	266	279	292	343	403	474	
HAITI	110	116	122	128	150	176	207	
JAMAICA	1,997	2,097	2,202	2,307	2,711	3,185	3,742	
TRINIDAD IBG	2,195	2,305	2,420	2,535	2,979	3,500	4,113	
CENTRAL AMERICA	246	258	271	284	334	392	461	
COSTA RICA	140	147	154	161	189	222	261	
NICARAGUA	106	111	117	123	145	170	200	
CANADA	4,479	4,703						
MEXICO	18,059	18,962	19,910	20,858	24,508	28,797	33,836	
USA	7,876	8,270	8,684	9,098	10,690	12,561	14,759	
SOUTHERN AMERICA	13,515	14,191	14,901	15,611	18,342	21,559	25,333	
ARGENTINA	2,854	2,997	3,147	3,297	3,874	4,552	5,349	
BOLIVIA	163	171	180	189	222	261	307	
BRAZIL	4,697	4,932	5,179	5,426	6,376	7,492	8,803	

CHILE	2,526	2,652	2,785	2,918	3,429	4,029	4,734	
COLOMBIA	2,095	2,200	2,310	2,420	2,844	3,342	3,927	
GUYANA	160	168	176	184	216	254	298	
PARAGUAY	335	352	370	388	456	536	630	
PERU	422	443	465	487	572	672	790	
VENEZUELA	264	277	291	305	358	421	495	
EAST AS/PACI	79,648	83,630	87,812	91,994	108,093	110,832	130,228	
NORTH EAST	48,079	50,483		55,531	65,249	60,486	71,071	
CHINA	14,401	15,121	15,877	16,633	19,544		20,983	
TAIWAN (P.C.)	9,783	10,272	10,786	11,300	13,278	15,602	18,332	
HK,CHINA	7,242	7,604	7,984	8,364	9,828	11,548	13,569	
JAPAN	5,377	5,646	5,928	6,210	7,297	8,574	10,074	
KOREA REP.	11,276	11,840	12,432	13,024	15,303	1,798	2,113	
SOUTHERN S.	29,981	31,480	33,054	34,628	60,688	47,811	56,178	
MYANMAR	33	35	37	39	46	54	63	
INDONESIA	7,367	7,735	8,122	8,509	9,998	11,748	13,804	

MALAYSIA	7,573	7,925	8,350	8,748	10,279	12,078	14,192	
PHILIPPINES	6,235	6,547	6,874	7,201	8,461	9,942	11,682	
SINGAPORE	5,054	5,307	5,572	5,837	6,858	8,058	9,468	
THAILAND	3,720	3,906	4,101	4,296	5,048	5,931	6,969	
AUSTRALIA	1,589	1,669	1,753	1,837	2,158	2,535	2,979	
AUSTRALIA	1,063	1,116	1,172	1,228	1,443	1,696	1,993	
NEW ZEALAND	526	552	580	608	714	839	986	
CEN/EAST EUROPE	38,611	40,542	42,569	44,596	52,400	61,576	72,351	
BULGARIA	6112	6418	6,739	7,060	8,296	9,748	11,454	
CZECH RP/SVK	4,945	5,192	5,452	5,712	6,712	7,887	9,267	
HUNGARY	7,373	7,742	8,129	8,516	10,006	11,757	13,814	
POLAND	5,573	5,814	6,105	6,398	7,515	8,830	10,375	
ROMANIA	9,451	9,925	10,420	10,916	12,826	15,071	17,708	
USSR (former)	5,193	5,453	5,726	5,999	7,049	8,283	9,733	
WESTERN EUROPE	60,071	63,075	66,229	69,383	81,525	96,898	113,855	

AUSTRIA	1,839	1,931	2,026	2,121	2,492	2,928	3,440	
BELGIUM	2,955	3,103	3,258	3,413	4,010	4,712	5,537	
FRANCE	26,765	28,103	29,508	30,913	36,323	42,680	50,149	
GERMANY	26,106	27,411	28,782	30,153	35,430	41,630	48,915	
LUXEMBOURG	480	504	529	554	651	765	899	
NETHERLANDS	2,321	2,437	2,557	2,681	3,150	3,701	4,349	
SWITZERLAND	302	317	333	349	410	482	566	
EAST/MED EUROPE	10,701	11,236	11,798	12,360	14,600	17,155	20,157	
CYPRUS	1,229	1,291	1,356	1,421	1,669	1,961	2,304	
ISRAEL	6,535	6,862	7,205	7,548	8,869	10,421	12,245	
TURKEY	2,993	3,143	3,300	3,457	4,062	4,773	5,608	
NORTHERN EUROPE	46,915	51,607	54,187	56,767		74,295	87,297	
DENMARK	7,068	7,421	7,792	8,163	9,592	11,271	13,243	
FINLAND	7,889	8,284	8,698	9,112	10,707	12,581	14,783	
IRELAND	4,430	4,652	4885	5,118	6,014	7,066	8,303	
NORWAY	5,479	5,753	6,041	6,329		8,738	10,267	

SWEDEN	5,012	5,263	5,526	5,789	6,802	7,992	9,391	
UK	17,038	18,000	18,900	19,800	22,678	26,647	31,310	
SOUTHERN EUR	43,127	45,283	47,547	49,811	58,528	67,393	79,186	
GREECE	1,744	1,831	1,923	1,015	1,193	1,402	1,647	
ITALY	28,375	29,794	31,284	32,774	38,509	45,248	53,166	
PORTUGAL	3,442	3,614	3,795	3,976	4,672	5,490	6,451	
MIDDLE EAST	21,668	22,756	23,895	25,034	29,414	34,560	40608	
IRAQ	1,645	1,727	1,813	1,899	2,231	2,621	3,080	
JORDAN	831	873	917	961	1,129	1,327	1,559	
KUWAIT	316	332	349	366	430	505	593	
LEBANON	8,244	8,639	9,071	9,503	11,166	13,120	15,416	
LIBYA	2,071	2,175	2,284	2,393	2,812	3,304	3,882	
SAUDI ARABIA	842	865	908	951	1,117	1,312	1,542	
SYRIA	390	410	431	452	531	624	733	
EGYPT	7,046	7,398	7,768	8,138	9,562	11,235	13,201	

YEMEN	321	337	354	371	436	512	602	
SOUTH ASIA	29,507	30,982	32,531	34,080	36,335	44,701	52,523	
AFGHANISTAN	161	169	178	187	220	259	304	
BANGLADESH	190	200	210	220	259	304	357	
SRI LANKA	397	419	438	457	537	631	741	
INDIA	12,697	13,332	13,999	14,666	125,233	17,899	21,031	
IRAN	3,969	4,168	4,376	4,584	5,504	6,467	7,699	
NEPAL	20	21	22	23	27	32	38	
PAKISTAN	11,984		13,212	13,841		19,109	22,453	
REG. NOT SPEC	1,045	1,097	1,152	1,207	5,878	6,907	8,116	
NOT SPECIFIC	1,045	1,097	1,152	1,207	5,878	6,907	8,116	
OTH WORLD	1,045	1,097	1,152	1,207	5,878	6,907	8,116	

Source; World Tourism Organisation

Reported by: Nigerian tourism Development Corporation (NTDC)

3.2.2 Occupation

The largest percentage of tourists visiting Nigeria are workers in production, sales and service sectors, scientists and technicians constitute the second largest group.

3.3 Habits, Hobbies etc.

There are certain aspects which need to be analysed in an attempt to understand the foreign tourists. Generally all of them are clubbed together in terms of perceptions about them or regarding their requirements. Well this may be the case in certain aspects like attitude towards hygiene, security or punctuality, etc. they do differ in habits, tastes, hobbies etc. these are related to specific cultures, attitudes, perceptions, regions etc. for example cricket is a popular sport in England but not in U.S. Hence, it is possible that while selling a package tour in England, a oneday international festival taking place in Nigeria, like Eyo in Lagos, or Argungu Fishing Festival in Sokoto State can form a part of the itinerary. But this may not be successful in U.S. Similarly, if one runs a library for the tourists the service would be considered good and utilized by many more if:

- He is familiar with the popular authors of the regions from where the tourists are coming, and
- Their books are available in the library etc.

A knowledge of the customs, history or politics of the visitor's country is also useful in tourism services. For example, a guide can give comparative commentary while describing a museum, monument or wildlife. This adds to the quality of the service.

3.4 World Tourist Flows

In fact tourism professionals must keep themselves updated on tourist movements and receipts and regional distribution of tourists.

3.4.1 World Tourist Arrivals

The world tourist traffic has been increasing at a steady pace from 254 million in 1950 to 476 million in 1992 except in 1982 and 1991 when there had been a marginal decline in the world tourist arrivals. Table-7 gives the tourist arrival figures from 1950-93:

Table 2

Years	International Tourist Arrivals (Thousands)	Percentage Rate of Change
1950	25,282	-
1960	69,320	10.61
1970	1, 65,787	15.52
1980	2, 87,771	1.65
1985	3, 29,636	2.97
1990	4, 55,594	6.48
1991	4, 56,502	-0.3
1992	4, 81,672	5.5
1993	5, 00.000	3.8

Source: WTO

The percentage rate of growth in the last four decades has, therefore, been as described in Table3

Table 3

Years	Rate of Change
1951-60	10.6
1961-70	9.2
1971-80	5.7
1981-90	4.8
1991-2000	4.0 (FORECAST)

With the base figure increasing, percentage of growth has naturally come down and the forecast for the present decade is a growth of 4% p.a., which in other words, would mean that the world tourist arrivals will be in the region of 640 million by 2000 A.D.

Table 4 gives the numbers of international tourist arrivals in World's 15 top countries as per their ranking:

Table 4: Tourism Destinations
International Tourist Arrivals (Day visitors excluded)

Rank 1992	Country 1992	Tourist Arrivals (Thousands)		Rank 1985
		1985	1985	
1.	France	59,590	36,748	1
2.	United States	44,647	25,417	3
3.	Spain	39,638	27,477	2
4.	Italy	26,113	25,047	4
5.	Hungary	20,188	9,724	11
6.	Austria	19,098	15,168	5
7.	United kingdom	18,535	14,449	6
8.	Mexico	17,271	11,907	9
9.	China	16,512	7,133	12
10.	Germany	15,147	12,686	8
11.	Canada	14,741	13,171	7
12.	Switzerland	12,800	11,900	10
13.	Greece	9,331	6,574	13
14.	Portugal	8,921	4,989	14
15.	Czechoslovakia (former)	8,000	4,869	15
	World	4,81,672	3,29,634	

Source: WTO

3.4.2 Tourist Receipts

A tourist spends a sum of money while availing himself of the facilities at a destination. This is known as receipts from the tourists. World tourism receipts were 2.1 billion U.S. dollar in 1950; they have increased to 278.7 billion dollar in 1992. Table-10 gives the details of the international world tourism receipts.

Table 5

International Tourist		
Years	Receipts (Million US\$)	Percentage Rate of Change
1950	2100	12.58
1961	6867	6.07
1970	17900	6.55
1980	102008	22.40
1985	115424	5.89
1990	255074	20.98
1992	296375	13.80

Source: WTO

The percentage rate of change during the four decades have, therefore, been as under:

1951-60	12.6
1961-70	10.1
1971-80	19.1
1981-90	10.6
1991-2000	10.0 (FORECAST)

The above figures are interesting in the sense that the tourism receipts have increased at a faster pace than the tourist arrivals.

Table-11 gives the 15 top tourism spenders and Table-12 gives the top earners.

Table 6: Tourism Spenders
International Tourism Expenditure (International transport excluded)

Rank Rank	Country	Tourism Expenditure (US\$ Million)		
		1992	1985	1985
1.	United State	39,872	24,517	1
2.	Germany	37,309	12,809	2
3.	Japan	26,837	4,814	4
4.	United Kingdom	19,831	6,369	3
5.	Italy	16,617	2,283	10
6.	France	13,910	4,557	5
7.	Canada	11,265	4,130	6
8.	Netherlands	9,330	3,448	7
9.	Taiwan	7,098	1,429	14
10.	Austria	6,895	2,723	8
11.	Sweden	6,794	1,967	13
12.	Belgium	6,603	2,050	12
13.	Mexico	6,108	2,258	11
14.	Switzerland	6,068	2,399	9
15.	Spain	5,542	1,010	15
	World	275,297	101,738	

Source: WTO

Table 7: Tourism Earners
International Tourism Receipts (International transport excluded)

Rank Rank	Country	Tourism Expenditure (US\$ Million)		Rank Rank
		1992	1985	
1.	United State	53,861	17,939	1
2.	France	25,000	7,942	4
3.	Spain	22,181	8,151	3
4.	Italy	21,577	8,756	2
5.	United Kingdom	13,683	7,120	5
6.	Austria	13,250	5,084	6
7.	Germany	10,982	4,748	7
8.	Switzerland	7,650	3,145	8
9.	Hong Kong	6,037	1,788	11
10.	Mexico	5,997	2,901	10
11.	Canada	5,679	3,103	9
12.	Singapore	5,204	1,660	14
13.	Netherlands	5,004	1,661	13
14.	Thailand	4,829	1,171	15
15.	Belgium	4,053	1,663	12
	World	296,375	116,149	

Source: WTO

3.4.3 Regional Distribution

During the last four years there has been no major shift in the pattern of tourist movements as far as regions are concerned. Europe continues to attract the largest numbers and the nature of tourist movement is intra-regional. In fact intra-regional movements of tourists dominate the tourist flows in Europe and Americas with South-East Asia picked up fast. East Asia and Pacific are being predicted as future tourism destinations. Their receipts from tourism are increasing every year.

Here, one must remember that long haul travel needs more money and longer holidays. Compared to this, short haul travel is cheaper, less time consuming and in a known environment. Hence, tourists prefer to visit neighbouring countries. For example out of 100 Canadians going overseas 75% go to U.S. 2 to Mexico and 12% to Europe, leaving the rest top others. Similarly 41% of Americans confine their trips to Canada and Mexico, 31% to Europe and Asia gets 10% only. 75% French tourists visit West European countries and 89% Germans. About 50% of Japanese tourists are confined to neighbour countries. Learning from this experience, we should do our best to encourage intra-regional travel in our part of the world also.

Table-8 gives you figures for the percentage of share of each region in World' tourism.

Table 8: Percentage Share of Each Region in World Tourism

	Arrivals					Receipts				
	1960	1970	1980	1990	1993	1960	1970	1980	1990	1993
World	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Africa	1.1	1.5	2.5	3.3	3.6	2.6	2.2	2.6	2.0	2.0
America	24.1	23.0	21.3	20.4	21.3	35.7	26.8	24.7	26.0	29.5
East Asia/ Pacific	1.0	3.0	7.3	11.4	13.7	2.9	6.1	8.2	15.0	16.2
Europe	72.5	70.5	66.0	62.6	59.3	56.8	62.0	59.7	54.2	50.2
Middle East	1.0	1.4	2.1	1.6	1.4	1.5	2.3	3.4	2.0	1.5
South Asia	0.3	0.6	0.8	0.7	0.7	0.5	0.6	1.5	0.8	0.6

Source: WTO

4.0 CONCLUSION

Now that you have read through this unit, you ought to have understood very well all about profiling of tourists, reasons behind profiling and international tourist flows and world tourist arrivals.

5.0 SUMMARY

Profiling of tourists is vital to tourism development, different components of the tourism industry use the profiles for planning, development, marketing, improvements etc. a proper understanding of tourists also helps in developing a better guest-host relationship. Same is the case in terms of world tourism trends. Generally, profiling of foreign tourists is undertaken by Government Tourism Departments. However, the private sector should also come forward in this regard. Some large chains of hostels or tour operators etc. conduct their own surveys for the same. You will read more about the utility of such profiles in marketing strategies in Block-7

Intra-regional movement of tourists remains a strong trend in international tourism as compared to long haul travel.

6.0 TUTOR - MARKED ASSIGNMENT

Mention 5 objectives that should be kept in mind, if survey of international tourist to Nigeria were to be conducted.

Keywords

Intra-regional	:	Here it means the movement of tourists within the countries of a region. For example, the French visiting Germany or Indian visiting Mauritius.
Tourism Receipt	:	Revenue earned by countries because of inbound tourism.
Tourism Expenditure	:	Money spent by countries because of out bound tourism.

7.0 REFERENCES/FURTHER READINGS

- Folade, G.O. (2000). *Understanding Tourism in Nigeria*. Ibadan: JIS Printing Press.
- Smith, V. L. (1977). *Hosts and Guests. The Anthropology of Tourism*. University of Pennsylvania Press Inc. USA.

UNIT 2 DOMESTIC AND INTERNATIONAL TOURISTS: PROFILE AND FLOWS

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Profile
 - 3.2 Tourist Flows
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Readings



1.0 INTRODUCTION

What is referred to as domestic tourism today has been in existence for ages. People have been traveling for different purposes in different regions of the country. However, in recent years the volume of travel for leisure etc. or what we can term as the movement of domestic tourists has increased considerably. With more and more people vacations, mixing business and leisure, the prospects of domestic tourism are bright. However, unlike in the case of foreign tourists, not enough attention has been paid towards profiling the domestic tourists. **We emphasize that much more attention has to be paid in this area.** This is not only because of the numbers involved but also from the point of view of the issues involved like environmental concerns, infrastructural development, guest-host tensions and so on.

The unit attempts to familiarise you with profiling of domestic tourists, the inferences drawn from this and the movement of domestic tourists.

2.0 OBJECTIVES

In this unit the focus is on domestic tourists. After reading this Unit you will be able to:

- appreciate the importance of domestic tourism,
- know the profile of domestic tourists,
- understand the peculiarities of profiling domestic tourists,
- familiarize yourself with the needs of domestic tourists, and
- identify the problem areas pertaining to domestic tourism.

3.0 MAIN CONTENT

3.1 Profile

The importance of domestic tourism has been recognized in relation to the country's development. Yet, reliable statistical data and behavioural information is generally lacking. Of late State Tourism Departments have started recording the movement and some states have gone for detailed tourist traffic surveys. A pilot study was conducted in 1991 and this provides some indications on Domestic Tourism at some of the National Parks across the country. In the following sections we discuss the results of these surveys in relation to the profiling of domestic tourists. But before we go further let us keep the following trends in mind:

- 1) Domestic tourist movements are maximum during dry seasons followed by festive holidays.
- 2) The Leave Travel Concession (LTC) to government employees is a big incentive in promoting Domestic Tourism.
- 3) Incentive holiday facilities are confined to a very limited section of the Private Sector employees.
- 4) The bulk of the rural and small town population is not involved in leisure tourism. There are various factors behind it. However, a substantial section among them does travel for pilgrimage.
- 5) The amount of travel among the rich and upper middle classes is much more. Taking a holiday to far off places is fast becoming a fashion, especially in Nigeria, this is however anti-domestic tourism promotion.
- 6) The middle and lower middle classes depend largely on LTC. going for honeymoon has picked up and resorts are being marked for this.
- 7) The five day week concept in Government offices and in certain private sector companies has encouraged week-end travel to nearby resorts, picnic sports or tourist sites.
- 8) Trekking, rock climbing and camping trips are being encouraged in educational institutions.
- 9) Transport connections have improved. For example, ABC & other luxurious bus companies is an excellent example of highway services.
- 10) Leisure is being added to business.
- 11) The number of pilgrims is on the increase, both for Christians as well as Muslims.

A strong view in Tourism industry advocates the over all development keeping in view Domestic Tourism (Infrastructure as well as attraction

and products). It is felt that once this happens growth in international tourism will follow suit.

SELF ASSESSMENT EXERCISE

Explain the importance of profiling of domestic tourists.

**Arrivals of Tourists from 7 Countries of the Americas
in the Various Regions 1972, 1973 and 1974**

Countries of the Americas		Africa		Americas		South Asia		Europe		Middle Asia		Pacific and East Asia		
Regions Visited	Year	Global Total (000)	Total (000)	% of Global Total	Total (000)	% of Global Total	Total (000)	% of Global Total	Total (000)	% of Global Total	Total (000)	% of Global Total	Total (000)	% of Global Total
	1972	678			512	75.5			166	24.5				
	1973	799			497	62.3			301	37.7				
Argentina	1974	864			497	59.1			353	40.9				
	1972	627			323	51.5			304	48.5				
	1973	684			336	49.1			348	50.9				
Brazil	1974	570			312	54.8			258	45.2				
	1972	11,144	48	0.4	9,107	81.5	21	0.2	1,870	16.8	16	0.1	82	0.7
	1973	11,120	51	0.5	9,116	82.0	26	0.2	1,825	16.4	15	0.1	87	0.8
Canada	1974	10,744	50	0.5	9,017	83.9	26	0.2	1,536	14.3	19	0.2	96	0.9
	1972	1,634			1,437	88.0			185	11.3			12	0.7
	1973	1,904			1,699	89.2			195	10.2			11	0.6
Mexico	1974	2,127			1,939	91.2			176	8.3			11	0.5
	1972	78			78	100.0								
	1973	120			103	86.0			17	14.0				
Peru	1974	129			113	87.1			16	12.6				
	1972	33,652	321	1.0	17,865	53.1	150	0.4	14,016	41.6	154	0.51,	146	3.4
	1973	32,747	309	0.9	17,857	54.6	168	0.5	13,097	40.0	124	0.41,	191	3.6
United States	1974	29,970	295	1.0	17,108	57.1	161	0.5	11,097	37.0	177	0.61,	137	3.8
	1972	235			147	62.6			88	37.4				
	1973	300			165	54.9			135	45.1				
Venezuela	1974	293			173	59.1			120	40.9				

Source: (WTO) 1975

It has been observed that international tourist receipts and expenditure are important items in the balance of payments of many countries, and this is a very strong reason for Nigeria to explore this area of tourism. Infact when a lot of countries were faced with serious balance of payments, a way of escape was the valuable tourist receipts.

It has been proved that countries can improve their balance of payments by cutting the foreign travel expenditure of their nationals. This is one of the reasons in-tourism is being solicited for in Nigeria in order to discourage to a bearest minimum foreign travel expenditures.

Table 2: Frequency of Visits of National Parks in Nigeria

Civil Servants	Academics	Traders	Business	Others	Total
Never visited					
1(2.47)	0(0.49)	41(38.55)	1(0.49)	0(0.99)	45
1.15	0.00	47.13	1.15	0.0049.	43
Visited 1 -3 times					
1(0.23)	1(0.05)	0(3.59)	0(0.05)	2(0.09)	4
1.15	1.15	0.00	2.30		4.60
Visited 4-5 times					
2(0.23)	0.(0.05)	2(3.59)	0(0.05)	0(0.09)	4
2.30	0.00	2.30	0.00	0.00	4.60
Visited 5 times					
1(0.29)	0(0.06)	4(4.49)	0(0.06)	0.11	5
1.15	0.00	4.60	0.00	0.00	5.75
Total					
5	78	1	2	1	87
5.75	89.66	1.15	2.70	1.15	100

X (chi square) = 88.773; df = 16; P<0.001(Significant)

The table above shows the frequency of visitors to National Parks in Nigeria. The result evidently shows that Nigerians generally lack tourism culture, as about 49.43% Nigerians never visited the National Parks at all.

Table 3: Yankari National Park Hotel Revenue (n) – Jan. to June 1992

	Jan	Feb	Mar	Apr	May	June	TOTAL
Accommodation	37,748	27,914	27,373	65,765	39,765	34,680	233,132
Restaurant	32,924	32,595	19,259	53,095	30,340	23,770	191,983
Snack Bar	20,840	2,135	965	5,266	2,047	4,06	35,319
Bar	21,700	33,270	18,533	44,608	26,481	28,217	172,819
TOTAL	113,212	95,914	66,130	168,734	95,520	90,743	633.253

The above table shows that the Yankari National Park hotel revenue for the first half year in 1992 was ₦633, 253.00. The revenue was realized from four areas of the Parks hotel, that is, accommodation, restaurant, snack bar and bar. Out of the four areas, accommodation recorded the highest amount which was ₦233, 132.00. each of the four areas recorded its highest revenues in the month of April.

Table 4: Comparative Analysis of Visitors Received and Revenue Generated N.N.P & K.L.N.P (1987 – 1991).

	VISITORS RECEIVED				REVENUE GENERATED (N)			
	YNP	KNLP	Diff.	% diff.	YNP	KNLP	Diff.	% diff.
1987	21,024	1,771	19,253	91.57	150,913	2150.00	148.753	98.56
1988	14,851	3,314	11,537	77.68	n.a.	38,318.66		
1989	14,849	3,018	11,831	79.67	n.a.	171.879		
1990	13,400	3,190	10,210	76.19	161,598	599,825	438,227	73.05
1991	22,367	3,186	19,181	85.75	229,550	694,429	464,879	66.94

Source: Y.N.P. AND K.L.N.P. authorities: n.a : Not available.

In 1987, Yankari: National Park received ₦150, 913.00 revenue. The table is a comparative analysis of visitors received and revenue generated between Yankari and Kainji Lake National Parks over a period of five (5) years, that is, 1987 to 1991.

The high percentage difference in the number of visitors received each year is against Kainji Lake National Park. This is because YNP is older, more popular and well established.

4.0 CONCLUSION

The products are there in Nigeria quite alright but have not been developed to the state of attracting appreciable number of tourists to Nigeria.

5.0 SUMMARY

Profiling of domestic tourists is something which should not be ignored. Many a times it gets a back seat because of the importance given to foreign earnings. Various trends in domestic tourism have to be closely observed for planning and development purposes. You can use the information given in this unit as a guideline for profiling the domestic tourists visiting your area. This will help you in having a better understanding about them and improving your services.

6.0 TUTOR - MARKED ASSIGNMENT

Discuss the importance of Domestic Tourism.

7.0 REFERENCE/FURTHER READINGS

Falade, G.O (2000). Understanding Tourism in Nigeria. Ibadan: JIP Printing Press.

UNIT 3 GUEST-HOSTS RELATIONSHIP

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Some Basic Factors
 - 3.2 Guest-Host Interaction
 - 3.3 Different Situations
 - 3.3.1 Economic
 - 3.3.2 Social and Cultural
 - 3.4 Role of Numbers and Tourist Types
 - 3.5 Relevance
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- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Readings

1.0 INTRODUCTION

In the earlier unit we discussed the importance of profiling the tourists and tourist flows. This takes us to another very important aspect in tourism i.e. the guest-host relationship. A number of issues are involved in this. What kind of reception a tourist will get at a destination, how do the hosts feel about his visit? Will they be friendly? Does the tourist respect local customs and feelings? etc. they have wider implications on the development of tourism and ought to be taken seriously by the tourism planners and professionals. What should also not be missed here is that this relationship has to be looked upon from both sides i.e. hosts as well as guests. Generally the host feelings/ requirements are not a consideration in tourism services or resort development. In some cases they are just secondary considerations.

Studies in the nature of tourist motivations, perceptions and attitudes of the locals/hosts are important in determining/resolving the conflicts between hosts/guests, companies/employees, and land use planners and environmentalists. Hence, this unit familiarizes you with certain aspects of guest-host relationship.

2.0 OBJECTIVES

After reading the unit you will be able to:

- Understand the relevance of guest-host relationship in tourism,
- Know the different situations in this regard, and
- Learn about the tension areas.

3.0 MAIN CONTENT

3.1 Some Basic Factors

Although there are several definitions of Tourism, there is a universal understanding about a tourist.

A tourist is a temporary visitor, who is away from his/her normal place of residence and work for a change. During this temporary stay the tourist does not have to work.

Beyond this definition one has to also recognize the fact that tourism involves an interaction with people at the destination. In fact the interaction starts from the very start of the journey when one meets unknown and strange people who cater to various services. There are the people who act as hosts to the tourist guest. But these are short interactions at the airport, customs, emigrations, etc. the interactions at the destination are or can be of longer duration and they vary as per the location or the type of tourism. Before we go further in analyzing these interactions let us look at the three foundation elements of tourism:

- i) Leisure time
- ii) Discretionary income
- iii) local approval

All of these must be operative if touristic activity is to take place. These elements play a role in determining the nature of guest-host relationship.

Leisure time is related to work time. In the west the availability of leisure time is on the increase. For example, the work week has come down from 60 hours to 40 hours and in some cases up to 30 hours a week. Incentive travel, paid leave, etc. encourage people to seek tourism as an attractive option. The availability of leisure time affects the choice of the destination and the activities there. For example, a tourist with interest in monuments and architecture has 2 days in Lagos. The itinerary would include the National Museum and the National Theatre etc. to see all these he rushes through and has no time to interact with local people in a meaningful way. Suppose he had more time, the itinerary could have included meeting an art historian, a visit to the Archaeological Survey, and interacting with people outside or walking through the lanes of Victoria Island. In fact more leisure time encourages long haul travel and more of stay at the destination.

Discretionary income is directly related to the cost of living, work ethic and saving for the future. Attainment of instant pleasure is linked to

work goals and money earned is also to be spent. Tourism has emerged as a priority in this regard. Credit cards provide the facility to undertake tourism on credit. The guest-host relationship is also governed by the amount of money spent at a destination. This is particularly the case in simple, under developed or developing societies. For example, many of the subsidiary and informal services provide seasonal jobs and if high spenders don't turn up the entire year's budget of the individual or family is affected.

Local sanction determines vacation practices and styles. For example, it may be a fashion to make a trip for some; students may go for mountaineering and so on.

Besides these three elements, factors like domestic and outbound tourism, changes in the tastes of tourists, etc. are also taken into account in profiling the guests and hosts. This is necessary to judge the gap between the lifestyle and aspirations of the two and eventually planning for a health interaction. However, given the demand centered model to tourism development in most of the countries, the profiling of the host is consistently ignored. This ignorance may not bear immediate impact but over a period of time has a lasting impact on the destination. Sanction for tourism should also take into account the impact of the host on the tourist and tourism related services. Similarly, projecting false destination images about host populations have to be avoided by tourism professionals and promoters.

3.2 Guest-Host Interaction

Tourism structures the life-style of an individual to provide periods of work and recreation. The linking of leisure and mobility leads to recreation in new contexts. Therefore, different types of tourism give rise to different forms of interaction between hosts and guests. Let us briefly discuss this interaction in five types of tourism described by Valene Smith in his introduction to the book "Hosts and Guests".

3.2.1 Ethnic Tourism

Ethnic tourism is called cultural tourism, but focusing not only on monuments and archaeology but on quaint customs of exotic people like Eskimos, American Indians, Tribal communities, their rituals and ceremonies, primitive art, home life and private and public spheres of activity, etc. these "tourist targets" are often off the "beaten path" discovered for visitors who belong to the elite groups of their societies, and come at high cost. Such tourism, although limited in numbers, involves an intimate contact between hosts and guests. In the early stages, the impact is not noticed and therefore considered minimal.

However, tourism can become the agent of change, as the very features that stimulated tourism can become less and less authentic as local people are influenced not only by tourist money but also the tourist world view. Every aspect of local life and tradition can be transformed by the tourist gaze. For example the monastery festivals in Ladakh are no longer held in winter, the off-season of tourism. Because of commercialization they are now held in summer when the tourists come. The beneficiaries are no longer the people who pay for the festival but the tourists.

3.2.2 Cultural Tourism

This includes aspects of “local colour” and the reconstruction of a “vanishing life-style”. Activities at the destination include meals in heritage inns and hotels, folk festivals and fairs, handicrafts, camel and elephant rides, peasant rural areas are highly accessible from into objects, photographing people, their homes, their work style, touching them to see if they are real, making a bid for the clothes and ornaments that local people wear, recording their music and decoding their culture. As a consequence, local people get divided on the entry of tourists. Those who are employed by the travel trade encourage the penetration of tourism into the most private sphere, but others become resentful of the transformation of their cultures.

3.2.3 Historical Tourism

Guided Tour of Monuments, visit to the National Museum in Lagos, the interest of the past visits to Churches and Cathedrals etc. Such destinations are generally in well developed cities and townships, where the institutionalized tourism industry operates with special facilities for all grades of tourists, who are generally educated. In such situations host-guest contacts are business like and impersonal. Here the infrastructure is well-developed so that hosts and guests do not feel constrained by each other. The resident oriented products are well developed and the pressure of tourist oriented products is not borne by local residents. However, the inflation that results from tourist consumption affects items of daily use, rents, transport and articles of common consumption.

3.2.4 Environmental Tourism

This goes hand in hand with ethnic tourism. The tourist elite are attracted to remote areas and alien scenery like high mountains, tropical forests, e.t.c. Such tourism uses geographic uniqueness as a resource and explores man-land relationships. For example, tea gardens, vineyards, spice plantations, high attitude communities and cultures, etc. in such

situations, host-guest contacts vary according to the degree to which such environments are open to outside interference and the degree to which such environments are open to outside interference and the degree to which such area can withstand tourism. The interaction between guests and hosts is therefore variable and needs local or independent assessment. In many such unique environments, tourists are only allowed day excursions and are kept away from local communities under controlled conditions. This is the case in the Lakshadweep islands where Bangaram, uninhabited island was selected for tourism development.

3.2.5 Recreational Tourism

This includes palm fronted beaches, snow covered ski slopes, lush green golf courses of natural habitats where wild life is viewed in communion with nature at its unspoilt best. In addition to the idyllic nature of holiday gambling and floor shows, all join to the freedom to participate in an “away from it all” morality. That is why such tourism is called the 4S’s (Sun, sand, sea, sex) tourism. For the host-guest relationship this means:

- i) price rise/land use
- ii) radical economic re-orientation
- iii) crime, prostitution, drugs and tourism related violence
- iv) seasonal labour influx
- v) Servant/master relationship between the host and guest.

If tourism impacts are being increasingly researched today this is due to a greater understanding of the magnitude of the tourism industry, the complexity of motivations and expectations, and a variety of cultural responses from the host communities.

SELF ASSESSMENT EXERCISE

Mention 3 kinds of tourism

3.3 Different Situations

In a guest-host relationship there can be certain situations that emerge at various stages or lead to another situation. And these could be from the point of view of either the guest or the host. Let us look at these diverse situations.

From hosts relationship there can be certain situations that emerge at various stages or lead to another situation. And these could be from the

point of view of either, the guest or the host. Let us look at these diverse situations.

From hosts' point of view, it could be either:

- a) welcome with all smiles,
- b) be cool or aloof,
- c) extort money, cheat,
- d) be very friendly.

Often, one situation can lead to another or vice versa:

Smiles → coolness → extortions → hostility

or

hostility → friendship etc.
←

In fact all these situations depend on a variety of factors depending on the nature of:

- tourism
- interaction
- tourism impacts
- resort development
- tourist's profile
- host's profile etc

The aspects to be seen here are:

1. Accommodation or toleration or co-existence between visitor/visited.
2. Segregation or social distance or separation between visitor/visited in special tourist
3. Opposition or rejection of the visitor by the visited and a similar discourtesy by the visitor towards the visited.
4. Diffusion where both visitor/visited adopt or adapt the cultural traits and characteristics of each other.

On the international scale, complex relationships between tourists and local people result in increasing artificial tourism constructs, as well as tensions due to:

1. Carrying capacity which relates to the number of tourists in relation to the size of the population.
2. Objectifying physical objects, people and culture whether as landscape, townscape, ethnic group, life-style, historical artifacts, recreational base and natural resources. In public rituals the stress of such objectification is less than in case where private lives and ceremonies are being observed, as for example in visits to cremation grounds.
3. The spatial and temporal packing of the tourist gaze-whether it demands excursions, one night or extended stays, instant or prolonged exposure as well as the depth of the observer's, involvement.
4. The organization of mass services to satisfy the tourist gaze. This involves not only the private and public sectors but also the role of multinationals, big v/s the tourist organization.
5. The economic and social differences between the tourists and local people. These differences act both as an attraction and a deterrent.
6. The effect of tourism on pre-existing production and consumption patterns.
7. The demand for a particular type and standard of service, a demand that becomes more and more exclusive with the inclusive tour segment. This includes, restaurants, bars, souvenir shops, travel and transport agencies, hotels and airports.
8. The transformation of the natural aura of the destination into a cliché by over viewing, or being turned into an "image " of itself. For example, South-East Asia is imaged as a region known for its "hospitality girls" and brothels are recommended to package tour operators.

Host's attitude towards tourists is governed by:

- direct experiences,
- images and perceptions, or
- Stereo types.

These could be in relation to economic benefits, and social or cultural exchanges. The composition of tourists, tourism services and the nature of resort development are other major considerations in this regard. For

example, let us take a situation where there is water scarcity in the area. The locals do not get water to irrigate their fields but ample water is provided at the tourist resort. Such a situation can lead to hostility of the locals. Let us analyse the relationship keeping in view the economic, social and cultural aspects.

3.3.1 Economic

Where tourism is integrated with the domestic economy it does benefit local and national economics.

But where it is in the hands of foreign investors, the benefits are siphoned off. The question of the leakage of foreign exchange (or the multiplier effect of tourist spending) will also vary from case to case. The host-guest relationship will therefore depend on how great the benefit from tourism is to the local people. Moreover, where economic disparities exist between tourists and local people, local resistance to tourism is based on hostility to certain touristic practices like bride buying in Ibo land etc. where a monopoly of tourism exists, the economic impact of seasonality is often severe and leads to seasonal unemployment. Tourism is often described as a “feast of famine” industry. It is sensitive to external factors like economic recession, inflation, political and diplomatic relations as well as cultural values. The tourist wants a bargain but the local residents want to maximize profits.

Tourism has been promoted as a vehicle for peace, goodwill, international understanding and national identity formation. When tourism is at the fledgling state there is local control over its earnings and expansion. As its scale increases, the control is transferred from local to central governments which alone are empowered to compete internationally because they offer financial incentives and/concessions to hotel chains, travel agents and tour operators. Only governments can raise loans and grants from international agencies and other inter-governmental loans. Tourism is then developed over the heads of local people and often at the cost of traditional economic activity like agriculture, fishing, toddy tapping etc. in many cases tourism develops neo-colonial aspects, where profits from tourism flow out of the country because of foreign control. In some cases privatization has helped to retain local control, but in Nigeria and some other developing countries, the private and the state sectors are increasingly coming under foreign control. Apart from the cultural implications of large scale tourism, neo-colonial control brings in objectives that are outward looking, denying opportunities to local experts and local priorities. For the guest-host relationship this spells trouble and tension since the native population, at both intellectual and popular levels, is not carried along. Acts of

terrorism and provocation against tourists, or a physical threat to their security can result from such patterns of tourism development. Secondly, the arts and crafts or the souvenir trade, while it enlarges the market for such produce, either does not benefit the producer or it “trinketises” or trivializes native art by making it into a “take away”. The producer is also de-linked from the traditional users of his artisanship, and is replaced by mass produced goods. The impact of tourism is very seasonal on the handicraft persons and if tourism is interrupted for any reason, they are completely ruined.

3.3.2 Social and Cultural

Modernisation is relentlessly making inroads into backward regions and the pockets of poverty around the world. Radios, cassettes and cable T. V. have spread the message of the new world order, far and wide. Cultural oneness is evident in the fast food joints, video parlours, coffee houses, mechanics and repair shops. Do tourists cause change in the hosts perceptions and attitudes or is this the result media invasion? The impact of cultural changes in the guest-host relationship will depend largely on:

- i) The importance and extent to which the tourist wants to remain within his “tourist bubble”
- ii) The extent to which local youth can earn easy money.
- iii) The toleration level of local people to unsensitive tourist behaviour in body, language, dress and tone of voice. For example, like nudism, recreational clothes and semi-undressed women, smoking and necking in public places which are unacceptable to traditional societies.
- iv) The role of the media and guide books which stress cultural relativism as a bridge to international understanding without realizing that relativism works in two directions not only from the guest to the host, but also from the host to the guest.
- v) The emergence of national stereotypes which transform guests and hosts into objects for each other.
- vi) Alternatives to mainstream tourism have not been able to solve the problems of unequal power nor been able to solve the unequal power and economic relations between guests and hosts, particularly in the poorer destinations of Asia, Africa and Latin America.

- vii) As tourism moves from the front regions (Pleasure peripheries of Europe) of the world to the back regions (pleasure peripheries created for European tourists is non-Europe countries), the cultural consequences of such movements become extremely volatile.

3.4 Role of Numbers/Tourist Types

Many writers consider tourism a mixed blessing, Whilst the tourist industry creates jobs and incomes, a large volume of tourist arrivals can become a physical and social burden. Therefore a destination can use the type of tourism to control the number of tourists for encouraging a healthy guest-host relationship.

Similarly an explorer type of tourist is very limited. Such tourists are well-educated and more keen to participative tourism, accommodating local norms, food, life-style. Yet they bolster such participation with packaged goods from homes. A consequence of this attitude is the garbage and impacts tourist leave behind them, which then impinge on local norms.

The elite tourist is also adaptive, but dependent on tours arranged by travel agent who will charge them large sums of money, very little of which will percolate to local service personnel. The demonstration effect of such tourists is often damaging to local norms and life styles. Because tours are organized for the elites, masses follow in their wake.

The off-beat or hippic tends to adapt, but is not seen as of much economic benefit. While such tourists adapt well, they tend to create hippic-trails along which they become a kind of mafia and begin to exercise control over locations, as for example the hippic run “flea-market” in Anjuna, Goa in India Hosts resent such control and disregard for local laws and customs, and become hostile to such an invasion. However, there are some who just want to get away from the “Touristic Bubble” crowds and major destinations because they are looking for a highly personalized experience. They tolerate local life-style for their experience.

The incipient mass tourist is a regular visitor who seeks the western environment in accommodation, food and transport. Usually traveling alone or in small groups, or guided tours and because tourism costs money, such tourists expect western amenities regardless of local resources or experience.

Mass tourism indicates a steady flow or big numbers. It is seasonal and attracted by resorts. It has middle-class prices and values built in, and

such tourists expect what they have paid for. They want the “tourist bubble”, without which they cannot survive. The size of such tourism, including jumbo jets, luxury coaches and high rise hotels makes them very visible like the ex-colonial, very exclusive and apart from the hosts. “This type of tourist creates the most stressful contract with the host, because he demands privileges at the cost of the host and expects the host to adapt to his culture and value system, because these inputs are essential for the creation of the bubble.”

Here we must remember that the guest-host relationship is not just to be looked upon from the point of view of international tourists and hosts only. The various types and situations are equally applicable in the case of domestic tourists. Showing off, throwing your weight around, eveteasing disrespect for culture and customs are some areas that create hostile situations at destinations. The offenders may be a few but the bad image which they leave behind is attributed to the region they hail from.

3.5 Relevance

The Guest/Host relationship is a very sensitive area and needs to be researched before a policy can be evolved. In most cases a trial and error method prevails with hit and miss stories of the consequences of tourism abound.

The host expectation	The guest expectation
1. Income	1. Stranger/other
2. Employment	2. Resources and Attractions
3. Consumer Goods	3. Transport and infrastructure
4. Social interaction	4. Transport and infrastructure
5. Respect and dignity	5. Safety/Security
6. Culture, private and public	6. Curiosity and novelty
7. Culture, private and public	7. Value for money
8. Tourism consciousness	8. Cultural interaction

If one studies the list one can very easily see how the guest-host relationship has to be handled at the policy level, before tourism defeats the very purpose for which it is liked. The reason problem areas like volume, type of tourist, type of tourism and the nature of the tourism industry have to be determined by local and national participation is that both the guest and host are likely to be safeguards of the industry and the bureaucracy. Government and the industry look only at the bottom

line and not at the human elements that go to make for a fruitful exchange of civilizations.

As culture, on the hand, becomes more homogenized, and on the other, less Eurocentric, resistance to western style tourism is going to increase both for inbound and outbound tourism. Unless this consciousness is communicated both to the tourist and the people at the destination, a healthy guest-host relationship will hover round a relativistic ideal, which fails time and again.

As tourism expands, problems increase, but solutions are also emerging. Between confusion and boredom, there must be an evaluation of the level at which the human organism can absorb novelty, complexity and information. If tourism is defined functionally and symbolically rather than universally, we can all understand how it relates to our lives and institutions, and how we are enriched by its purpose and meaning, both as guests and hosts. Concepts like Alternative Tourism and Sustainable Tourism are a clear indication that the guest-host interaction is not empathetic. Such concepts also recognize that in the new world order it is the market force that will determine human relations. However, at destinations where informal sectors service tourists, such forces overtake any rational model of cultural exchange by commoditizing elements that estrange people rather than bringing them together. The very idea of the tourist as a guest is an imposition and the destination as host mystifies the monetization of aspects of a nation's life and tradition that have never before been packaged or consumed at price.

This is an urgent requirement that the development methodology begins to demoncratise itself to include studies of the host population before tourism projects are located at a destination.

SELF ASSESSMENT EXERCISE

Mention different situations at the point of view of hosts.

4.0 CONCLUSION

Now that you've read through this unit, you should by now understand very well, the relevance of guest-host relationship in the tension areas.

5.0 SUMMARY

Guest-host relationships vary as per the location, impacts, types of tourism and tourists, host perceptions, experiences and images. Generally, host feelings are ignored in tourism promotion and development. However, such ignoring can have drastic impact on a

destination. Unless tourism is founded and practiced on a healthy and friendly guest-host relationship the very purpose of tourism stands defeated.

6.0 TUTOR-MARKED ASSIGNMENT

Enumerate and explain 5 different kinds of tourism.

7.0 REFERENCES/FURTHER READINGS

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UNIT 4 SOCIOLOGY, ANTHROPOLOGY/TOURISM

CONTENTS

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- 2.0 Objectives
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1.0 INTRODUCTION

As international tourism expands to the remotest corners of the world, often tourist roles overlap with travel, business, education, intellectual interests, cultural motivations and other social domains. Modern tourism has institutionalized both the tourist as well as the commercialized services that are used in the pursuit of tourism. Because tourism often combines with other complex motivations, expectations and behaviour, the Sociology of tourism combines both theoretical and empirical attempts to understand how tourists and tourism, during a temporary stay, often carry over attitudes, expectations and behaviour that has been their norm at the place of residence or at work.

At destinations around the world, the tourists experience a range of diverse human and natural settings, which they are often unable to understand or explain. To understand the diversity and complexity of a number of social settings and human behaviour, the Anthropology of tourism gives us a perspective. This is done by engaging in case studies that are a first hand observation of human life in its own natural setting. Such case studies are then put into a holistic systematic framework,

which relates encounters between hosts and guests to their national and international political economy.

This unit starts with explaining what is termed as Sociology of tourism. This is an area which is very often neglected in resort development or tourism planning. Yet, its relevance is being gradually accepted after discussing the methodologies adopted in this regard. The unit goes on to discuss the Anthropology of tourism – another related area. The theme is mainly based on the works of Western scholars who have worked on these areas. It must be noted here that in India a lot of work has to be done in this regard. The Tourism Industry as well as the Government must provide incentives for sociological and anthropological research in tourism. Such studies would help in the planning and development of sustainable tourism. They might also provide clues to resolve contradictions or settle the problems that have started emerging at various destinations.

2.0 OBJECTIVES

You must have heard about Sociology and Anthropology as separate disciplines of study. However, in modern context inter-disciplinary approaches are extremely important to understand any phenomenon in totality and for future development. After reading this unit you will be able to:

- Understand what is meant by sociology of tourism,
- Know about the methodologies adopted to study the sociology of tourism,
- Define the anthropology of tourism, and
- Appreciate their relevance in tourism planning, development and research.

3.0 MAIN CONTENT

3.1 Sociology of Tourism

This is relatively a new discipline. Beginning in 1970, it has already made an impact on the manner in which we define tourism and the tourist. From the point of view of Sociology in Tourism Studies there are five major points of departure that explore the domain. Eric Cohen has described them as the Sociology of:

- The stranger
- Leisure
- Hospitality

- Travel, and
- Religion.

The Sociology of **the stranger** has used insights gained from studies of minorities, ethnic groups and expatriates to analyse the role of tourists as temporary strangers.

The Sociology of **leisure** has introduced many new ways of looking at the tourism phenomenon and to study the issues of urbanisation, industrialization, gender, consumerism, technology, etc.

The Sociology of **hospitality** has tended to concentrate on simple and traditional societies. It has looked at issues of conflict and contradiction in the process of commercialization and social exchange. This has been undertaken to see where benefits have been forthcoming and where disbenefits have resulted from the hospitality trade.

The Sociology of **Travel**, although important to gain insights into the tourists attitudes, behaviour and motivation, is not so well developed yet. However, the traveler on tour is an area which has encouraged the study, particularly the role of tour landscapes or itineraries and the image of a destination as well as the role of infrastructure and the travel culture.

The Sociology of **religion**, particularly of the pilgrimage, has attracted a great deal of interest in determining how the sacred is determined; the search for a centre; the transformation of the self and the norms in determining behaviours. In all these approaches, several trends or approaches can be distinguished. These are:

- 1) Tourism as irritant or negative from of socialization, which is seen in the works of Boorstin (1964) and Turner and Ash (1975). Here the tourist is seen as a Philistine descending in a horde to conquer a destination as against the traveler of bygone times who was a welcome guest.
- 2) Tourism as a normal social phenomenon, where the author is neutral and studies the merits and demerits in a balanced way, to create a typology of tourism as well as of tourists (Mac Camel 1973, 1976).

As a result of these two approaches there emerges a concept of modernity. In this, tourism is a symbolic activity. This enables us to understand the changes in the very idea of modernity by seeing the role tourists play in a modern society.

- 3) There is a change from looking at tourism in terms of other social concepts and categories and individual psychological motives to looking at tourism in terms of the tourists or the hosts. The tourists or hosts own concepts and categories are significant expressions of social symbols to which they attach meaning.
- 4) Another aspect is from the topologies of tourism to look at significant differences between tourists and types of tourism. This includes to see why tourism is good at an early stage and bad at another; or why its impact can cause social and economic transformation, cultural revival or distress. Cohen (1972) and Smith (1977) have made such differing impact studies which are of particular interest to destinations that wish to employ tourism as a tool of development.

The Sociology of tourism has therefore helped to establish the study of tourists and tourism as an independent field of enquiry rather than looking at these issues as off shoots of mainstream, sociology.

SELF ASSESSMENT EXERCISE

Mention the 5 major points of departure that explores the tourism.

3.2 Methodologies

Modern tourism is complex because it:

- has an international dimension,
- has institutional links and specialized organizational and entrepreneurial roles, and
- involves governments, trade associations, airlines, hotel and resort chains, agents and operators, support services and ancillary services like food, drink, shopping, guides, etc.

Tourists consume all these products and services by passing through the system of organisations, enterprises and governments as well as interacting with waiters, shopkeepers, entertainers and people, both in the private and public spheres.

Sociology of Tourism helps us to:

- analyse the impact of an individual passing through a system as well as a large number of tourists,
- establish the transformational impact of tourism on people, places and communities and their way of life.

The tourist, the Tourism System and the host population, each have their own relationship with a perception of an international political economy and a national context. We can therefore study any of these issues in tourism from sociologically different methodological approaches. These could be:

- Individual
- Interactional,
- Destinal, and
- Historical.

3.2.1 Individual

In this, the focus is on the tourist as a unique individual unit. The aspects taken into account are motivation, quality of experience and propensity as indicators to travel. We can look at the nature of individuals and the issues their existence in modern society arises like routine, boredom, lack of meaning in what you do etc. the individual approach stresses what in the tourism, jargon may be treated as the “push” factors (See Unit 4 TS-1). Destinations and people exercise “pull” factors, and depending on the approach of the researcher (which may follow a pro or anti-tourism orientation or may be neutral to tourism) the pull and the push factors would be given a certain matching weightage. Alternatively, sociologists could approach the question of the unique individual and his experience from the point of view of a guest or search for the real. Here the artificiality of ones life is willfully abandoned in the process of tourism as a “sacred journey” to find authenticity where a false construction of reality does not exist. In many cases the authenticity is staged by the tourism product designers. According to Mac Canell this creates a spurious tourist space. This approach emerges from the Centre-Periphery model, which is generally used to explain the spatial expansion of tourism from the industrial regions of the world out to the agricultural or backward regions. Today, tourism seeks the strange and the other – not in America, which had played the role of Europe’s other but in Asia where it is possible to see a vanishing life style. This quest defines the modern tourist as a secular pilgrim and the tour as a sacred journey which requires a break from ordinary life.

The fact that travel writing bases itself on the manipulative nature of the tourism establishment shows how difficult it is to determine which theoretical approach meets the complexity of the Tourism Phenomenon. The changes in the motivations, behaviour, style of travel, habits, attitudes and their impact on destinations and tourism are areas that need to be explored more in Sociology of tourism.

3.2.2 Interactional

We discussed about the guest-host interaction in Unit 3. it was mentioned that the resident population, other than the tourism establishment, really doesn't merit attention. This is perhaps that they are not the ones who bring in the money. Since the marketing concept drives the tourism industry much of the Sociology of Tourism really tries to justify the needs of the industry and the tourism exchange. Sutton (1967) is one of the few who examined these tourism "encounter". These brief meetings are often on unequal terms and generally at the symbolic level. Greenwood (1972) and Cohen (1988) have studied this concept in relation to folk cultures, festivals, rituals and prostitution to show that the brief nature of contact encourages "commercialization or commoditisation". The types of tourists can therefore be determined by:

- their sense of involvement,
- the scope of their understanding, and
- their desire to follow up on the encounter.

Such studies assume that locals are attracted to tourists in the beginning because they assume that the keenness to develop personal relationships is a sign of friendliness. However, on closer inspection such keenness is really motivated by material gains or money earned or even take under false pretences. The novelty of the foreigner, in terms of skin and hair colour, dress and social codes cannot sustain friendly feeling's on either side unless there is some common objective to be shared by the tourist and the resident. The roles of taxi drivers, shop keepers, guides and touts ensure that that the mask that protects the locals from the tourist gazing remains firmly in place. The tourist gaze also reduces the encounter to the most superficial level because the tourist is also coloured by preconceptions of his work and the value of his money.

3.2.3 Destinalional

Tourism transforms a destination. Report areas generally do not have an extremely well developed local economy. Island and mountains are dependent on external resources and yet the service sector demands a certain level of development. Whilst the low budget tourist, accustomed to shortages and inconvenience, may tolerate uneven development the high spender tourist will not.

Butler (1980) and Greenwood (1972) have looked at this aspect of transformation in terms of phases or stages (including investment, creation of facilities, expansion of individual and mass tourism) or cycles (including discovery, development, popularity and decline), the

important aspect of all these approaches is that they indicate how the destination, as it comes under the control of an industry, slowly loses its autonomy and comes under the control of the outsider. The destination becomes vulnerable to force under the control of the outsider. The destination becomes vulnerable to forces like trends and fashions, political and economic forces and negative image formation.

3.2.4 Historical

Tourism is making the world a smaller place. The few authentic sites have become world heritage sites of living museums. As the post modern age is creating Small Island of protected natural and cultural settings, today there is a debate on the predatory role of tourism. Museumisation removes nature and culture from the control of those who were a part of Bio-sphere or eco-system, and turns indigenous people into outsiders. Tourists then become the conservationist who protects a living culture from the progress of life itself. For example, in Pennsylvania 18th century communities have been established as tourist attractions where people live and work and dress as they did 200 years ago. Even animal species have been engineered to look as they did at the time. This is authentic heritage to serve, whereas others would consider such constructions of history somewhat fantastic.

These parks and amusement parks reflect the wish fulfillment and fantasy that many tourists enjoy these days. This makes ordinary life more bearable and brings illusions within the grasp of an office secretary or an automobile worker. The post modern tourist is stimulated by any attraction that can transgress the limits of possibility and reality. According to Erik Cohen the “growing strength of this broad historical trend will significantly transfer the modern tourist system”. This transformation will perhaps be the biggest challenge to the destination planner and the researcher who will have to evaluate the transformational role of tourism in this new stage. Asian countries have come to terms with these trends by

- redecorating their royal residences, and
- displaying a sense of visual pageantry that perhaps contradicts with their poverty.

How far they will be able to go, without creating resentment and conflict, would be another direction of research in the Sociology of tourism.

3.3 Anthropology of Tourism

As a discipline, Anthropology has helped us to analyse a variety of human experiences for a century. Its distinctive feature, when compared with other social sciences, is the emphasis on field work. For example, we study the economic impact of tourism by referring to secondary data but the Anthropology of tourism seeks first hand experience of human beings in their natural settings. It is of course difficult to expect “natural” settings remaining untouched by natural and social transformations. But anthropologists attempt to overcome such problems by developing a systematic methodology.

Such methodology seeks to place a “text” within a broader regional and international “context” or what is called a ‘holistic’ perspective. This has found much support in social science methodology at present. Such a perspective gives validity to popular studies based on cultural receptivity, where the “native” or “local” or “resident” perceptions can be juxtaposed with the outsiders. It is often assumed that such perspectives will help us to evaluate cultures on levels of equality. For example, it would be interesting to examine why visits to cremation grounds feature in itineraries of some foreign tourists today and the Statue Liberty on the itinerary of an Indian tourist to the USA.

Anthropology uses the case study approach to develop a cross-cultural perspective. In this way a specific community provides the basis for generalization on the diversities we encounter in communities across the world. For example, studies of Island communities may indicate how to pacify and bring islanders into the mainstream but they fail to respect the fear islanders have of the mainlander. If such respect was there for the right of a “native” to resist change then future projects would not depend so much on the comparative method, but would accept the unique as a universal aspect of control over one’s habitat and culture. The Anthropology of tourism according to Robert VC. Kemper follows the span of Anthropology in including the physical, archaeological, linguistic, social and cultural dimensions of human experience, social and cultural anthropology attracts tourism research because of the emphasis on adaptation and change.

3.3.1 Physical Anthropology

Apart from a few studies relating human behaviour to animals, or studying the pathological and physiological changes that transformation of one’s life style brings about, this branch of Anthropology has had more input for the tourism industry (design of seats in cars and airplanes or the consequences of accidents which have implications for first aid and insurance services). Perhaps the most significant area is the

monitoring of tourism borne diseases, like AIDS. Here also the cross cultural perspective exhibits a “superior race” phenomenon world, therapies are oriented towards educating high risk groups like prostitutes, rather than on protecting poor sex workers from the demands of macho men who enjoy the service of young and pleasing Asian and African girls.

3.3.2 Archaeology

Reconstruction of historical sites and tourism have always been closely associated. However, in recent times fears of communities living in and around such sites have emerged as governments around the world look to exploit such resources for tourism projects. There is a possibility of integrating archaeological excavation with eco-tourism where settings are so fragile. The recent controversy between Israel and the PLO on the Red Sea Scrolls or the Mayan sites in Mexico and Central America are a case in point. Anthropology of Tourism calls for “culturally appropriate” ways of preserving ancient sites, but these end up by “packing” ancient cultures, like Khajuraho, Orcha or Mandu in Madhya Pradesh or the temple tours of Tamil Nadu. During the Indian Festivals abroad, fragile and rare artifacts were displayed as the cultural properties of modern India as inputs to a major intensification of tourism. Critics have called this the merchandising of archaeological materials through the souvenir trade. In such a process, an artifact or a historical complex is divorced from its own history and structure, and transformed into a performance. Often it is a sound and light show that has no cultural or artistic merit. The recent popularization of the Hauz Khas monument in Delhi, accessed via the designer shopping complex appropriates what belongs to the neighbourhood for the elite who can pay the entrance fee.

3.3.3 Linguistics

Certain and key phrases have always been indicators of the socio-cultural impact of tourism. As CNN and Star TV become the cultural propagators of a new global order, tourism encounters with linguistic expression lead to a change. As a native says resentfully of tourist shoppers – “Why don’t they give me what I ask for instead of asking for a second price or third price?” or as a woman trinket seller complains “Why do they have all the money. What I want is money”. These expectations are no different to those of Tour Operators, Travel Agents, and Airlines or even Governments. Young urchins greet strangers in fine languages, hoping one of them will ring a bell.

In cross cultural perspective perhaps it is body language that is going to direct encounters the most. A look, a smile, an outstretched hand, a

supplicating stand etc. will determine the relationship between the tourist and the native population.

3.3.4 Social and Cultural

The mainstream work in this field has been led by American anthropologists following well established traditions.

A popular area of study is **Acculturation** and **Modernization**. Here tourism is understood in terms of “donor” and “recipient” culture. The international tourist represents the donor and the native population the recipient. These positions are determined not so by what one gets out of tourism as by the socio-economic structure of the larger society of which one is a part. It is because of this location of cultural weightage that tourism transforms authority, land use, values and the orientation of the economy.

Tourism became a legitimate area of research for social anthropologists. They have become important members of any field study of a tourist destination for regional and economic development programmes. This is the process of modernization, which has transformed sleepy villages into models. As tourism increases in volume and its planned development becomes a guideline all over the world, it has become important and legitimate to study its role in cultural change.

3.3.5 Political and Dependency

By the mid 70s the negative impacts of tourism on small communities were well known. The acculturation/modernization model of tourism was replaced by political, economic dependency model. This was not quite so optimistic about tourism’s advancing conquest of new destinations. In 1977 Nash wrote an essay on tourism as a form of imperialism and his approach has been a consistent feature of the social anthropology of tourism in Third World countries. Today this approach is validated by Nigeria’s experience of tourism development, where the dependency on the international tourist often misleads one on the true dimensions of the globalization of Nigeria’s economic system.

3.3.6 Expressive Culture

As tourism is a globalised phenomenon in its range and scope, anthropologists have become interested in tourism and its symbolic capital qualities. The meaning of a destination that sets it apart from the ordinary and everyday world of work is also important. In a world that is increasingly at the mercy of technology, the time keeping escape routes

are very much located in the counter-culture that is based on the arts, craft play and ritual.

Traditionally, field workers have always been collectors of ethnic arts and crafts, mass tourists looked for junk copies as souvenirs and the Third World became co-opted into the sphere of mass tourism, the search of the collector turned to primitive art and undeveloped tribal crafts.

Tourism as a play emerged from cross-cultural studies of traditional games and sports where tourists changed from spectator roles to more participative player roles for themselves, week-ending, Highway culture, golf and new adventure sports are all being studied. The role of play in rejuvenating the age, the single and the disabled has also been an area of study that is increasing in importance.

Tourism also provides ample opportunity to study the religious and ritualistic services. These aspects of a culture have always fascinated the stranger. Civil festivals, religious rituals and public performances become in-puts into the symbolic equalities of tourism. One can site here for example like the Okpobo in Rivers, Carnival, the boat regatter calabar and the Dances of Obitun in Ondo. On a grander scale, we have seen the World fair and the Tourism Fair as part of the expressive culture which distinguishes between the sacred (the “must see”) and the profane (only I have seen). The tourists experiences are often seen as the approximation to the lives of people that are marked at movements by rituals and ceremonies like birth, adolescence, birth of a child, middle age, old age and death.

The beginning is the planning, packing and the journey full of anticipation, going away and getting there.

The middle is the temporary stay at the destination, which is an alternative to the normal setting and the end is the recrossing of the threshold to safe return home.

In the 90s Anthropology of Tourism is increasing in importance, but appears to have settled between the symbolic and materialistic schools of thought.

For destinations and host populations, the geographical dimensions of field work could be of increasing importance in competing with other areas. Local people and peasant communities have always attracted the greatest attention and consequently Asia, Africa and Latin America have always been the focus of research. Whilst the guest-host relationship has become a new area of research since tourism activists have taken on the

mainstream debate, the traditional sphere has always been the transforming role of tourism in the Fourth World.

Beach Tourism has been in the fore in studies on Latin America, particularly by those interested in regional development.

The Caribbean, with its enclave development is now a site of guest-host conflicts.

Ethnic arts, environment and nature tourism and impact of international tourism on native populations have been the subject of research in Africa. The “Vision quest” of foreign tourists has revealed wide ranging impacts from a black market, to linguistic stratification and cultural adaptation.

“Staged authenticity” and “Superficial ethnic encounters” emerge from the Polynesian Culture Centre in Hawaii. As a result, some have called Tourism “a new kind of sugar” in the Pacific Island. It is here, perhaps, that the tourist becomes the object of the study rather than the native.

In Asia, Anthropology of Tourism has concentrated on Japan, Thailand, China and India. Aids, prostitution, golf and tribes contribute areas of interest for Thailand. Studies on Japan concentrate on home society and the tourism site, between which the Japanese tourist moves as a mediator.

Guided tours in China provide the link between the industry and the tourist for the spread of anthropological values – alternate human possibilities and patterns.

For India, the perspective has a duality because a small number of international tourists (1.8m) have such a high profile whilst a large number of domestic tourists are almost invisible in most in the case studies.

The Anthropology of tourism focuses on festivals, rituals, pilgrimages, performances, arts and crafts. In the materialistic domain, apart from class and stratification the most significant contribution has been the macro level concern for economic dependency or the erosion of sovereignty.

There are certain cultural categories that gap between the symbolic and the materials, like ethnicity and gender, because they constitute significant areas of change with political and economic potential.

The problem with the Anthropology of Tourism has been the difficulty in overcoming the limitations of one shot studies, because it is not easy to repeatedly visit the field site, nor do the parameters remain static. Secondly, there has always been the ethical or moral question of who do such studies benefit – the tourist, the industry or the host population? and finally, have these studies helped to understand the human condition?

The existence of these questions indicate that the Anthropology of Tourism will play an increasingly important role in the future of tourism.

SELF ASSESSMENT EXERCISE

What do you understand by Anthropology of tourism?

4.0 CONCLUSION

Now that you've read through this unit, you ought to have understood very well, what is meant by sociology of tourism, various methods employed in the study of sociology of tourism, the definition of anthropology of tourism and appreciate the relevance of tourism planning, development and research.

5.0 SUMMARY

The development of tourism has given rise to new areas of study and research. Prominent among these are the Sociology and Anthropology of Tourism. Different methodologies are being adopted by scholars in this regard. Issues like tourism impacts, guest-host relationships etc. are the themes of studies in different regions. The tourism industry and tourism professionals in India must understand that such studies are not merely theoretical academic exercises. For example, the tourism planners and policy makers can always benefit from the earlier experiences to plan for the future. They can decide on the nature of development and promote the type of tourism decided. Similarly, the host population also benefits from such studies. They are able to understand the transformation tourism brings by learning from the experience of other regions. In the new destination areas they can have a role in deciding the nature of tourism to be promoted.

Keyword

Diversity	:	Of different types.
Distress	:	In great difficulty.
Pageantry	:	Procession with people in costume.

Therapy	:	Curative treatment.
Approximate	:	Almost, but not quite exact.
Optimism	:	Hopefulness.

6.0 TUTOR - MARKED ASSIGNMENTS

1. Write down 3 reasons why tourism is complex.
2. Explain 2 things that sociology of tourism help us to do.

7.0 REFERENCES/FURTHER READINGS

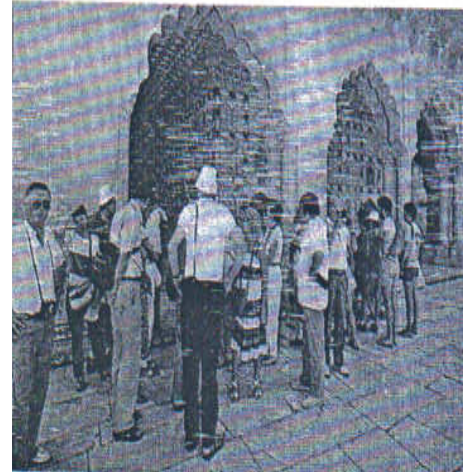
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UNIT 5 DISCOVERING A TOWN: GUIDE/THE CITY TOUR

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
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1.0 INTRODUCTION

This unit takes into account the conduction of a city tour. Generally in such tours it is the same person who plays the role of a guide, tour escort or manager.

Discovering a town is a fascinating subject for you as a tourist guide. As you begin to work on it you will be surprised at the amount of interesting details about your own town which has probably escaped your notice. However, because each town has its own peculiarities from the point of view of tourist interest, the discussion in the subsequent Sections is only intended to serve as a sample. Sometimes you will be able to supplement the information given in the unit in a really substantial way. At other times you may not be able to find the suggested information. Similarly, do not expect every detail of your neighbourhood or mode of organizing a tour of your town should follow

exactly the pattern suggested here. It will be most advisable to read this unit and make your own plans with the illustrative materials given here.

We have taken the city of Lagos as a case study in this unit for applying most of the concepts of guiding a city tour, in the annexure.

2.0 OBJECTIVES

- Details of arranging a city tour,
- Sources of information required for organizing a city tour, and
- Details of conducting a city tour of Lagos as a case study.

3.0 MAIN CONTENT

3.1 Sources of Local Information

Collecting information about your locality or town is the first step in your scheme to tap its tourist potential. Everyone knows something or the other about the locality one lives in. However, when it comes to describing or explaining it to others, particularly when one is doing it professionally one has to be better equipped. In the following Sub-sections you have been provided with a discussion on some of the major and more important sources of gathering local information.

3.1.1 Books

Books are obviously the foremost source for getting information about your locality. There are available guide books describing the history, culture and economic resources of the locality. We suggest that you collect such guides or read them in the local libraries. However, one special care must invariably be taken while using such guide-books. In many cases these guide-books contain, along with history, a lot of mythological details and fables concerning the town. You should take care to sift them apart. We do not say that such details are not of use. But these should be separated from history, and used as materials suggestive of social fabric of the locality.

The other kind of book where information about a town/locality is available is the gazetteer of the district in which the town is located. You may consult the gazetteer in the library of the district or at the office of the collector of the district. Gazetteer gives you information on the following subjects of your town:

- history
- geography and topography,

- important places i.e. monuments, cultural heritage, art forms, etc.
- fairs, festivals and customs,
- flora and fauna, and
- availability of public facilities like post-office, telegraph office, hospitals, etc.

For these places which have already become tourist sites, we can have detailed references in the literature produced by the state or central tourism departments. Such literature can be obtained from respective offices of the tourism department.

3.1.2 Maps

Maps are a very useful source for gathering information on a variety of subjects pertaining to a town. A general map of your town would contain details regarding:

- its boundary,
- main markets,
- the road pattern,
- the location of public utility services, and
- the industrial/cultural centres, if any.

With the help of the map of your locality you would be able to understand its tourism potential and plan a trip accordingly.

The maps of the towns are generally to be had from the offices of the collector municipality, or its equivalent, as the case may be.

3.1.3 Pictorial Records

The pictorial records are of different forms and serve a very useful purpose. The four main categories in which most of these records are likely to exist are:

- 1) Paintings and Etchings,
- 2) Drawings and Engravings,
- 3) Photographs,
- 4) Aerial Photographs.

One great advantage of pictorial record is that they in themselves form a significant tourist attraction. However they help you in preparing a lucid commentary during your day long trips.

SELF ASSESSMENT EXERCISE

What information would a general map of your town give?

3.2 Planning the Tour

Now that you have acquainted yourself with different details about your town/locality you should be able to plan a tour of your town for an itinerant tourist or a group of tourists. The rest of this Unit is structured as a case study. The general principles of guiding a city tour have been incorporated as and when we have felt it necessary to do so. The case we have chosen for elaboration here is that of the city of Lagos – an inner city tour. We expect you to utilize this case study in planning city tours of your towns/localities in similar patterns. You may in addition be innovative in such plans and may also deviate from the pattern suggested here if it be needed.

In planning an inner city tour you should be able to:

- identify more than one type of tour,
- understand how an itinerary is organized and what goes into it, and
- locate different modes of travel for the tour.

3.2.1 Variety Offered

A lot of work goes into planning a tour. Even when the proposed route is familiar and even when the entire package is a repeat of previous trips/years, there are still many details to review.

Though standard tours may continue to thrive, today's traveler may be looking for something extra, something different i.e., something to experience and later talk about.

Obviously, not everyone is a candidate for every tour, but the variety of available itineraries reminds us that there are many places to see and things to do that are outside the typical tour package.

What the careful planner must do is try to anticipate future demands of a fickle public. There are unlimited possibilities in this regard.

Planning varies with the company and with the nature of the tour. Large tour operators have many of their itineraries set from year to year.

But, even with the traditionally popular tours, someone has to establish the initial programme, and someone has to keep the diversion fresh and exciting.

In the case of Lagos for example, the following types of tours are generally available:

- Lagos State Water Front and Tourism Development Corporation conducts sightseeing tours in ordinary or luxury coaches which take one full/half a day.
- Nigerian Tourism Development Corporation includes major sites in its package tour.
- Low-cost tours conducted by different travel agencies which may or may not have the services of a tourism professional.
- Tours operated by hotels where tourists stay. Such tours are often in liaison with low-cost tours.
- Tours offered by taxi-drivers: mostly to domestic or sometimes an adventurous foreign tourist. It is advised that such drivers acquire some knowledge of the area to be able to do justice to their work.

3.2.2 The Itinerary

Organizing the itinerary is a very important aspect of a city tour. As a tour manager you must mentally tour the entire route before the trip takes off. This will help you locate possible hitches in the itinerary set by you. Some common points to always take note of are given below:

- Will the tour party have time for lunch?
- Will the tour party be able to reach the place of stay on time for supper?
- Will the shops be open on the day of the tour?
- Have you given sufficient time to the tour party to see the architectural heritage of the city? and
- Is it not that you have crammed too many things in the itinerary and suffocated the tour party? Etc.

All planned events should be nailed down. Therefore, check these details out. Tourists will also want to know these things, so having the details in advance is an advantage.

Reading old itineraries or wholesaler itineraries, or package itineraries or competitive itineraries provides clues to forming an independent travel schedule. Materials may be garnered from tourist carriers, hotels, libraries, guidebooks, and the comments of agency personnel and

veteran travelers. Conscientious agents file reports when they return, establishing a catalogue of materials for their colleagues to draw from.

3.2.3 Modes of Travel

Generally it is the luxury coach, taxi or buses that are used as a mode. However, we would like to emphasize that motor transport is not always the best mode of travel for a city tour. In some cases, as some of you will notice, it is not even feasible to have a city tour by motor transport. It is therefore of crucial importance that you plan a convenient mode of travel for your party. You may also explore the possibility of engaging local transport such as rented commercial buses for tour parties not very big in size. This mode of travel is also a very exciting proposition to the tourists.

The most dangerous thing to do is guess about any aspect of the itinerary, or to act on sketchy information. Before anything is offered to the public, the tour planners should satisfy themselves that the item is as represented and that it meets all the tour standards.

A model tour itinerary, for your help, has been given below. We hope you will be able to work on it and prepare a better tour itinerary yourself. We also advice you to provide a copy of the itinerary to each member of the tour party.

Date	Place	Time	Itinerary
March			
25	Lagos	08.30	Breakfast at the Hotel.
		09.00	Departure for an inner city tour of Lagos.
		09.30	15 minute stop at
		09.45	Onto the spectacular Tinubu sqaure
		10.45	Off to Muson centre and City Mall shopping centre in Lagos.
	12.00	13.30	We break for lunch and half- an-hour's rest.
			Resume the tour with MKO Abiola Gardens followed by the
		13.30	National Theatre
	16.00	17.00	We come back to Tejuoso market (Yaba) for shopping.
		18.30	Departure to the Hotel.

In many towns, we stress, the most convenient and also enjoyable tour can be undertaken in the form of a walk along their streets and lanes. This way the tour party gets to see the life of the town from close quarters. By way of a specimen, we have given here the details of one such walk along the inner city of Lagos (Annexure). This may serve as a model, but may also be modified suitably to your requirements. It is to be noted here that time is a crucial factor. The tourist should not be rushed.

SELF ASSESSMENT EXERCISE

Give four important points you must remember in framing an itinerary of the city tour.

3.3 Preparing for the Tour

Preparing for the tour involves two important aspects viz., the commentary and useful material and travel tips to the tourist.

3.3.1 Commentary

Assuming the escort is going to have something to say, even if he or she isn't doing the bulk of the descriptive work on the tour, it pays to gather material well in advance of the trip, and to collect it in some readily usable form.

A three-ring notebook with flexible binder works well. Two or three of these fit handily into any luggage. Perhaps one contains the itinerary, addresses. National and citymaps charts on monetary exchange, names of restaurants, list of optional tour choices, facts about entertainment selections and other items directly pertinent to the trip.

The second (and third) book can be filled with historical and cultural facts, jokes and anecdotes, songs, appropriate poetic and literary selections, and other materials. The first notebook helps the escort accomplish the required duties, while the second or third gives this person something to say en route.

Commentary takes experience, not only in knowing what to say but in knowing when to say it and how. You can't afford to ignore important landmarks there are also times when you'd want to make general comments about things like native music, habits or domestic life. Take a look in the driver's mirror, or turn around and view the passengers. Are half of them asleep? Do you want to waken them?

You must also know how much to say. There's no need for wall-to-wall remarks. Break the presentations up, leaving ample gaps for conversation, dozing, or personal reflection. At any one time, keep the comments brief. A twenty-minute monologue is disastrous. Alternate information, songs, stories, and silence be the rule. And don't force-feed passengers with your own favorite esoteric historical theories; they can't or won't take them.

One good way to break the tedium of a tour is by inviting audience participation. Perhaps one or two members can sing, or tell stories. Perhaps some tour member has special knowledge of an area ahead, or relatives who came from there. Let them share. This sort of activity must be controlled, since you don't want blue material, offensive ethnic jokes, boring anecdotes, or drunken reveries. Stay in charge while involving the others.

3.3.2 Material and Travel Tips

Tour operator and travel agencies regularly supply some materials to travelers. The kind and number of these gifts vary from place to place, but the idea behind the items is to provide more comfort and interest on the trip.

Some of the things frequently supplied are:

Mail information: this would include the average number of days to be allowed for mail to various parts of the world; the cost of airmail postage to these destinations; the correct manner to address air mail envelopes; and other pertinent data. The travel agency is usually listed below in case friends or relatives seek further advice.

Passenger list: Each tour member should get a couple of these. This makes the group more congenial, and aids those with short memories.

Maps: Some sort of map is a nice gift. Occasionally, these maps will be pre-marked with route, or the escort and/or driver may mark them at the conclusion of the journey-if the passenger approves.

You may also bring along various tips on everything from packing and photography to shopping and customs. It is helpful to the participant to have it all in writing.

A sample has been given below:

- 1) Clothing: Light summer wear, open sandals preferred
- 2) Sunglasses
- 3) Small hand-towel
- 4) Camera with 2-3 rolls of daylight films
- 5) A pair of binoculars
- 6) No money to beggars, etc.

3.4 Undertaking the Tour

Once everyone is aboard, the coach departs, and you greet the passengers, passing on necessary information. The driver may also have a few words to say, perhaps reviewing the day's itinerary. Because some travelers like to follow the trip on their maps, a few moments could be spent outlining the precise route.

Here you must remember a few important things discussed below:

3.4.1 Length of Daily Trip

Tour planners should consider the endurance of passengers. The age of the group will have something to do with this. So will the amount of driving the previous day, the weather, the evening activities, the meals and the general health and morale of the group. Don't push them.

If possible, avoid long days back-to-back. Even the most energetic, curious, and adventuresome traveler gets tired of constant movement. Schedule shorter days, space out the free time.

You must also consider company or governmental restrictions on the number of hours one driven is allowed to drive a coach. These have to be calculated as part of the travel plan. Also ensure that the driver follows traffic regulations. This wins the confidence of the tourist.

3.4.2 Stops During the Tour

Rest and meal stops are important, and must be planned. The first rest stop usually occurs a couple of hours after departure and another may take place a few hours past lunch.

When the coach makes such a stop, sufficient time should be allowed, particularly if toilet facilities are limited. This means a halt of at least twenty to thirty minutes and the departure time must be announced. If this is an area where a tip is expected for use of washroom facilities, travelers should be warned beforehand. Otherwise the tour manager may end up having to rescue a bewildered tourist from an irate washroom attendant. The location of the toilets should be pointed out, along with other places, such as coffee shops and sightseeing areas that are sited nearby. Shopping should be discouraged on these short stops, but it can't be completely cancelled. Some tourists will always like to pick up a thing or two. In some small towns there are no convenient public restrooms. This means the passengers must avail themselves of the hospitality of hotels and restaurants. In this case, the tour manager should suggest they split up and not all descent on the same place in one go.

Some limited flexibility may be granted on rest stops, but still schedules must be met.

Every tour has its photographers, casual or serious. They'll want opportunities to take pictures. This means some unplanned stops en route when photo possibilities appear. Since almost everything looks exciting and picturesque to the stranger, such pauses must be kept at a minimum. This is the price the photographer pays for the other benefits of a group tour.

When a scenic spot is reached, the coach may halt and passengers be invited to take their shots. Warn them each time about crossing the road.

As soon as they've had a reasonable chance for a few pictures, signal them aboard. Nobody should take time to climb a nearby hill or wander off into the fields. Nonphotographers are usually tolerant of these stops but up to a point only.

Unless the tour group is quite small and the touring area well known, the tour escort shouldn't figure on making a random decision about lunch. In all planned tours the luncheon stops are always mapped out in advance. If possible, avoid remote places, but if the itinerary unavoidably places you in such a spot, then either pack a lunch or book lunch at some convenient facility. Arriving with forty people in a town that has only one small hotel is a serious mistake unless the hotel has been forewarned.

Smaller groups have fewer meal problems. With a dozen or so travelers, it is always possible to stop without specific reservations at place where there are several restaurants, hotels and coffee shops. The groups can then divide up and patronize a number of these. The escort should make sure, however, that these spots are clean, comfortable, reasonable, and that they serve decent food.

Allot a minimum of an hour for lunch under ideal circumstances; an hour and a half is more realistic. Passengers who finish eating early can shop or browse. Set a time for return to the coach.

If the meal is part of the tour, vouchers or travel service orders are used. Avoid a situation where no vouchers are available and you want to feed the group. Though this may be possible when you discuss it with the restaurant or hotel management, identifying yourself and the tour, and promising to pay later, not all managements may agree.

Tourists must be accommodated at other times: for example; shopping, brief halts for the occasional craft shop; a chance to cash traveler checks – preferably at a time when everyone exercises this opportunity.

Peddlers and other uninvited persons should be kept off the coach. You may occasionally bring someone you know aboard, to speak a few phrases in the native language, or sing a song, or tell a story. But otherwise only tour members and tour personnel should be aboard.

3.4.3 Shopping

Even though surrounded by the beauty of an evening at the Beach, some tourist are still concerned about what time the shops open. There are travelers for whom shopping is the highlight of the trip. They want to lose themselves in the flea market, or the native bazaars. Consequently, you must allow sufficient time for them to get this out of their systems. At the same time, however, shopping time must be controlled. Some members may resent the amount of time being allotted to this activity. There must be a blend. While it's disastrous not to allow some reasonable time for people to frequent the shops, it's just as annoying to pull up to every craft or clothing sign. Know the days and hours when shops are open. Shops may close at noon and reopen later in the afternoon. You must check on this when making out the itinerary. If you've calculated incorrectly you had better consider some adjustment.

Some recommendations to tour members may be welcome, but the tour escort should't be in the position of touting specific shops.

Warn tour members about possible rip-offs, or about shopping areas to shun at night. Despite your lectures, however, some tour members will never get the local currency straight. Charts showing the various coins and bills are terrific aid, but, even then, many tourists merely reach into their pockets. Extract a handful of change, and say, "Here! Take what you want." Those who master the finance not only shop more wisely, they also get an ego boost.

Even more valuable is the tour escort who:

- can spot fakes,
- knows that items using endangered species may be confiscated in customs, and
- has some idea of what similar goods cost elsewhere.

This doesn't mean, however, that the tour escort is in any responsible for purchases or for their safe arrival home. These are the buyer's risks.

In some areas, haggling is part of economic life. Merchants expect the buyer to argue about the price and to attempt to reduce it. The tourist should have some idea about how much he or she intends to pay for an article, and whether or not this is really a bargain.

3.4.4 Problem Spots

Some tour problems are beyond the control of even the most cautious tour escort. Most, however, can be anticipated and avoided. A strong argument can be made for keeping a checklist and for having a set of detailed rules and instructions. Think about difficulties that might arise, and do a dry run on your strategy to meet them. Keep a list of local contacts in every region you visit and know where you can turn for help.

Besides experience and careful planning, tact and common sense are valuable assets, especially when the unexpected occurs. Above all, don't panic as too much depends on you. Maintain a calm demeanour, even if there are problems in plenty. Getting excited is not only demoralizing to others, but also prevents you from, thinking clearly and logically.

Some of the common problems you might face are discussed below:

i) Luggage

Bags are one of a tour's major headaches; you can't check them too often. People leave something behind or grab the wrong bag. Travelers frequently fail to heed the warning about adding and subtracting luggage. It's often the innocent who suffer. They are minus toilet articles or underwear or jackets until the lost items catch up. They may have to replace things in order to cope, or depend on the sympathy and generosity of fellow tour members. When you are on the move, make certain you allow sufficient time for the bags to make it to the proper hotel.

It is also sensible planning to leave expensive items like jewelry in safe place at home. Tourists should take only what is needed. They should identify their bags inside and out, keep a list of items being carried, and mark their luggage with something distinctive, so that it won't be picked up by mistake.

ii) Missing Tour Members

Suppose you are checking people in at the point of departure, and one or two persons have failed to arrive.

Remember that your first responsibility is to the tour as a whole. This means you'd ordinarily depart without the missing person (s). Exception to this rule would be if you happen to have this person's passport and he can't leave the country without it, or his tickets (although these may be left at the airline or hotel counter); or if the individual is elderly and you have no idea where he or she is. You can't merely abandon people. In these extreme cases, you would turn the group over temporarily to some responsible tour members and join them as soon as you can.

If tour members become lost en route, check the hotel, fellow passengers, likely area locales and, as a last resort, notify police. Before you move on, you must know what happened to them. Perhaps you may have to delay departure until you know the whereabouts of the missing person.

iii) Loss of a Passport

This is a most important document and should be kept on one's person at all times. There could be routine checks by authorities, or a need for identification when financing purchase, or a requirement when cashing checks in a foreign bank. Warn tour members not to leave their passports in rest rooms, hotel rooms, or on the airplanes or coaches.

Should a passport be lost, go over all the places 'where it might have been mislaid'. If nothing turns up, contact the nearest embassy. They will require proof that it is really lost, like a statement from the police, plus the witness of a person with a valid passport, perhaps yourself. Tour escorts should carry a list of tour member's passport numbers, plus date and place of issue.

Loss of a passport is always a serious matter, but it may be far more serious in some countries than others. Consulates and Embassies are normally closed on weekends and at night, so a message should be left about the lost passport, with a request for assistance and a phone number where you may be reached. Cautious travelers also keep their passport number in several places and may also have an extra passport photo handy.

iv) Loss of Funds and Tickets

Loss of these items is the responsibility of the individual, but the tour escort should know how to advise the traveler.

It's nearly impossible to recover stolen cash, unless the money is found by an honest person who has the time to seek you out. But the best solution is to carry very little cash.

If tickets are lost, either by you or by a traveler, the loss should be reported immediately to the carrier and to your own agency, as well as to the operator handling that portion of the tour. Substitute tickets should be provided and any difference can be settled by you at a later date.

v) Illness

Travellers are expected to provide for their own medical needs. This means bringing along their own drugs, prescriptions, and making their own arrangements for any checkups or hospital stays.

The tour escort, however, will probably carry items like aspirin, cough drops, nosedrops, bandaids, and remedies for upset stomachs. Yet one must be careful about dispensing these. A knowledge of first aid, including artificial respiration, is a handy skill. You may never need them, but people will look to you for assistance in any emergency, including illness.

Colds, headaches, nausea, and diarrhea are common ailments but when traveling with a group they become serious maladies. Colds and respiratory infections spread rapidly. Try to get any sick person to a doctor as soon as possible for that person's good, as well as the health of the tour/team.

SELF ASSESSMENT EXERCISE

What factors do you take into account while deciding the length of a city tour?

4.0 CONCLUSION

Discovering a town could be a very interesting experience if well handled. A stranger in a foreign land or foreign environment is usually curious to have knowledge of his/her new environment. He/she expects to be well graded by an operator who is well grounded about the historical and the geographical background of the place.

5.0 SUMMARY

We hope you have acquainted yourself with the essential knowledge of guiding a city tour. As stated earlier the work on guiding such a tour begins with identifying sources of local information. Some important sources, for example, are books, maps and pictorial records. After this you get on with planning the tour. When you pay attention to the varieties of the city tour, the itinerary, and the different modes of level available in your area. The next stage is that of making preparations for

the tour. You arrange interesting materials about the town to be used for a commentary on board a coach. You also provide some utility material as gift to the tourists as also some travel tips relevant to your area. Now you are ready to embark on the tour. But you take care that the length of the tour does not become unbearable to the members of the tour party. Do not forget to provide brief rest stops and lunch stops and also time for shopping. Also take care of a few problem spots, particularly loss of luggage, and money illness etc of any tour members.

Keywords

Etching	:	Drawing made by scratching the surface
Engraving	:	Drawing made by cutting groves in the surface
Aerial Photograph	:	Photograph taken from the sky
Itinerary	:	Tour programme
Monologue	:	Speech by one individual

6.0 TUTOR - MARKED ASSIGNMENT

Organising the itinerary is a very important aspect of a city tour, Highlight and explain some common points to always take note of while planning such a tour.

7.0 REFERENCES/FURTHER READINGS

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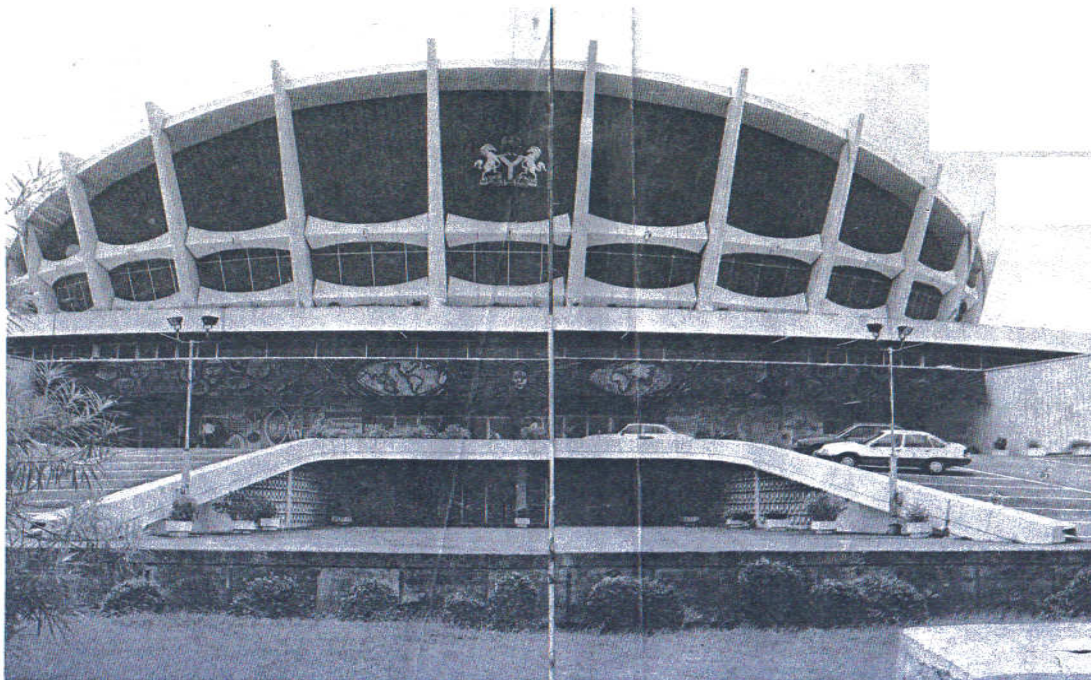
MODULE 2

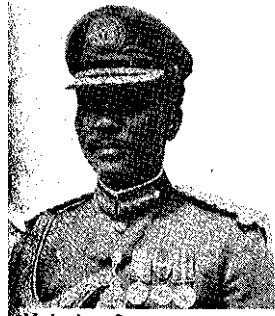
Unit 1	The National Theatre
Unit 2	Development: Product and Operations
Unit 3	Tourism Development: Products & Operations contd.
Unit 4	Tourism development: Products and Operations contd.
Unit 5	Tourism Development: Products and Operations contd.
Unit 6	Tourism Development: Products and Operations contd.

UNIT 1 THE NATIONAL THEATRE

CONTENTS

1.0	Introduction
2.0	Objective
3.0	Main Content
3.1	The National Theatre
4.0	Conclusion
5.0	Summary
6.0	Tutor-Marked Assignment
7.0	References/Further Readings





Yakubu Gowon
*of State and Commander-in-Chief of the
 Forces of the Federal Republic of Nigeria
 (1975). He established the National Theatre.*

1.0 INTRODUCTION

The National Theatre is an architectural masterpiece and a cultural landmark located at Iganmu, in the heart of Lagos. It is easily accessible from every corner of the city.

Covering an area of about 23,000 square metres and standing well over 31 metres tall, the multipurpose National Theatre was established for the preservation, presentation and promoting of arts and culture in Nigeria.

2.0 OBJECTIVE

To enable the students to understand the relationship between the tourists and the Hosts.

3.0 MAIN CONTENT

3.1 The National Theatre

The idea of a National Theatre was initiated by the Gowon Administration. Housing the World Black and African Festival of Arts and Culture in 1977 (FESTAC '77) was the catalyst for the birth of the National Theatre. The concrete arrangements for its establishment started in 1973 when the Federal Government appointed a 29 – member Theatre Consultative Committee to advise on the concept and organizational structure of a Theatre. The Committee proposed the establishment of a National Theater which should also be the home of a National Troupe.

The design for the existing National Theatre in Lagos, was taken from the Palace of Culture and Sports in Varna, Bulgaria. The contract for its construction was signed on April 24, 1973, with the Bulgarian construction company called Technoexportstroy, the main contractors for the building of the complex.

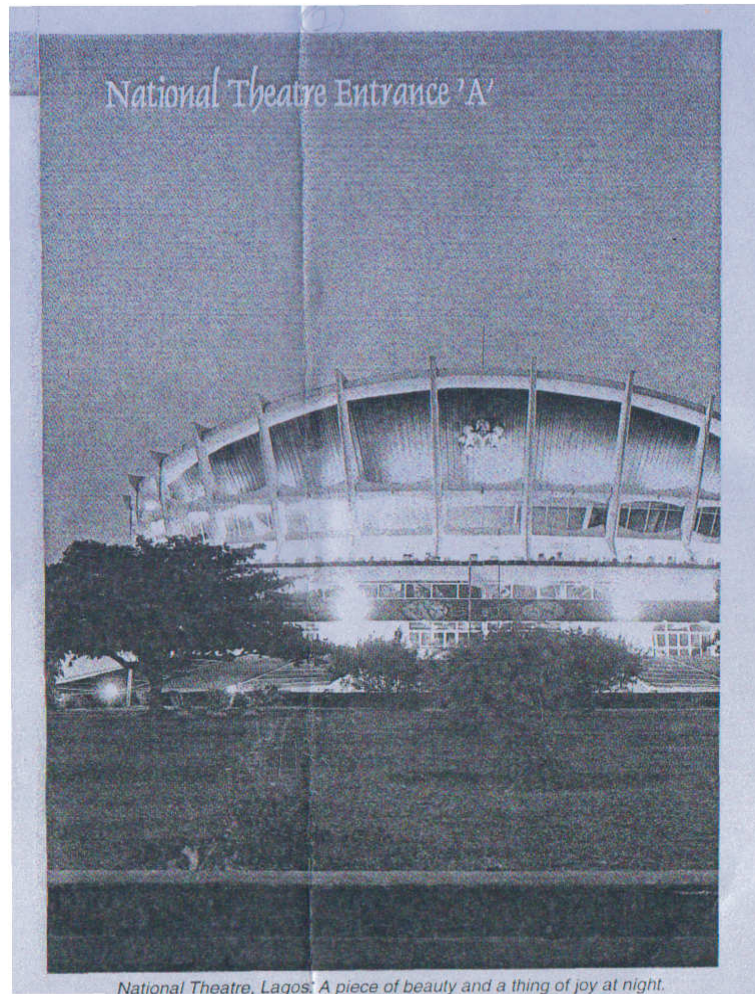
The vision went beyond the provision of a befitting venue for the 2nd World Black and African Festival of Arts and Culture (FESTAC '77) which Nigeria successfully hosted in January/February, 1977, and for which the National Theatre provided more than adequate venues.

The complex is to be a rallying point for artistes in Nigeria and for international artistes wishing to share their experience with their Nigerian counterparts. Even though it had been in use since late 1975 it was formally opened by the then head of State of the Federal Republic of Nigeria, General Olusegun Obasanjo, on September 30, 1976, five months before Festac '77. Since then it has hosted a good number of national and international activities which include musical concerts, dramas, dances, film shows, symposia, exhibitions, conventions, workshops, and even sports.

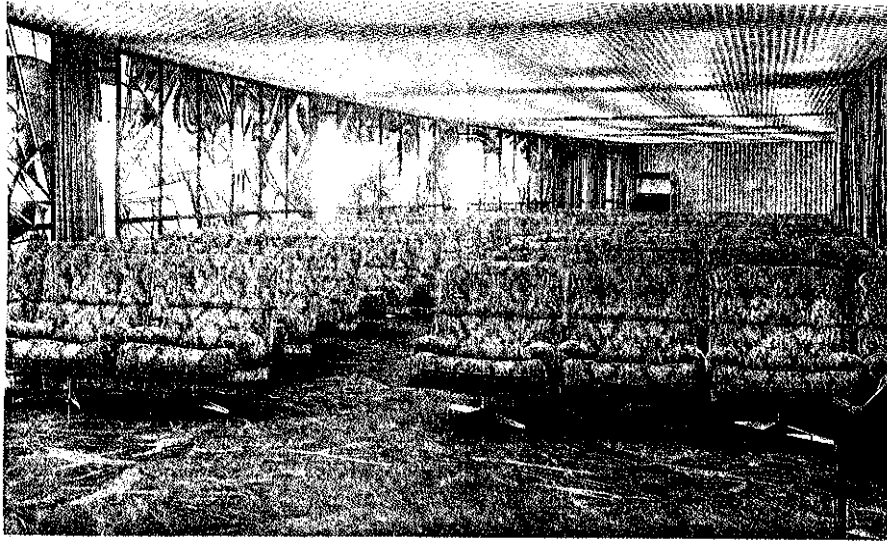
The National Theatre Complex offers diverse venues, facilities and innovations for all kinds of programmes and activities.

The versatility of its halls and facilities give the National Theatre the distinction of being the number one events venue in the country. For those to whom the event really matters, the National Theatre is the right place; after all, the venue makes the event.





Located at Entrance 'A,' the VIP Lounge is tastefully furnished and maintained as a reception area. It is ideal for Board Meetings, Seminars, Top-Class Conferences and Cocktails. The VIP reception area (above) seats 30 while the lounge (below) has a capacity for 500 seats.





Gen. Sanni Abacha
Head of State and Commander-in-Chief of the Armed Forces
of the Federal Republic of Nigeria from Nov. 1993.



Gen. Yakubu Gowon
1966 - 1975



Gen. Olusegun Obasanjo
1976 - 1979



Maj. Gen. Muhammed Buhari
1983 - 1985



Chief Ernest Shonekan
1983



Chief A. Enahoro



Alh. Femi Okunnu



Maj. Gen. I. B. M. Haruna



Chief Ayo Ogunlade



Alh. Maitama sule



Dr. Simi Johnson



Air Comdr. Emeka Omeruah



Brigadier - Gen. Tony Ukpo



Prince Tony Momoh



Ambassador Mamman Anka



Maj. Gen Y.Y. Kure



Comdr. Lamba Gwom



Prof. Sam Oyovbaire



Comrade U. Chukwumerije



Prof. Jerry Gana



Dr. Walter Ofonagoro

National Theatre Management

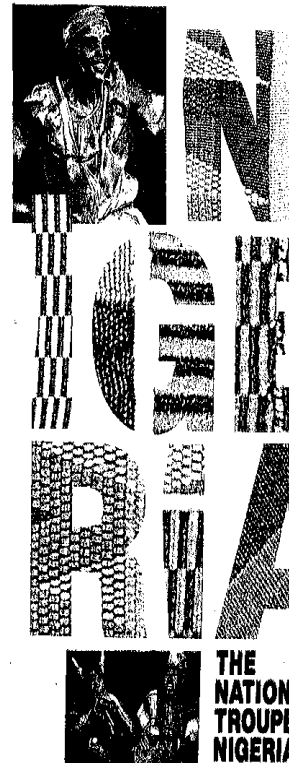
In line with the National Theatre and the National Troupe of Nigeria Board Decree, No 47, of 1991, the appointment of a management team headed by a General Manager got presidential assent in October 1991, thus making the National Theatre a Government parastatal.

The General Manager is assisted by a Deputy General Manager and three Assistant General Managers who head the Personnel Management, Technical Services and Commercial Services Departments.

The decree sought to make the National Theatre not only relevant to the development, but it is also the official headquarters for the promotion of arts and culture in Nigeria. Since the Management took over, the National Theatre has established this relevance and is today a reference point as a government parastatal that works.



Gen. Ibrahim B. Babangida
President, Commander-in-Chief of the Armed Forces of the Federal Republic of Nigeria (1985 - 1993). He signed the National Theatre and the National Troupe of Nigeria Board Decree in 1991, and approved the Management Structure.





Before his appointment as the first General Manager and Chief Executive of the national Theatre, Jimmy Atte was Assistant Director, Planning and Development in the Directorate of Programmes at NTA Headquarters, Victoria Island, Lagos.

A versatile broadcast journalist, producer, writer and administrator, Jimmy Atte is not unaccustomed to challenges. His broadcasting career had been moulded on challenges and pioneering experiences in Kaduna, Enugu, Ilorin and Lagos.

For Jimmy Atte, a 1973 graduate of English, Ahmadu Bello University, Zaria, the National Theatre was not an unfamiliar territory. He served on the National Theatre Interim Board from 1987 to 1989, as the representative of the NTA.



Bitrus J. Piyo
Deputy Gen. Manager



E. N. Bassey
Asst. Gen. Manager, Personnel Management



Yusuf A. Atai
Asst. Gen. Manager, Commercial Services



Dom. Asomba

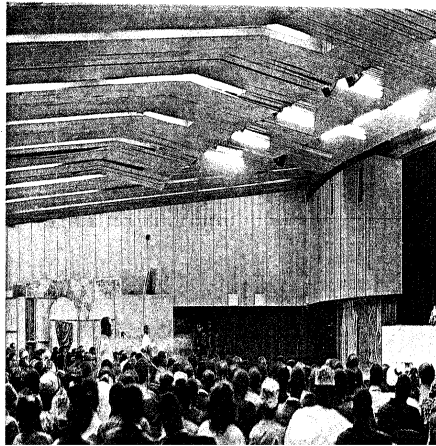
Asst. Gen. Manager, Technical Services



If the Event matters to you the National Theatre is the right place.

Conference/ Banquet Hall

A most versatile Hall, specially designed and equipped for conferences and banquets of international standard. It has a capacity for 1,500 seats. It also has a facility which is capable of interpreting eight languages simultaneously. Other facilities include the proscenium stage and the excellent lighting facilities for drama, music, dance, receptions and meetings.



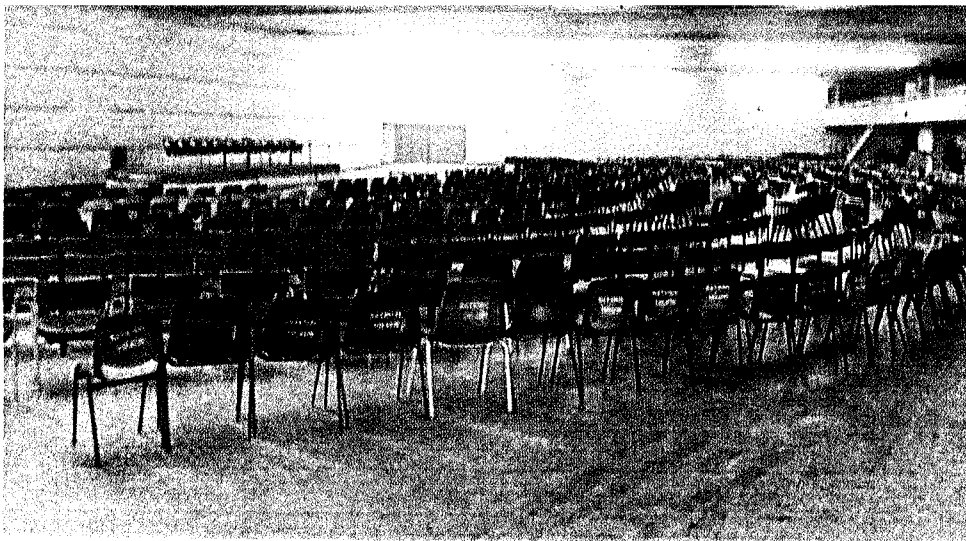
Cinema Halls



There are two Cinema Halls each capable of seating 700 people. Each has stan and 35mm film projectors with high quality sound equipment and state-of-the facilities for stage productions. Each Cinema Hall has standard proscenium stan which include artistes' dressing room and modern lighting equipment with appropriate. The Cinema Halls are equally



It is specially made for outdoor parties; cocktails, birthday parties and other open-air get-togethers. It has facilities and effective security for leisure and picnics provides a good aerial view of a large part of Lagos.



There are two large Exhibition Halls, each covering an area of about 1,830 square metres. They are capable of accommodating large corporate exhibitions and are equipped with lighting and sound facilities for various events and activities. One of the Halls also has facilities for film shows and stage productions.

Past Administrators



Dr. Garuba Ashiwaju
Head of Federal Department of Culture
(1973 - 1986)

Colonel Tunde Akogun
Sole Administrator of Culture
(1985 - 1988)

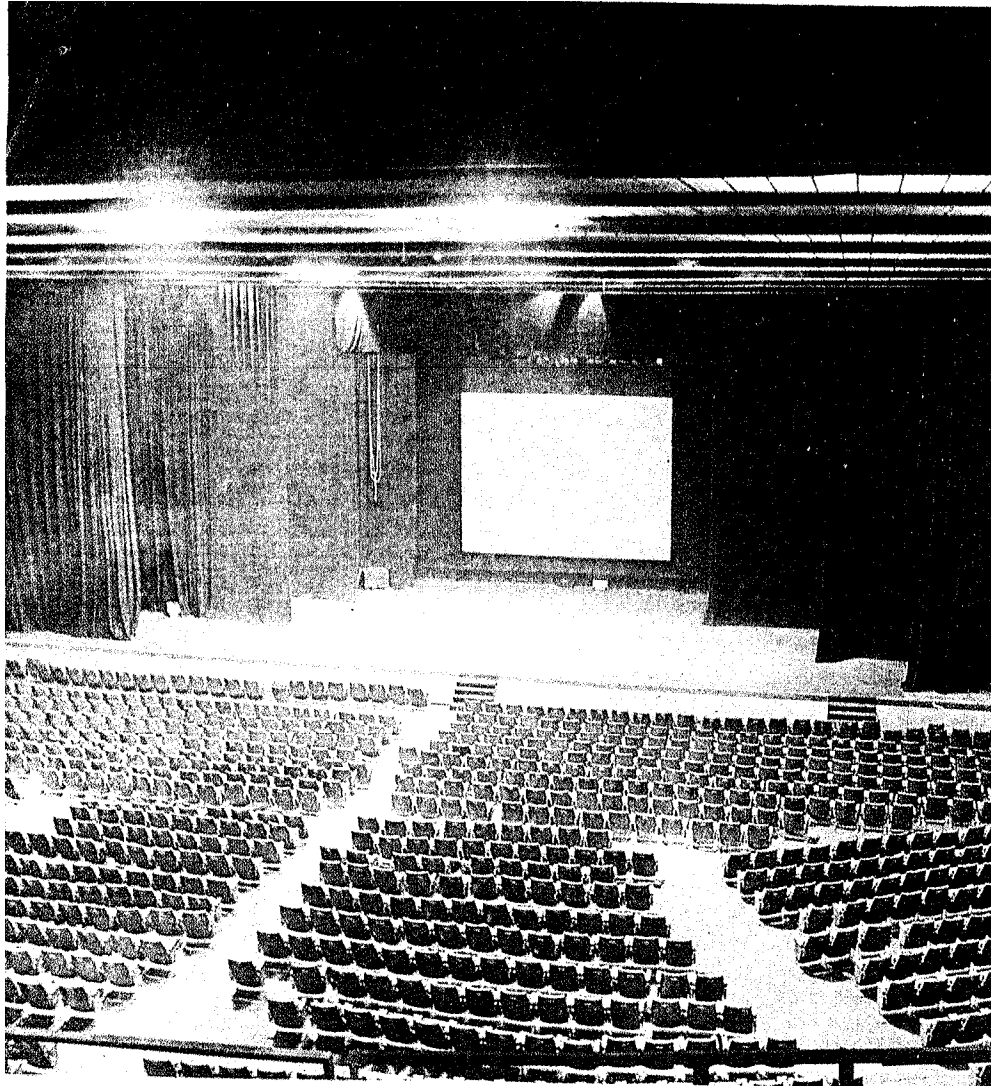
Mr. Frank Aig-Imoukhuede
Federal Director of Culture
(1988-1994)

Lighting and Sound Equipment



The national Theatre has modern lighting and sound equipment for stage productions in all its halls. As lighting plays a major role in successful stage productions – drama, music, dance, etc. – the National Theatre has some of the best which are operated and maintained by well trained and experienced personnel.

The Main Hall

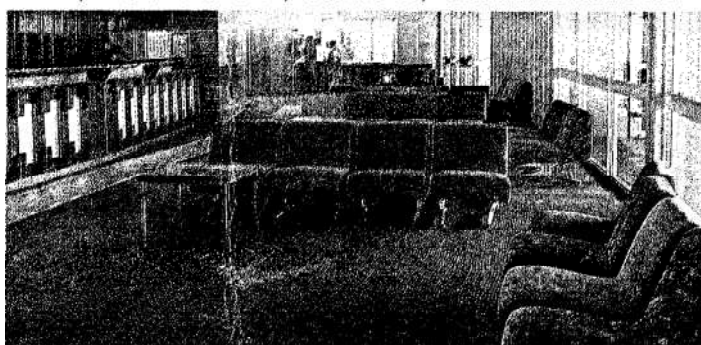


Capable of seating 5,000 people, this Hall consists of a collapsible stage and an Auditorium screen in the Hall is fixed at the ceiling and can be lowered by remote control. The stage has three rows of curtains, a backdrop and a double cyclorama for creating silhouette musical concerts, drama films shows, etc. such is the versatility of this huge hall that it also handles indoor sporting activities like table tennis, wrestling, boxing, etc.

The National Theater Complex

The NATIONAL THEATRE presents a unique setting for all kinds of events and activities – from business through sports to entertainment. It has venues and facilities basically designed to suit the taste and requirements of patrons. There are four main entrances, officially designated “A”, “B”, “C” and “D”.

ENTRANCE “A” is the V. I. P. entrance that bears the NIGERIAN COAT OF ARMS. ENTRANCE “C” is the main entrance that leads to the general reception lobby and halls, massive lobbies, rest rooms, restaurants and bars.



Main Reception Area at Entrance ‘C’

THE HALLS

- (a) **THE MAIN HALL:** This huge hall is equipped to seat 5,000 people. Its collapsible stage gives the Hall the versatility that makes it suitable and convenient for all kinds of functions. It is also equipped with a cinema screen and 16mm and 35mm film projectors.
- (b) **CINEMA HALLS 1 & 2:** Each Cinema Hall has a capacity for 700 seats, and is equipped with standard fixed screens for film shows. They are also used for drama and musical productions and other social activities.
- (c) **THE CONFERENCE/BANQUET HALL:** An incredibly versatile Hall, with a capacity for 1, 500 seats. Its state-of-the-art audio system is capable of simultaneous interpretation of eight languages. The hall has a stage for musicals, drama, dance, meetings, etc. it is most convenient for cocktails, luncheon, wedding receptions, etc.
- (d) **EXHIBITION HALLS/FOYERS:** There are two large ones, with lighting and sound facilities for providing information on exhibited works and products. They are easily adaptable for film shows conferences, receptions, stage productions, etc. each of the two main Exhibition halls has capacity for 1500 seats and is 1830sq. metres in size.

Down the basement of the Theater building is a car park that is capable of holding about 250 cars

Additional Car ramps at the four entrances have easy drive-in from the feeder roads to the main Theatre building

To meet the diverse requirements of patrons, the National Theatre provides base for such facilities and serves as a Post Office, four Restaurants, Bars and a health Clinic.



Another relaxation spot at the National Theatre Complex is the magnetic “Abe ‘gi” (under the tree) which is patronized by the crème de la crème of Nigeria’s stage, screen and literary artistes.



The people who patronize the National Theatre and their property are well protected and secured. All the 4 main entrances to the Theatre building provide spacious vehicle parking spaces. There is also a large car park on the access road out of entrance 'C'. The car park in the basement of the building which has a capacity for about 250 cars is used mainly by staff and government officials.

The National Theatre: Home to Many

The National Theatre complex is the home of a number of important Government and private organizations which include the following:



One of the 4 Restaurants & Bars



One of the numerous tourist attractions in the National Theater

FEDERAL GOVERNMENT DEPARTMENTS AND PARASTATALS

The Department of Culture;
 The National Troupe of Nigeria (NTN);
 The Centre for Black and African Arts and Civilization (CBAAC);
 The National Gallery of Art (NGA);
 The National Institute for Cultural Orientation (NICO);
 A Post Office, for the Nigerian Postal Services (NIPOST);
 A Clinic, run by the Federal Ministry of Health;
 The National Council for Arts and Culture (NCAC) (Lagos Liaison Office);
 The News Agency of Nigeria (NAN);
 The Nigerian Film Corporation (NFC) (Lagos Liaison Office);
 The Pan African News Agency (PANA);
 The Nigerian Press Council (NPC);
 The National Crafts Centre and Workshop;
 The Youth Development, Department of the Federal Ministry of Education.

PRIVATE AND NON GOVERNMENT ORGANISATIONS

Four Restaurants and Bars;
 A Travelling Agent;
 The Headquarters of the National Association of Nigerian Theatre Arts Practitioners (NANTAP);
 The Headquarters of the Association of Nigerian Theatre Practitioners (ANTP);

The Headquarters of the Association of Nigerian Authors (ANA).

ST IMAGINE

The NATIONAL THEATRE a major tourist attraction, it covers an area of about 23,000 square metres, and stands well over 31 metres in height.

The Building has 7 floors, with 25 lifts!

There are 250 toilet rooms and 300 urinals in the building.

A meaningful tour of the complex takes more than eight hours.

With 2 bore holes and an underground tank, the complex provides its own water requirements,

The volume of water consumed on a busy day at the Theatre can serve a town with a population of about 500,000.

The building lighting points made up of 1003 incandescent bulbs and 7723 fluorescent tubes.

Electricity consumed at the NATIONAL THEATRE can serve a town of 500,000 inhabitants!

In the basement is a car park that can take 250 cars.

The Main car park and ramps at Entrances A,B,C, & D take about 500 cars.

There are standby electricity generators to ensure success of events.

The NATIONAL THEATRE is home to 8 Federal Government departments and parastatals.

The Theatre can handle 12 programmes at the same time.

There is a new 10-room public toilets building outside the Main Theatre Building.

THE NATIONAL THEATRE: the Number One Events Venue in Nigeria.

Scenes From Festac '77



The Management, National Theater hosted many of Festac's Cultural events



SELF ASSESSMENT EXERCISE

Name the important events hosted by the National Theatre in 1977.

4.0 CONCLUSION

The National Theatre is a significant Land mark in the city of Lagos. It has a lot of historic and monumental information.

5.0 SUMMARY

The unit has dealt with the description of a national monument located in the city of Lagos.

6.0 TUTOR MARKED ASSIGNMENT

Mention and discuss 4 important areas of the National Theatre complex.

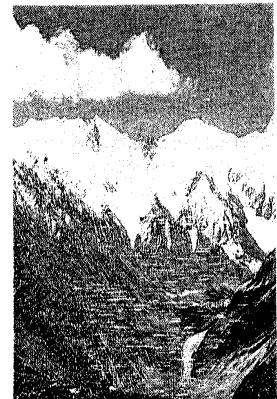
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Atte Jimmy F. The National Theatre Printing Projects Limited.

UNIT 2 DEVELOPMENT: PRODUCTS AND OPERATIONS

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Guide and Path Finders
 - 3.2 Sherpas: The People
 - 3.3 Evolution into Path Finder
 - 3.4 Guide/Path Finder and Tourist Expectations
 - 3.5 Skills Required by Guide/Path Finders
 - 3.6 Other Aspects
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Readings



1.0 INTRODUCTION

Today, the Himalayas are no more just the destination of pilgrims, explorers, surveyors, soldiers or handful of mountaineers. A huge number of trekkers, climbers and nature lovers frequent the treks, tails and peaks and the name given to this is Himalayan Tourism M. S. Kohli has defined it in the following words;

...it means tourist traffic both domestic as well as international, to the Himalayas. Such tourists could be trekkers, mountaineers, photographers, botanists, zoologists, writers, artists, poets and even scientists. It also includes those who visit Himalayan town and stay-put, merely enjoying the grandeur and scenic beauty of the mountains.

Cap. Kohli worked with Air India for the promotion of Himalayan Tourism – particularly the adventure component of trekking and climbing. Today, practically every State Tourism Department and a number of travel agents and tour operators promote it in a big way. Treks and tails are offered as products to be experienced. College students are picking fast trekking as a hobby and already in metropolitan town it is becoming a fashion to speak about the trek one went to or experienced.

A number of write ups appear in papers and magazines giving live experiences and many books have been written by experts on the subjects. Ironically, most of these gloss over or just have a passing reference of the role played by the locals as guides or/and path finders in making the experience a success.

You should remember that not every one can put on sports shoes, hold a stick, hang a sleeping bag and go out on a trek or climb. For this kind of activity a certain amount of skill is required along with proper briefing and guidance. Quite a few mountaineering training institutes have come up over the years and the services of professionals are also available. Yet it is the local who leads the trek.

A typical example of mountain tourism in Nigeria, like the Himalayan Tourism in India being used as an example here are: the ‘Idanre Hills’ in Ondo State. These are still under development. When they are fully developed they will compare favourably with Himalayas.

Tourism can survive only with the active involvement of the local people and it enjoys a symbiotic relationship with them. In order that the local people are positively disposed towards activities connected with tourism in their region, the activities should provide economic sustenance and benefit to them. Hence, participation of locals can be ensured by their direct involvement in tourism activities that bring them a mean of livelihood. At the same time, local people respond to the needs of travelers visiting their region and ensure that trained manpower and expertise is available to the tourists at economically viable rates. This inter-dependence of tourism and the local people should be mutually beneficial and maintained for sustaining the growth of tourism in any particular region.

The local sherpa of the Himalayan region has continuously adapted himself to the growing needs of the climbers, explorers and trekkers visiting the Himalayas. From a humble porter he has transformed himself over the years as a guide, advisor and path finder, all rolled in one. This he has done by continuously updating his skills by taking on more specialized roles, he has also ensured that visitors do not have to bring trained personnel from far off places at great financial costs. They can rely on locals. This is more convenient to both i.e. the visitors and the locals.



This unit attempts to familiarise you with the functions of a guide/path finder in the Himalayas. The expectations of the tourists and the skills required for this job have also been discussed. We also tell you more about the Sherpa of the Himalayas.

2.0 OBJECTIVES

A change in the locale of destination also brings about a change in the functions of a guide. After reading this unit you will be able to:

- appreciate the role of a guide in the Himalayan region,
- know the difference between a guide and a path finder,
- learn about the sherpas,
- familiarise yourself with the specific expectations of the tourists from guides/path finders in the Himalayas, and
- Know about the skills required by the guides/path finders.

3.0 MAIN CONTENT

3.1 Guide and Path Finder

A guide is person who directs or leads in any sort of activity. The guide in the Himalayan region is often a local person who is familiar with the terrain and routes and is thus able to lead the group along known routes. He also acts as the local liaison man who helps in organising porters, provisioning of rations, finding suitable accommodation etc. thus, he is both a guide and an escort.

Path finder is a term that was made popular by the early settlers in America. In those days a person who was skilled in negotiating the wilderness and thus could find a path in unfamiliar terrain through which groups of early settlers could be taken to greener pastures was called a path finder. In the Himalayan region, it denotes a person well versed in climbing skills who is required to open a route in such a way that climbers or trekkers under his care can safely negotiate the route with help and guidance.

The main difference between a guide and the path finder is of the skills possessed by them. Traditionally, a path finder is also more of an adventurer who has taken the role of path finder for the sheer joy of it and accepts financial remuneration to sustain his sense of adventure. On the other hand, a guide takes on his role mainly as a means of earning a livelihood and utilizes his familiarity with terrain along with his natural skills towards attaining this goal. However, the romantic image of path finder no longer holds true in the context of the Himalayas.

SELF ASSESSMENT EXERCISE

What is the difference between a guide and a path finder?

3.2 Sherpas: The People

It is customary for the climbers and trekkers in the Himalayan region to refer to the climbing guides or competent high altitude porters under the same generic heading of 'Sherpa' irrespective of the fact that the person may be of Nepali, Garwali or Balti origin or any other tribesman. This

has been the climbing or trekking community's compliment to the skills of a sherpa. Sherpa is actually a member of a very distinct Himalayan tribe. However, today it denotes a job category which includes assisting a trekking group:

- with setting up of tents,
- by carrying loads,
- by managing supplies, and
- doing other odd jobs like cooking etc. during the trek.

Sherpas are people of Tibetan origin who hail from the districts of Solu and Khumbu located in the Nepal-Tibet border region. Their villages are all located at very high altitude and the barren arid landscape has provided for them harsh living conditions. These strong and hardy people have migrated to other places in search of the means of making a decent living. Between the two World Wars a sizeable group of these people came and settled at Darjeeling which was then a roadhead for the British climbing expeditions approaching Everest through Sikkim.

Sherpas earned great name with climbing expeditions brought by the Westerners. Their strength and hardiness coupled with their ability to smile even in tough situations not only made them good porters but also ideal companions on expeditions. During the entire first half of this century it was quite common for them to travel long distances to join expeditions led by renowned personalities. Their endearing made them so popular with the Western Climbers that in the later years when another Himalayan tribesman joined expedition by virtue of his having acquired skills, he too was referred to as a Sherpa. The term thus, became synonymous with any local person who was a guide or at least a competent high altitude porter.

3.3 Evolution into Path Finder

The evolution of sherpa into path finder has been the consequence of the necessities of climbing and trekking activities in the Himalayas. This transformation of roles not only benefited the sherpas by increasing their value and improving financial considerations but also ensured that the increasingly large number of people visiting Himalayas had with them available the services of path finders. The process of evolution of sherpa into path finder can be easily understood by following the history and development of climbing, trekking and exploration in the Himalayan region.

Some organized teams started visiting the Himalayan region in the 1880s and 90s. No particular area was then a favourite of these early explorers and the places across the entire length of the Himalayas.

naturally, for the sake of convenience and economy, a lot of local people were used by these teams as porters and errand boys. However, very soon the visitors discovered sherpas who were the most needy and, therefore, also the most willing to carry loads for the visitors.

In 1907, Sir Francis Young Husband led an expedition to Sikkim and concluded a treaty which gave the British exclusive access to the Everest region through that country. The Young Husband Treaty was to greatly influence the climbing and trekking activities in the Himalayas.

Soon the British teams started visiting the Everest region in large numbers for exploration, reconnaissance and allied activities associated with climbing. Almost simultaneously, the Germans also developed a similar fascination for Nanga Parvat region as they had no access to the Everest region then. Teams needed a large number of porters to meet their requirements and local people from Himalayan regions were employed by them for this purpose. Darjeeling in those days was the road head for British expeditions and was a place where porters were recruited by them. A large number of Shepas came and settled there for this purpose.

Sherpas were born and brought up in high altitude regions. This gave them an edge in coping with lesser oxygen available higher up in the Himalayan region. They were also used to carrying loads as a matter of routine in their home-lands and the adverse conditions at high altitudes did not faze them. As a result they were effective in working as porters and always could maintain a cheerful countenance. Subsequently, the success of sherpas motivated other local people to utilize similar advantages of birth and inhabitation available to them.

The qualities of sherpas gave them wide acceptance among the Western climbers, trekkers and explorers. The sherpas accompanied them on large number of trips and such frequent interaction enabled them to learn both the communication and other technical skill known to those who hired them. Very soon, the more enterprising among them became porter sirdars and high altitude porters which entitled them to better wages and perks. Meanwhile, the focus of activities shifted to other areas in Himalayas as well which gave the local people of the region, who were dwelling in higher altitudes similar opportunities. For example, the decade of 1930s saw a lot of activity in Kumaon/Garhwal region and this gave the locals of this region an opportunity to get involved and interact with the visiting travelers. They also started going through the same evolutionary process as the sherpas albeit at a slower pace due to their late start.

The number of teams visiting Himalayas started increasing and this gave birth to the need for having an equally large number of guides. Naturally the Sherpa who had graduated as a high altitude porter was the one who was readily available to step in this void and soon the local Sherpas had also become guides. Success and fame achieved by the likes of sherpa Tenzing, Sonam Gyatso and Nawang Gombu in later years motivated the local sherpas to strive even more to learn the skills and improve their prospects.

The decade of 1950s saw almost all the major peaks in Himalayas climbed. The successes led to an extensive documentation of the Himalayan region which gave wide publicity to the region. The publicity and easy access to information made more and more people interested in traveling to the Himalayas. Most of these people were from centres located all over the world and were novices as far as traveling in the mountain was concerned. The mushrooming growth in the number of such people necessitated the need for people who possessed professional skill about traveling in the mountains. The local Sherpa who was acting as a guide responded to this challenge and many of them took up the role of path finder which only a few years ago was the exclusive preserve of the Western explorer. The fact that a path finder is a more exclusive role and ensures better financial perks along with the prestige associated with it, has motivated even larger number of local guides, be it a Sherpa, Nepali, Garhwali, Balti or Kumaoni, to take up the role of path finder with great enthusiasm.

The local Sherpa of Himalayan region has evolved from being an ordinary porter to being a path finder. It is a classic example of guide taking the role of path finder. The process has been possible only because increase in the volume of traffic necessitated it and ensured that the evolution was economically beneficial to the Sherpa. The last two decades in particular have seen an explosive growth in the number of people visiting Himalayan region. The transition for the local Sherpa from porter to path finder has been very rapid as a result. Today Sherpa is central to the climbing and trekking activity in the Himalayas. He is guide, advisor, companion and path finder to the ever increasing number of teams visiting the Himalayan region. Such a scenario was unimaginable only a few years ago when they played second fiddle to their employers.

SELF ASSESSMENT EXERCISE

Few years ago, the role of path finder was exclusive of who?

3.4 Guide/Path Finder and Tourist Expectations

It has already been brought out earlier that most of the travelers in the Himalayan region are newcomers to the area, who neither have much technical skill nor are familiar with routes and terrain. To ease their travel they have to perforce use the services of guide whom they look upon as their saviours. Obviously, their expectations from their guides are very high and it is difficult for any single individual to measure up to these expectations. Ideally, the average tourist would expect him to be possessing enormous physical and mental qualities and the expectations in general are as follows:

- a) The guide should be physically very fit with lot of stamina and strength.
- b) The guide should have the technical skills necessary for moving at various altitudes in the Himalayas.
- c) The guide should be familiar with local customs and traditions and should be able to avoid potentially embarrassing situations.
- d) He should be familiar with the local area terrain and routes.
- e) He should act as the liaison man between tourists and the local people.
- f) The guide should be familiar with search and rescue procedures. He also should be proficient enough to be able to physically serve his wards in case such a need arises.
- g) In case, traveling is through previously unexplored areas, the guide should have enough navigational skills to be able to find his way through.

3.5 Skills Required by Guides/Path Finders

Keeping in view the expectations of tourist from a guide, the following skills would be required to be mastered:

- a) Proficiency in the languages spoken by both the tourists and local people.
- b) Familiarity with local people, terrain and area along with customs and practices.
- c) Familiarity with the rules governing tourism in the area.
- d) Concern for the environment and local ecology.
- e) Proficiency in technical skills coupled with superb physical fitness.
- f) Capacity to withstand stress and coolly handle emergencies.
- g) Should have an even temperament so as to be able to handle all kinds of persons.
- h) Familiarity with search and rescue procedures along with proficiency in evacuation skills and first aid.

3.6 Other Aspects

It is always good to go trekking in groups for single travel in mountains can be hazardous. Many a times trekkers don't take guides but still they have to depend on the information of local people as and when they meet them.

It is always better that trekkers are equipped with maps and familiar with possible hazards. For example falling rocks, avalanches, landslides, oxygen trouble, coldness etc. are some of the problems a trekker may face. Not only he should be familiarized with them in advance but the guide should be aware of the methods to be adopted if such a situation arises.

Fast movement is not good in the mountains and this should be the first advice from the guide.

4.0 CONCLUSION

Mountaineering has been seen to be a prominent, interesting aspect of tourism.

5.0 SUMMARY

The skills of a guide in the Himalayas have to be full utilized. The guide here is at times practically everything to the tourist. He is a path finder, guide, porter, cook, climber, story teller, entertainer, rescuer, etc. In fact he is the companion and friend. A Sherpa has mastered all such skills and today the name is attributed to anyone who performs these functions.

6.0 TUTOR - MARKED ASSIGNMENT

Highlight at least 5 skills required of a guide or pathfinder.

7.0 REFERENCE/FURTHER READING

Pond, K.L (1993). The Professional Guide, New York.

UNIT 3 TOURISM DEVELOPMENT: PRODUCTS AND OPERATIONS CONTD

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- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 African Fabric
 - 3.2 African and Ancient Mexican Art (the Loran Collection)
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 - 3.4 Head Pieces and Masks of Nigeria and Cameroon
 - 3.5 The Beaded Cache-Sexe of Northern Cameroon
- 4.0 Conclusion
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- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Readings

1.0 INTRODUCTION

An exhibit of African Fabrics is being held at Santa Fe's Museum of International Folk Art, a unit of the Museum of New Mexico. The exhibition, which includes over 130 examples of contemporary African weaving and textile arts from 16 countries, was assembled by the Exhibitions Division of the Museum, and was funded by the International Folk Art Foundation, a private non-profit organization.

2.0 OBJECTIVE

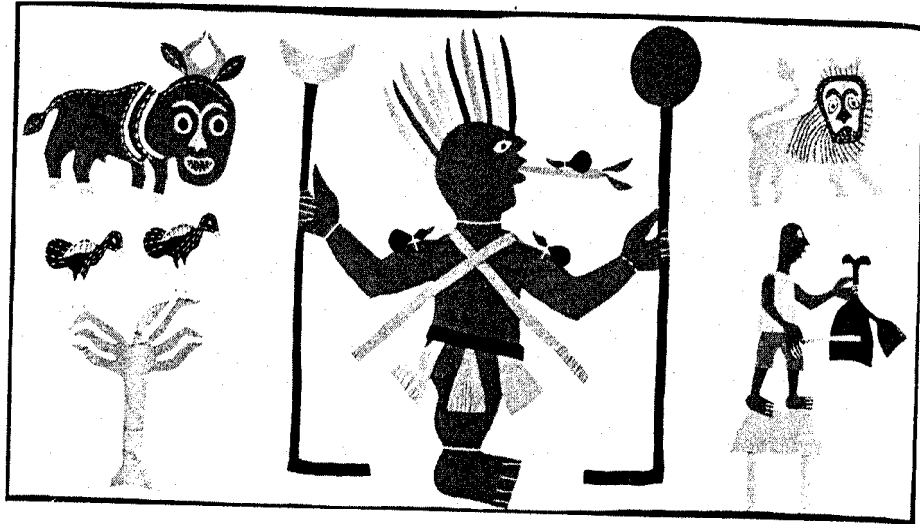
After reading through this unit, the student ought to have known more about African Fabric and culture.

3.0 MAIN CONTENT

3.1 African Fabric

Until some six to eight years ago, African textiles were largely neglected by American museums, and major public collections were to be found mainly in Europe, notably in Basel and West Berlin. But during the sixties, a strong interest in both the collection and study of these fabrics developed; a number of museums in the U.S. formed small, selective collections, and a few held major exhibits. Since that time, a vital contemporary African textile production has been insured by the steadily increasing demand, both among the nationalistic peoples of Africa themselves, and among others abroad who are involved in art, design and Afro-American culture.

The Girard Fountain Collection contains a wide selection of fabrics from West Africa, including good-quality con-temporary kente cloth from Ghana, painted cloths of the Senufo of Ivory Coast, any Bokolanfini mud-cloths from the Bamana of Mali. Most of the decorated fabrics, whether dyed, embroidered, or appliquéed, utilize commercially-woven



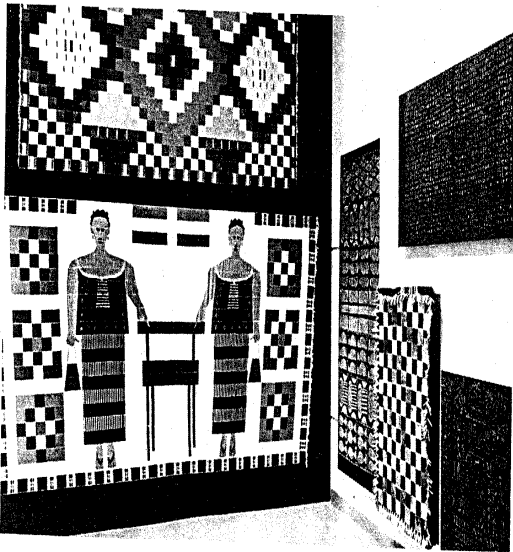
APPLIQUE. FON. DAHOMEY

cloth, while hand-woven textiles are made by men on narrow band treadle looms commonly used throughout West Africa. This collection also contain numerous indigo-resist textiles of the Yoruba, tapestry woven blankets of the Djerma, and two of the subdued Ewee kente cloth from Ghana or Togo. The exhibition is by no means limited in scope to West Afric, however, but includes weft-twined textiles from Ethiopia, kuba raffia cloths from Zaire, and one speculate shaped-woven Berber cloak Morocco.

An outstanding feature of the exhibition is Girard's "imaginary habitat, in which various peoples, dolls, fetishes, gods and other entities have convened from various parts of the Black Continent." The habitat illustrates the use of textiles in Africa for clothing and other purposes, while delighting adults and children alike with glimpses into miniature marketplaces. These dolls, toys and miniatures are part of the well-known Girard Foundation Toy collection which is probably the largest collection of toys in the world. It was assembled by Mr. and Mrs. Girard in their travels over the last 40 years, and is now the property of the Girard Foundation, which was created to conserve and protect it. A portion of the collection was last exhibited in "The Magic of a People" at the 1968 Hemisfair in San Antonio, Texas, where it received wide critical acclaim.

Girard notes that this exhibition was arranged for visual impact and aesthetic appeal rather than for geographic or historical continuity. Visitors to the exhibit enter a narrow gallery in which exuberantly colored textiles mounted on wall, ceiling and partition panels evoke the atmosphere of an African market. Girard comments, "I always keep in mind the way fabrics look in their own environment. Many of these materials are meant to be worn. Since that was not possible, they have been mounted so they can be treated as abstractions, and examined from the view point of pattern and design."

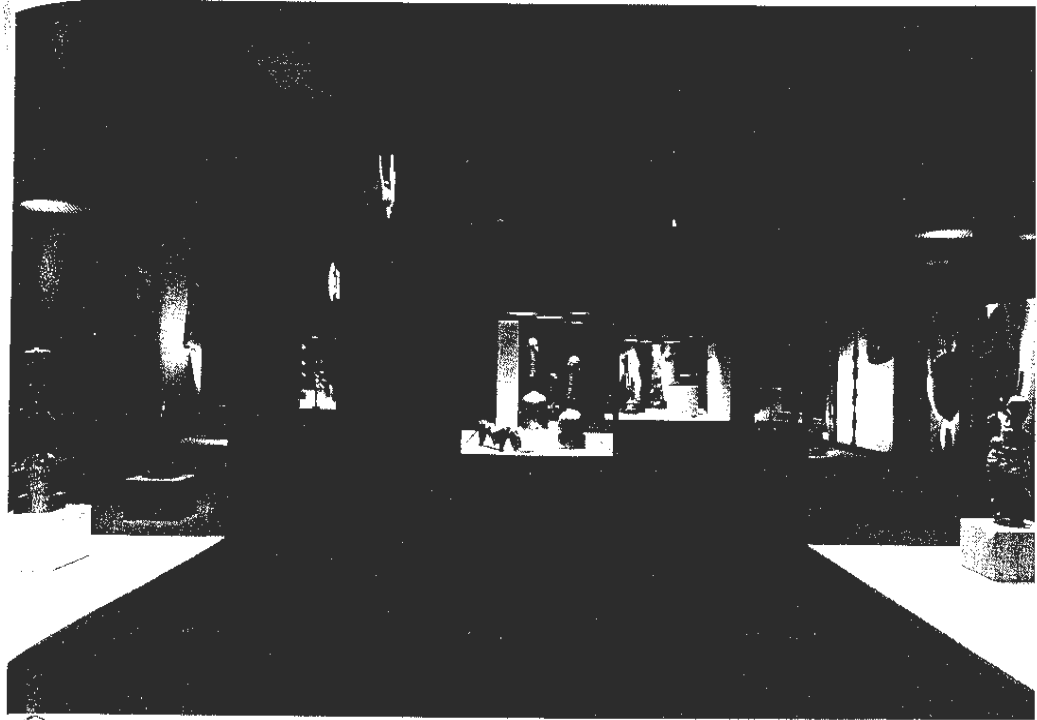
The Museum of New Mexico is grateful to the Girard Foundation for loaning this exhibition, shown to the public for the first time in Santa Fe.



RIGHT: HABITAT (DETAIL). WAX DOLLS FROM MALI, BEARDED CERAMIC FIGURE, FALASHA, ETHIOPIA.



Tom Dickerson Acting Curator-in-Charge Santa Fe, New Mexico



3.2 African and Ancient Mexican Art: The Loran Collection

It is always something of a privilege to see a private collection in a public museum, where the collectors have been generous enough to allow their precious treasures to be ogled by the casual, the uniformed, even the contemptuous, and their judgment and taste opened to criticism from every viewer. The collectors of this current show at de Young need have no qualms, although their collection exhibits to a striking degree the stamp of their own idiosyncratic and rather curious taste, and could have been assembled by no one but Erle Loran, a distinguished painter, art theoretician, and Professor of Art at UC Berkeley, and his equally creative wife, Clyta. Beginning in the 40s on "limited resources," they chose these sculptures not for their age or rarity, not for any ethnographic or historical significance. Not for their value or even their "beauty," but only for "the excitement of discovering strange new forms that would have a lasting aesthetic significance."

The strong, bold expressionism that characterizes Loran's painting is also the major aesthetic theme of his collection. Obviously he disdains the small, the neat, the precise, the fine, the smooth, the realistic, and correspondingly has no Camerounais and only a few Baule (3), Yoruba (3), or Zairean (10) objects. Rather, he chose a superb giant Baga nimba mask, huge crude (and rare) jukun and Wurkun dance headdresses, and Dogon (9), Bambara (9), and Senufo (9) objects with jagged outlines, rough surfaces, and little finish. Through expressionists such as Loran, connoisseurs of African art have only relatively recently come to

appreciate these dazzlingly theatrical sculptures, after a long period of search for Egyptian, Greek, and Renaissance antecedents for Ife, Benin, and Ashanti. Indeed it is exactly the “primitiveness” of these pieces that the Lorans must prize, their freedom from past European canons of beauty.

In the dramatic new exhibition style introduced by Thomas Seligman, the show is mounted in three darkened rooms with walls and cases painted black or covered with blue or black felt. In brilliant contrast, the cases are lined in two intense shades each of yellow, orange, and red felt to provide maximum contrast to the dark or dun-colored African objects. While the Pre-Columbian objects of stone or biscuits or earth reds are displayed in cases lined in blue and green. Overhead spotlights are the only illumination, not entirely unjustified in view of the dramatic and undetailed quality of the objects displayed and the collectors’ stated preferences for visual impact over ethnographic completeness. A related but more problematical decision replaced labels with very small white plaster numbers, “to minimize the dis-traction” according to one museum employee. Providing one’s carrot intake is sufficient, once one’s eyes have been accustomed to the gloom, a plinth can be seen bearing a pile of dark red-brown brochures containing clues to the numbers on the specimens, but at least one aging and bifocaled anthropological couple against the dark ochre paper. No great loss, since the dark are minimal, giving basic description (“seated figure”), African name if known, ethnic group mercifully spelled without the “Ba” prefix, country, material (s), height in both inches centimeters, and most valuably, date of collection. Amusingly enough, the approximate dates for the Pre-Columbian ceramics are given, none later than 900 A. D., but no attempt is made to date the African pieces, few of which can be more than half a century old. So much for Mexicanist archaeological bravado and or Africanist art historical timidity! Maps of the two areas are included. But Ancient Mexico’s outline is inverted and the lettering on both is too small to read even in full daylight.

The exhibition features an audio-visual presentation of two different sets of slides, music, and a 12 minutes commentary by Professor Loran on the meaning of the pieces to him. Of the 143 objects displayed. 88 are African and 55 Mexican, although the complete collection contains American Indian, Spanish American, Eskimo, and Asian objects as well. Some 35 African ethnic groups are represented, 20 of them by only a single piece, but with a preponderance of 37 specimens from the so called Western Sudan. The 55 Mexican pieces represent 14 styles or ethnic groups, particularly 13 from Nayarit-Jalisco, 12 from Colima, and 10 from Chupicuaro.

The 96-page catalogue designed by Ron Rick contains 107 plates covering the entire exhibition, plus the two maps easily readable in this larger scale, plus pictures of the whole collection as it is displayed in Loran's home, plus a cover and divider papers derived from closeup photographs of Kuba velours de kasai. Besides the plates, the catalogue contains a valuable essay by Loran on his view of his collection and its changing value to him, and two short but informative essays of the ethnographic backgrounds. "African Ancestors as Cosmic Connectors" by Thomas Seligman, and "Ancient Art of Mexico: Death and the Ancestors" by Jane P. and Edward B. Dwyer, who also did the captions of the respective plates, even sometimes quoting personal communication from scholars recently back from the field. A bibliography of Erle Loran's writings and of the sources cited in the essays, completes this useful volume. (The catalogue is available in paperback from the de Young Museum, at \$6.95.)



MASK, GERE, IVORY COAST/LIBERIA. 20"

3.3 African Accumulative Sculpture

The goal of the recent exhibition at the Pace Gallery was to make a conceptual statement about African art which would remove it from the realm of ethnographic document on the one hand, and from the formal appreciation generated by Cubism on the other. The theme is that the medium is, in large measure, the message. As Arnold Rubin points out in the catalogue, the incredible variety of materials added to wooden sculptural forms—blood, bones, feathers, seeds, cowrie shells and on and on—is aimed at either glorification and display or the acquisition and intensification of super-natural power. There is no completed form, ready for the museum pedestal, but an ongoing process of "cultural stock taking and readjustment." The sculpture shown here represented two aspects of this theme: the natural accretion of substances over time

resulting from aging and the application of blood, millet, beer or palm wine., exemplified by a richly patinated Dogon Tellem figure: or the purposeful addition of power enhancers as in the case of Kongo nail and mirror fetishes of which there were numerous examples, including one that had been in the collection of Sir Jacob Epstein.

Most of the 135 pieces assembled for the exhibition by Bryce Holcombe were from private American and particularly European (Belgian) collections prior to their acquisition by the Pace Gallery, some having been in Europe for over 50 years. In its commitment to present the range and variety of materials employed by African artists, the gallery also borrowed sculpture from private collectors and from the Museum of Primitive Art, the Brooklyn Museum, and the Baltimore Museum of Art. These included well-known objects like the N'tomo and Komo society masks, as seen in Robert Goldwater's Bambara Sculpture from the Western Sudan. The obvious emphasis was on classical accumulative forms from three major styles areas: the Western Sudan (mainly Bambara, Senufo and Toma), the Western Guinea Coast (Dan





and Negre), and the Congo, particularly the Southerwestern and Southeastern style regions (with many examples from the Kongo and Songye). There were, however, unusual and less well-known pieces of great interest, such as a Baule Sacrificial altar bristling with horns and a myriad of other materials, an Idoma figure wearing a bush cow helmet mask, a rare Eastern Pende figure, and a series of nine Fon maternity and ancestral figures so rarely seen in American shows.

The collection was displayed dramatically, with the glass cases and wall groupings vividly illuminated against a dull grey backdrop. Mirrors lining the case containing Kongo mirror fetishes set up an interplay of lights and reflections. The objectives were not arranged in geographic order, but either to illustrate one particular type of accumulation (for example, there was a corner devoted totally to beads) or to demonstrate the range of forms and materials explored by artists within one tribal category, such as Ekoi skin-covered headdresses or Kota reliquary figures.

Perhaps the thrust of the show will be clearer if we compare it with another recent exhibition of great visual impact, "African Art in Motion." Organized by Robert F. Thompson (reviewed by John Povey in *African Arts*. Vol. VII. No. 3). Both shows presented a variety of tribal forms as illustrations of underlying aesthetic patterns in African art, and yet they were diametrically opposed in approach. Thompson's show assaulted all the senses with music, textured rugs and, of course, videotapes, and was accompanied by extensive documentation and placards quoting from the catalogue text. In sharp contrast, the Pace exhibit was deliberately and exclusively visual in impact, or ethnographic background in formation; the unobtrusive placards simply

stated country and tribe of origin, with perhaps a two-word description of the object. The sculpture was left to speak for itself-which it did most eloquently.



Nail Fetish Kongo, Zaire



Standing Figure Idoma, Nigeria

MASKS AND FIGURES

The Areade Gallery, London October, 1994

Any effort by private dealers to stage exhibitions of tribal art is to be encouraged. The intervals between one exhibition and another at the Museum of Mankind are too great, and therefore leave space for perhaps less ambitious but worth undertakings by dealers. The worthwhile undertaking by dealers. The appetite for tribal art is growing and people like to see more of it.

The enterprising Areade Gallery gave us this summer an excellent exhibition of Nigerian sculpture. In fact certain pieces were of such fine quality that they looked like a supplement to the very important exhibition of Yoruba art at the Museum of Mankind. Now the same Areade Gallery has offered a selection of wood carvings from the Philippines against a background of marks from Africa. Admittedly this was a more modest undertaking than the Nigerian show; still it is important enough to be recorded here.

Carvings of the Philippine Islands are little known to the general public and this was, as far as I know, the first showing of a group of Philippine sculptures in London. In spite of the small number of works, we could

find in this exhibition several pieces of intriguing quality. It is evident from these that the Philippines have an attitude to form all their own, indicative of a specific culture. All the works shown were ancestor figures. Williams Fagg has this to say about the anitos or houses, and the skulls of slain enemies are offered to them; feasts are instituted in their honour on the spot. When people are disappointed in them, the images are beaten or pierced with spears or thrown out of the house." The figure he uses as illustration does not differ much from the standing figure from the Arcade exhibition illustrated here. Fagg continues, "This figure finely brings out the ghostly or dreamlike quality appropriate of the dead." But there is more to the Philippine style than this. For instance, the sitting figure illustrated here has an immense presence both as a cult piece and as sculpture. The figure sits upright. The arms are thrown forward but linked together in parallel with the shoulder line so that they form a square which rests on the knees. The legs are simplified into a cylindrical shape. In the head we find an Eastern stillness, an inward concentration and a high refinement of the total mass. Dreamlike? Yes. But I find nothing ghostly in it. As sculpture, the absence of details is significant. The whole figure shows great restraint and suggests a cool sort of aesthetics, also a linear approach to form. Like this figure the lesser pieces showed the same degree of remoteness. The main quality of these carvings seems to be the result of an unconscious quest to integrate general cultural and formal elements into an imposing whole.

What a contrast the African masks made! They simply radiated animation from the walls. But this was mainly due to the wide range of tribal attitudes they represented. They might not all have been of the highest quality, but some of the masks were rather rare, for instance, the Bassa helmet mask from Liberia, and the elegant Yaure mask with two birds on top of a serene head from Ivory Coast. Some were simply good examples, like the Urhobo initiation mask from the Niger delta. There was also a very fine Kru mask and an impressive Bapende mask from the Congo.

On the whole a useful exhibition, made so in particular by the few pieces from the Philippines.



3.4 Headpieces and Masks of Nigeria and Cameroon

Time was in New York City when a collector of African art could take a walk along Madison Avenue on a Saturday afternoon and see two or three fine exhibits of African art devoted to a particular theme—animals, twins, magic, or what-have-you. That wasn't too long ago, either. But times have changed, and today most of our African art dealers aren't really interested in bringing large numbers of people into their galleries or in educating new collectors. Why should they be, when for the most part they are selling pieces at very high prices to only a handful of selected clients? For that matter, the stocks of most dealers today aren't even large enough to put them together to exhibit. Perhaps that's one of the reasons the exhibits of the two Tribal Arts Galleries in New York are such a delight. They hark back to the good old days, and most of us think the good old days were better anyway. The Biafran War taught a lot of collectors that the variety of marks produced in what might be called non-Yoruba Nigeria was breathtaking, and the Tribal Arts II

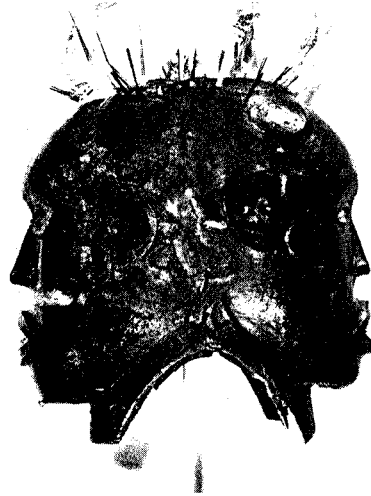
summer exhibit went a long way toward providing just how breathtaking they can be limited to cap masks, helmet masks and head pieces, the exhibit, which contained no face masks, was fascinating, ranging from the almost classic naturalism of certain Ibibio and Cameroon piece to the abstraction of an Ijaw water spirit mask.

Personal favorites in the exhibit were a superb skin-covered Ekoi Janus helmet mask, naturalistic in form and still retaining a few of the feathers which apparently serve to simulate hair; a double Janus Ibibio mask, with two large faces in black, and two smaller faces in yellow, carefully worked in to fill the existing space; a very fine large Idoma headdress; and a marvelous little Tikar headdress which spelled out its affinity with the art of the nearby Fang.

There was another nice thing about this exhibit. Tribal Arts is apparently one of the last places in the world where sales prices are based on cost. As a result, there were some extraordinarily good buys available at the show. (Examples: an excellent old Bamessing animal mask for \$550, first-rate Ibibio Janus mask for \$500.) A collector with a discriminating eye could do very well.

Perhaps this show heralded the beginnings of a revival of this kind of theme show in New York. It's good to know that the Pace Gallery, unit now exclusively a modern art gallery, held a theme show in September. Perhaps other galleries will also begin thinking along those lines.





SELF ASSESSMENT EXERCISE

What was happening in the street along Madison Avenue in those days

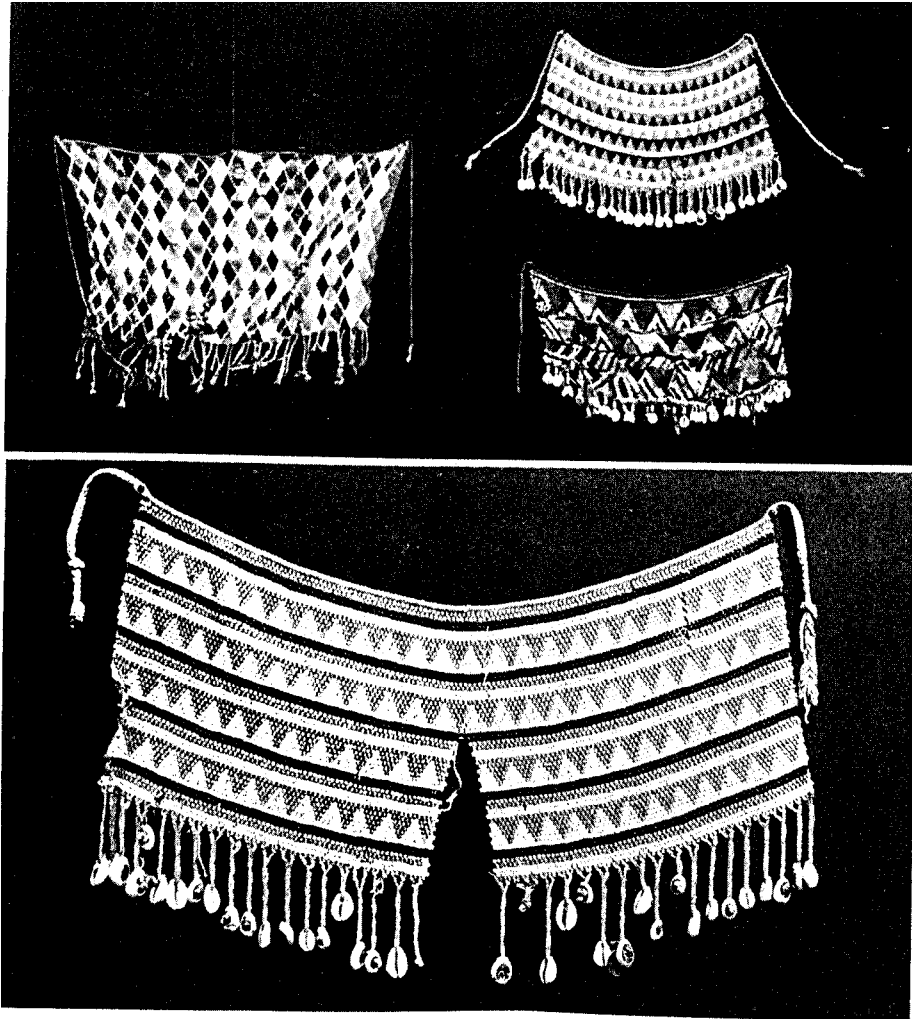
3.5 The Beaded Cache-Sexe of Northern Cameroon

Another example of the unusual exhibits Leonard Kahan and Albert Gordon of Tribal Arts II have put together was their opening show of the Fall season, devoted to the beaded cache-sexes, or loin-cloths, of the Kirdi women of the Northern Cameroon. The beaded loin-cloths bear little relationship to the better-known cache-sexes of the Kirdi, which are made up of different elements, depending on the specific state of a woman's life.

The beaded loin-cloths are larger than the brass versions, and very colorful. They utilize geometric patterns dominated by chevron and diamond forms, and the range of colored beads used is enormous, going all the way from the palest of yellows to the most intense indigos. For the most part, the cache-sexes are made up of beads in the primary colors, which are used with black and white beads to produce an almost endless variety of traditional abstract design motifs. Cowries shell or brass beads are often used at the bottom of the loin-cloths as a decorative element, although these are never worked into the body of the beadwork structure itself.

The Tribal Arts exhibit brought together some 35 different loin-cloths, and, seen as a group, they took on the appearance of a major painting show by some unknown but first-rate geometric abstractionist. Banned by the Cameroon government, the cache-sexes are rapidly disappearing from Kirdi village. Tribal Arts has thus performed a notable service in showing its outstanding collection.

Perhaps even more important, individual cache-sexes in the collection were priced as low as \$30. Where else can you find a piece of traditional African art today at a price like that?



Question Mark

Jane Wagner wrote from Banjul, The Gambia, to comment of the stone figure published in this column in the spring 1974 issue: I think I may be one of the few people who can claim to have seen similar stone objects in Mali and to have purchased two (not now in my possession) during my four years' residence in the country. And even I found it extremely difficult to obtain accurate information! Yes, the local art dealers-reputable ones-ascribe these stone to the Dogon, so it is quite natural that in the Dogon, so it would be sold as Dogon too. These objects are occasionally for sale in Bamako and Mopti, the main trading centers. I purchased two in November 1972 in Bamako for a friend in New York and I subsequently saw a similar one purchased in 1972 or early 1973 by an Italian architect who had lived for a year (1972-3) in Mpoti where he bought his piece. I have several photos of this piece which measures 20 cm. long by 8cm. broad. However, all three pieces I am familiar with differ from Mr. King's in that the reverse side (i.e. not the face) does not have a St.Andrew's cross carved in it. Those I know have only the indentation marking the "neck" and below the folded hands in the form

of a groove which does NOT continue right across the first side. These four “grooves” at the base of the piece (laying it flat on at the base of the piece (laying it flat on its back) led me to deduce that perhaps the piece was some kind of counter weight, the grooves enabling the carving to be suspended as a counterweight. I was unable to show the photos to my friends in the British Museum or the Pitt Rivers Museum last year, but I was able to discuss them with one of the National Museum technicians in Bamako and Mr. Herman Haan of the University of Utrecht who has been exploring the Telem caves and investigating the Dogon for some ten years. Both stated that they had seen similar stones in Dogon sanctuaries, but that it was extremely unlikely an authentic one would (legitimately at least!) reach the art market. They both dismissed my theory of a counterweight balance. I hope this information is some use and not too late. I suspect there is a good mason somewhere near Bandiagara who has a feeling for Dogon sculpture and copies these stones. They do not command a high price locally (5-10 dollars) in Bamako, the capital. They are almost surely not authentic pieces-but they are very pleasing objects.”

S. Mann of New York wrote: “I would like to take a crack at the last “question mark” (Fall 1974), the twin sculpture in the Howard Dittrick Musum submitted by Pamela Alderman. Let me preface what I am going to say with this disclaimer: I am not a scholar. I am a free-lance designer who enjoys art of all kinds as well as puzzles and whodunits. I read African Arts faithfully and have a lot of books on the subject, which I regularly thumb through to get ideas for my work. From this admittedly featherweight base, I would like to contribute my feeling (which Ms. Alderman may feel free to reject as plain old ignorance rather than elevated instinct) that the piece is Yoruba, related somehow to the ibeji figures. It is probably the heads, more than anything else, that heads, more than anything else, that lead me to this conclusion. If they only had the bulging eyes and the incisions to mark the hairstyles which are usually cone-shaped, as the hats worn by the Cleveland figures appear to be from the side views, they would be almost identical. However, and I am sure that Ms. Alderman must have also noticed. There is a Kongo reliquary figure in the Rimini Museum which coincidentally appeared in the same issue. The carving shares with the twin figures the roundedness of forms contrasting with the angular bends of the limbs, and also the same stylized hairline. The fact that it is a fetish, coupled with the reversal of the face, similar to the reversal of the buttocks in the Cleveland piece, may support the museum catalog assertion that it is a twin fetish of the Lower Maritime Congo, and thus make mincemeat of my theory”

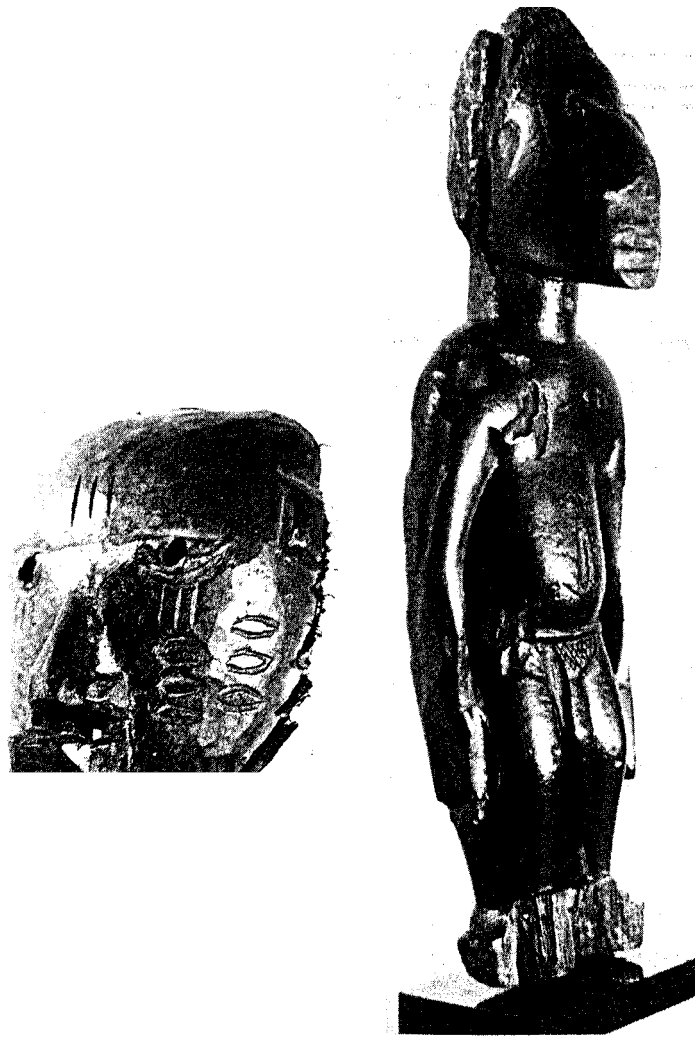
Kevin T. Ransom, Museum Anthropologist at the Buffalo Museum of Science, submitted the “question marks” shown above, with this data:

“The two sets of figures are wood, the three male figures colored black and the two females colored white. Of the males, two are 13 $\frac{1}{2}$ ” high and the other 12 $\frac{1}{2}$ ”. One female is 12 $\frac{1}{2}$ ” and the other 13 $\frac{1}{2}$ ”. All five pieces were acquired by the Museum in 1901 from the African Village Co. of the Pan-American Exposition. The female figure pictured separately is wood, 13” high, with a base diameter of 3” high, with a base diameter of 3”. It has copper wire around the neck. The piece was purchased in Kenya in 1969 by a private individual and then donated to the Museum.”

Jean Combes of Le Mans, France, submitted two pieces to this column (below and right). M. Combes “got these two artifacts a few years ago from a master captain who had worked for a long time in Africa” and he describes them as follows: “1. a status patinated in black. It is 23 cm. high. I think it could be an Ibeji. It seems to be fairly old. 2. a mask, dark brown patinated. It is 20cm. high and 15cm. wide.”

Please send your comments on these and previously published pieces to “Question Mark.” African Studies Center, University of California, Los Angeles, California 90024.





4.0 CONCLUSION

The richness of African Arts and culture both in years past and presently cannot be over emphasized.

5.0 SUMMARY

In this unit, we have discussed about African Fabric, African and Ancient Mexican Arts, African cumulative sculpture and Head pieces and masks of Nigeria and Cameroon.

6.0 TUTOR - MARKED ASSIGNMENT

Describe Girard Foundation Collection in 4 Sentences.

7.0 REFERENCE/FURTHER READING

Dyson, Sally (1998). Nigeria: The Birth of Africa's Greatest Country. Vol.2 (pp 25 – 34) Spectrum Books.

UNIT 4 TOURISM DEVELOPMENT: PRODUCTS AND OPERATIONS CONTD

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1.0 INTRODUCTION

The origin of monetary system in Nigeria is not different from how money originated in any other part of the World.

In all moneyless economy exchanges, referred to as barter existed in two forms viz (a) Exchanges between individuals or between men and the gods they worshipped and (b) Exchanges between friends and relations. In the case of exchanges between men and gods, properties were offered to the gods in exchange or return for benevolence in the form of success in hunting, good health longevity, fertility and so on. While in the

second type gifts were exchanged regardless of the value of gift and the exchange was devoid of business transaction.

As human society developed and became more complex, specialized skills and competence in diverse areas of human endeavour also emerged.

The need for the interchange of products then became more pronounced and in many cases inevitable.

These exchanges eventually became more complex and gave rise to problems to which man had to find a solution in the form of a standard of value.

2.0 OBJECTIVE

After going through this unit, the student would have had reasonable knowledge about money in Nigeria, Past and Present.

3.0 MAIN CONTENT

3.1 Pre-Coinage Currencies of Nigeria

In Africa and in Nigeria the items adopted as currencies before the introduction of traded goods were to a large extent influenced by ecological determinants. While cattle, grains and implements used in the production of grains were adopted as currencies in the open countries of North Africa; in the forest areas of West and Central Africa, the emphasis was on farming and hunting implements and the raw materials for manufacturing them. Nevertheless, currency items of iron, salt, shell and cloth were common to both areas.

However, no other African society rivals Nigeria in its diversity of pre-coinage currencies which, perhaps, is the result of the multiplicity of ethnic groups that make up the country and the ingenious ways in which the ecological products have been utilized by her peoples as well as her trade contacts with the Arabs coming from the North by land and the Europeans coming from the South by sea.

Nigeria's pre-coinage currencies can be divided into two groups consisting of local items adopted as a result of internal trade such as iron, tin, cattle, salt, feathers, beads of wild plants, farm products, textiles and beads. The other group consists of imported items determined by external trade such as cowries shells, iron and copper, bars, manilas, textiles, beads, salt, gin and tobacco.

3.2 Local Currency Items

Different forms of iron currency were adopted in different parts of Nigeria. Some were ingots and others were implements like hoes, axes, and spears. The best known indigenous iron currency was the Ogoja penny. Found in the Ogoja area of Cross River State, they are Y. shaped and were known among the Nkun as Efufy and among the Akuju as Iyawa, other examples of iron currency were found among the Tiv, the Idoma and at Afikpo. Iron hoes were very common among the hoe agriculturists in the Northern part of the country. Among the Jukuns, they were known as akika, In Gombe Division no less than 10 different forms of hoe currency have been recorded. The Anagao of Plateau State used hoe currency for paying bride price. Iron currency have been found to be popular among the Yam cultivating area of Yako in the Cross River State. The spearhead group of iron currency have been found in Okuni in the Cross River State and the best known axe money is the Tiv axehead.

Another class of iron currency is known as needle money and are known by different names from one area to another and consist of piece of iron in the semblance of a needle, a nail tack or an arrowhead. Examples come from Awka and Enugu in Anambra. Today, they now form part of an essential ingredient for offerings to the local gods. They are worth $\frac{1}{10}$ th of a penny.

Perhaps the most important of the Nigerian currencies were the iron bars and discs which provided raw materials for blacksmiths in areas where iron smelting was not practiced. Other bars of different shapes and sizes have good examples from the Fulani, *losol and tajere, the mumuye, sake and satorana, the jukon's katai, and the gwoza dival and purpur, and the madagol dubil*. The Biroms in Plateau were known for their iron discs known as tyeres.

3.2.2 Tin Straws

This currency was confined to tin producing area of Jos Plateau where tin ore was extracted from the extensive alluvial deposits in the old river beds. Casting was done by making a hole in the clay with a grass stalk. Molten tin was then poured into the hole after the stalk have been removed. Several straws were sometimes joined together like fingers and each measured about one foot. Those straws were also used in making ornaments like cowrie beads.

3.2.3 Cattle

The use of cattle as currency was predominantly a Fulani affair, the Fulani being a cattle rearing society. In fact, a man's wealth was counted in herd of cattle. Horses were and still are the most prized. A horse, according to Baikies could buy five slaves and the Fulani used horses and saddles as currency. In the Biu area, horses and goats were at some time used in paying taxes. Among the Bafumbun people along the Cameroun border with Nigeria cattle was equally used as currency.

3.2.4 Salt

The form of currency was the best known from the Bornu province where it was still in use until about forty years ago. It assumed the form of a cone and was principally used for bride-price. Salt was considered more economically important than gold in the Bornu province as cones of salt were used as a store of value. Salt cones (mangu) were produced by boiling down salt slabs in conical pots which were traded from Bilma Gaidam in the Suiddan. When all the water had evaporated, the pots were broken open to free the salt cones. These were traded over a wide area and the prices were determined by the distance of the market from the sources of the salt or salt 'factory'. Salt was equally used as currency in Bonny and this was obtained by evaporating the sea water. The salt obtained was used in trade with the hinterland. It also served as currency among the Jukun where salt measure is known as Kororo. Meek (1931) believes that the name Kororofa, the ancient capital of the Jukuns may have derived its name from this salt measure.

3.2.5 Feathers

Feather currency in Nigeria is recorded among the people of Wamba Division in Gongola State. This was the feather of the violet plaineater (*Musophaga Violacea*) and five feathers were worth a chicken or one penny towards the end of the 1930s. their use no doubt resulted from their scarcity value.

3.3.6 Seeds and Red Berries

Just as these seeds were used for measuring gold dust and grains among the Akan of Ghana, so also, in Nigeria and, indeed, in the Camerouns, the red seeds with black eyes (*Abrus precatorius*) were very much in demand in the South. Their importance rivaled that of the cowrie shells because they were decorative. They were exchanged at rate of 100 to a penny in the 19th century. This decorative quality had been utilized by the Jaba people for headdresses used in Dofu masquerade, and by the

Igala people of Kogi State in the decoration of their wooden helmet mask. Ojuegu – used in the royal ancestor cult.

3.3.7 Farm Products

Although a variety of farm products were more widely used in trade by barter, some of them were currencies in the real sense. Among the Wukari people some fifty years ago, a calabash full of corn (Agi) was worth one large manilla. Yams were used as currency by the Umon people of Ogoja and according to Captain Allen (1841) 10 yams was worth a child along the River Niger in 1841. Palm oil and palm kernels were also popularized as currencies in the Delta areas towards the end of the 19th century. It is on record that a puncheon of oil was the highest unit of currency in this area in the 19th century followed by the iron bar, manilas being the lowest. Still in the Delta area dried reported used as currency in the 1920s. In Idah market, it was also reported that groundnuts were used for values lower than a cowrie shell.

3.2.8 Textiles

Local textiles here include cloth and mats. There was a wide range of indigenous woven cloths in use before the advent of imported ones including shirting. Examples include white cotton strips called gabada from Borno, a strip being worth 8 cowries in 1848; Langtang cloth was used by the Mummuye people for the payment of bride price until the 1940s, the Kabadir and the took of the Kaltungo people of Bauchi State were also used for bride price, one Kabadir being equal to five hoes.

Others include the *rawanyi* of the Deba Habe in the Tera district, the *leppol* of the Fulani, and the *tel* of the Anbgas in the Plateau which, in 1929, was worth about four shillings or sixteen iron bars *taji*. The Kano *turkedi* was useful for the salt trade with the Moors across the desert. Six cloths were worth nine slabs of salt.

Mats were also important, particularly the large Borno mats, Among the Yako, according to Forde (1951) raffia fibre bundles were a constituent of bride-price payable until 1930.

3.2.9 Beads

Beads have a history rooted in antiquities in Nigeria with the earliest evidence coming from the Nok Culture (500 B.C – A. D. 200) where a good number of quartz stone beads have been recovered. Some of the terracotta sculptures depicting human beings show them wearing what were presumably strings of stone bead around their necks, wrists and angles. A large quantity of beads, some of local manufacture and some

imported, was recovered from the tomb of a priest-king, dated to the 9th century, from the Igbo Ukwu excavations. At Ife, crucibles for the manufacture of blue cylindrical beads locally known as segi, and dated to between the 11th and 15th centuries have been recovered from excavations conducted in the sacred Olokun grove which has for a long time been recognized as a centre for its manufacture. Some of the Ife sculptures in bronze, terracotta and stone-depict profuse use of bead which seems to suggest very clearly that beads were closely associated with royalty. In Benin and its areas of influence among the Itsekiri and Urhobo, beads are still very much valued, perhaps more than gold. The regalia and the crown of the Oba (King) of Benin are entirely made of coral beads; later crown of the Yoruba Kings and their staffs of office are made of multi-coloured trade beads. A good example of the love of beads is provided by the regalia of the late Oba Abimolu of Ijebu Remo which is made up of more than 7 million beads.

Kano, Bida and Vere in the Adamawa province were and are still famous for local bead manufacture, the first two for glass beads and Vere for breads. All these beads were very important form of currencies or ornament until such was whittled down as a result of massive importation of trade beads. However, many writers are of the view that beads were used more as ornament than as currency. For the purpose of this exercise it will not be worth while to enter into the dialectics of this argument. Suffice it to say that beads in its various forms were at one time used as currency.

SELF ASSESSMENT EXERCISE

Mention 5 local currency items.

3.3 Imported Currency Items

3.3.1 Cowrie Shells

Perhaps, the most widely known pre-coinage currency is the cowrie shell. Two species of the cowrie shells were used as currency in Nigeria and their acceptability varied from one place to another. According to Besden (1938) the larger cowries, that is *Cypraca annulus*, were preferred in the west of the Niger whereas in the east of the Niger the smaller type from, the Maldives Island in the Indian Ocean that is *Cypraea moneta*, was in vogue. Among the Igbos the value of the large cowries was one third that of the smaller ones. It is on record that enormous quantities of cowries were imported to Nigeria. According to Fraser (1852) a bag of cowries weighing 50kg and containing 20,000 pieces cost 4/6d in Lagos.

Cowries were strong in dominations and varied with place. Among the Igbos cowries were counted in units of six. The cowrie was and is still known by different names in Nigeria. Among the Fulani, it was known as sedere among the Yoruba as Owoeyo, among the Binis as Iguo in the 15th and Bosjes or bossies in the 17th C; among the Igbos the smaller coweries were known as ayolo in Awka and the larger ones as either mbudambu, nwefe or okpokpo. To buy a slave among the Fulani would require 100,000 cowries and between 50,000 and 1,200,000 to buy a horse. Among the Biroms of the Plateau a leather cup called wereng full of cowries could procure a wife or a slave. According to Prof. Nwankwo who recorded a personal experience on the use of cowries as currency as late as 1940, sixty shells equaled half a penny and 120 shells was worth a penny.

Its use received official government recognition for the payment of import duties on salt, kola nuts etc and a string of cowries was then worth $\frac{1}{8d}$. According to Kirk-Greene (1960) it required 1,200 bags of cowries as annuity, an equivalent of about N2, 000 for King Donsumu to transfer the sovereignty of Lagos to the British Government in 1861. The importation of cowrie shells was finally out-lawed in 1923 vide Laws of Nigeria Vol. II cap 130 section 150 (iii) even though it was officially abolished in 1903 by the British crown.

3.3.2 Manilas

Whilst manilas were originally used as ornaments when cowries shell were the main currency, they were from the 16th century being exchanged for pepper, ivory and palm produce.

It is believed the they were first introduced into Benin from where it spread to Old and New Calabar. Birmingham, England was the centre of its manufacture and solely for the West African trade while the Bristol firm of Messers R & W King were their first exporters.

A variety of manilas existed, probably as many as nine and it acquired different names according to the area where they were in use. For example, the Jaja manilla was used in Opobo, the peri akula in Bonny, the nkokkob among the Efik/Ibibio and Ejema among the the Bende to mention but a few. There were, however, the king's, queen's and prince's manilas which were status symbols and more of a store of value than currency. A King's manilla was worth about 100 small ones, while a queen's manila was equal to 75 and a prince's manilla 50. the use of manilas by coastal states for the purchase of slaves or palm oil in the hinterland enriched the noblemen and chiefs. It was still in use along the coast even after the slave trade has been abolished in 1807 and the use of cowries outlawed in 1903. Its importation was prohibited in 1902 by the High Commissioner for Southern Nigeria except under licence.

By 1911, they ceased to be legal tender, and by the 'Manilla Currency Ordinance' of 1919 foreign traders were also prohibited from using manilas in trade with the local people. Despite these measures its use continued side by side with the coins introduced by the West African Currency Board in 1912. It has a disadvantage over coins because of its heavy nature and the inconvenience in its conveyance from the coast to the hinterland. In 1948, the Eastern Region House of Assembly outlawed the use of manilla as currency and this was followed by an extensive campaign to redeem all manilla as circulation. This exercise cost the government about £436,500 to redeem about 33¹/₂ million manilas. Not all were redeemed though, and some are still to be found in private hands to this day.

3.3.3 Copper Bar, Brass Rods and Wires

The Copper bar as they have been called by some authors perhaps has a misleading connotation. These bars, also called "Calabar bar" are better described as brass rods (Okpobo Okuk) because of their roundness in cross section. They were cut into three equal parts and then twisted together to form an arm ring, but at the same time they were used as currency. One copper bar equalled one shilling in Old Calabar in 1856.

Brass rods were equally important in Bonny and among the Fulani up to the 20th Century. They are known as Ude in Igboland and roti in Bornu. In 1907, the rods were no longer in use in Igboland having been replaced by manilas but the concept remained as a unit for reckoning. In Bornu, its use was replaced by cotton strips called gabada.

When the use of cowrie was introduced into Borno, 1 gabada was worth 8 cowries and 4 gabada worth 1 copper bar.

Brass wire was another form of currency known in Calabar as sitim and among the Europeans as cheetem after its inventor, Capt. Cheetem, who introduced and exchanged them at 18 to the 'bar'. Its usage was principally confined to the present Cross River/ Akwa Ibom States.

3.3.4 Iron Bars

While the imported iron bar was not a common currency, it was an acceptable standard unit of value for all products and manufactured goods. It also had a fluctuating value through the years and was inferior to a puncheon of oil but higher than a manila. For example in 1790 a bar was worth 40 manilas or five shillings and in 1869 it was worth only six pence. In the 19th century a bar could buy a goat. The cause of its depreciation was as a result of the production of cheap iron in Europe. By the end of the 19th century its place was taken by a case of gin as

currency. It is interesting to note the importance and prestige this currency commanded for the name iron bar was adopted by one of the important families in Calabar probably as a result of their monopoly of the trade or perhaps their accumulation of the items.

3.3.5 Gin

Following the abolition of iron bar as currency in 1907, gin was adopted as legal tender because of its convenience of divisibility into smaller units. A case contained twelve bottles. And each bottle was worth a shilling. It appreciated regularly because of importation restriction imposed on it. Since it was usual for crates or bottles of gin to pass through several hands without being opened, it was seen as a store of value.

In 1905, a crate of gin was worth 40 copper rods or 12/- or 60 coppers rods or 15/- depending on the area of transaction. At the outbreak of World War I in 1914, there was scarcity of gin and wealth was measured by the number of gin bottles or crates one possessed. It was an essential ingredient in the payment of bride price with the square-faced bottles being the most popular. Such was the importance assumed by this commodity as currency that in 1930, long after the introduction of colonial currency, the people of Yenegoa still insisted on their bride price being settled in this medium. According to Kenneth Dike in *Trade and Politics in the Niger Delta* (1963) alcohol and gins were the most stable of imported currencies in the Niger Delta between 1830 and 1883.

3.3.6 Tobacco

Tobacco, as recorded by Tremearne was used as currency among the Kagoro people of Southern Zaria in Kaduna State and also in the Gombe Division. It was also in vogue in Eastern Nigeria particularly in the payment of bride-price and persisted in Owerri as late as 1937. its use as currency did not command considerable importance perhaps because it was easily consumable.

3.3.7 Textiles

Both indigenous textiles and foreign cloths currencies were used alongside each other. In the Biu Division of present Bornu State, Sleeveless shirts were used while in Benin, a kind of loin wrapper, known as pawn or Pagne and worth 2/6d in 1789 was used as medium of exchange. It was used in buying slaves in Gwato; a male slave cost about 100 pawns and a female 90. It later became a standard of value and accounts were kept in this medium.

Perhaps the most popular foreign cloths: currency were the Manchester cotton prints which came in 10 yds and a bundle according to Partridge was worth six shillings in Calabar. Among the Kalabari of the Niger Delta, madras cloth and 'george' cloth were used as currencies. The latter is still now much valued by Eastern, and Western Ibo people and their popularity has spread to other areas. In fact, it is fashionable and prestigious nowadays for a woman to have this 'george' material in her wardrobe collection otherwise it is considered incomplete. They are now sold by different names given to them by Nigerian women, the quest for it transcends class boundaries. Among the Yoruba, the Arabian damask was preferred.

SELF ASSESSMENT EXERCISE

Mention 5 imported currency items you know.

3.3.8 Salt

This commodity was a common import into southern Nigeria by almost every European trader and was used as currency alongside the ingenious salt. It Aboh according to Baikie (1856) 10 – 12 bags could buy a sturdy male slave, while 8 – 10 bags could fetch a female.

3.3.9 Silver and Brass Bracelets

Although difficult to classify as currency because of their ornamental value, since they are made of precious metals such as silver, brass and copper they were used as ornaments and as currency inter-changeably. As ornaments, they constituted a store of value like gold and silver jewelry in modern cash economy. As currency, they are perhaps the commonest and certainly most enduring. Despite the adoption of a cash-economy, locally fashioned and imported bracelets are still to be seen as important trade goods especially in many parts of the north.

4.0 CONCLUSION

Money in Nigeria experienced two important stages i.e. coinage currencies and imported currency items.

5.0 SUMMARY

Money in Nigeria comprises of Local currencies such as iron, tin straws, cattle, salt, feather, farm produce, textiles and beads, while imported currency items comprise of cowries shells, manilas, copper bars, gin, tobacco, textiles, salt, silver and brass bracelets.

6.0 TUTOR - MARKED ASSIGNMENT

Explain 3 of local currency and 2 of imported currency items.

7.0 REFERENCE/FURTHER READING

Akanbiemu, Martins. (1908). Money in Nigeria, Lagos.

UNIT 5 TOURISM DEVELOPMENT: PRODUCTS AND OPERATIONS CONTD

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- 2.0 Objectives
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1.0 INTRODUCTION

The wealth of early Nigerian art is only now being fully realized. Much of this is due to Nigeria's director of Antiquities, K. C. Murray, whose paper "Our Art Treasures" has opened new vistas to all art connoisseurs.

2.0 OBJECTIVE

After reading through this unit, the student would have become more knowledgeable about Nigerian heritage of arts.

3.0 MAIN CONTENT

3.1 Nigeria's Heritage of Art

DRUM: February 1962

As early as 1352, Ibn Battuta, an Arab traveler, gave outsiders an inkling of the vastness of Nigeria's treasures. But it was not until a British expedition captured Benin in 1897 that the extent of our art became generally known. It was an art which went back many centuries. The metal and ivory castings that members of the British expedition found in large numbers in Benin astonished them and they took these to Europe where were quickly bought by museums and art collectors.

From that time the arts of Nigeria became scattered all over the world. According to K. C. Murray, Director of Nigerian Antiquities, at least 700 or 800 of those Nigerian works of art went to Great Britain while Germany obtained more than 1,000. Other countries also got a share.

World collectors soon began to pay rich tribute to the technical mastery of the Benin metal castings and the ivory carvings.

Benin art was produced mostly for the court of the oba and his chiefs, and was closely connected with the worship of ancestors.

In 1943 the government of Nigeria started an Antiquities Service and began trying to buy back Benin works from abroad. Most of the pieces, however, were already in the permanent collections in museums in Europe and America. There were comparatively few old Benin works in Nigeria. Most were in the



A GATEKEEPER HERALDING the arrival of a king

place of the Oba of Benin and a few with Benin chiefs.

At one stage it was thought that the Portuguese introduced brass casting to Benin at the end of the fifteenth century, but this was disproved when

experts agreed that Benin art had come from Ife. This view was strengthened by the fact that there are nineteen bronze heads and part of a bronze figure at Ife which are almost certainly older than the Benin bronzes.

A German, Leo Frobenius, first brought the existence of the Ife bronze work to the knowledge of the world. This was in 1910, when he managed to take away – at least for a time – a bronze head called Olokun.

After the introduction of the art of casting to Benin it spread from there to other areas. At Igbo, near Awka, Eastern Nigeria, a number, of richly-ornamented bowls and articles for ceremonial use were found in 1939 and were given by J. O. Field to the national collection. It is thought that these works were either made at Benin or by crafts men from Benin and that they were part of the dress and utensils of a former chief priest.

At Owo, Western Nigeria, there is a crude but vigorous sub-style of Benin art. Swords with bronze and copper hilts and bronze ornaments for ceremonial costumes are to be found as well as good ivory wristles. Another sub-style developed at Ijebu-Ode. It is a figure of a kneeling woman making a sign of the Ogboni Society. In its expression it is much akin to the wood carvings of West Africa.

Some distance to the north of Ife, at Esie, in Ilorin Province, there are fragments of some 700 carvings that are now kept in a shelter built by the government. There are also important stone carvings in the Ogoja Province of Eastern Nigeria. These are of unknown age.

The sculptural arts of Nigeria have been principally in three materials: bronze or other mixtures of tin, zinc or lead with copper; wood; and clay, which is called terracotta when it has been baked in a fire.

Terracotta work began in Nigeria some 2,000 years ago, when people were starting to use iron instead of stone tools. Nigerians were able, in those early years, to make remarkable terracotta heads and figures of people and animals, and these have been found distributed over an area from near Kafanchan to Nasarawa and Kastina Ala. There is a rare delicacy in the best of this work and shows that the makers, even in those dark and early years, must have been far from a state of savagery.

The ancient Nigerian culture which has been brought to light by tin mining and the efforts of the government archaeologist has been named Nok, after the place in Zaria Province where many kinds of this class of work have been made. Though the care and generosity of miners the museum at Jos has been enriched by several magnificent examples.



The Technique of the Ife
bronzes is widely admired

The next important series of terracottas are from Ife. The most famous of them all is the large and beautiful head called Lajuwa, which has been in the Afin at Ife for a long time.

Although the technique of the Ife bronzes is widely admired, it is the Nigerian traditional wood carving that has most deeply stirred the artists abroad. These carvings are praised for their vigour and the imaginativeness of their shapes.

Because of its extraordinary purity, its interest in an inner world of spirits as opposed to natural, physical forms, Nigerian – and other West African art – has been called the most spiritual known to man.

Some of the oldest wood carvings that survive in Nigeria were made in the Oron Clan of Eastern Nigeria. Along the Cross River, especially in Ikom, the Ekoi people developed a unique art – the covering of carved heads with skin. The origin of this art is unknown for nowhere else in west Africa is it done. The nearest approach to it is the making of skin vessels, which is one of the crafts of the people of Kastina in North Nigeria.

The Yoruba were apparently the most prolific of Nigerian woodcarvers. Their principal gods or orisa have been “reproduced” in special types of carvings which their worshippers use at religious festivals. In the old days the doors and verandah posts of important houses were carved. Humour, a good quality of craftsmanship, and adherence to traditional forms, are characteristics of Yoruba carving. Their ancient ivories are among the most beautiful works of Nigerian art.

The Ibo have many different kinds of masks and head-dresses and have been quick to enrich their own work with ideas from neighbouring people. Their carvings are among the most inspired. The best of their work is to be seen in the slender carvings of people which were carried on the head in the Ngwa-Bende area, and in the white-faced masks which represent maidens.

Until very recently girls still painted beautiful designs (uri and nkasi) on their bodies, showing an artistic skill that no Western-oriented schooling has been able to recall.

Seen as a whole, wood carvings of Nigeria, in spite of their many individual differences, are evidence of the fundamental cultural unity of the country. The masks and head-dresses contributed sculptural form to the universal activity of dancing, of which the other ingredients were music, colour and movement.

SELF ASSESSMENT EXERCISE

What is the name of the Foreign Director of Nigerian Antiquities?

3.2 Wole Soyinka – Nigeria’s Bernard Shaw

Wole Soyinka, Nigeria’s brilliant young dramatist, denies he writes only for intellectuals. “I write to impart an experience,” he says. “Boring an audience is a cardinal sin for a dramatist. My job is to make people think and feel.”

Dramatist Wole Soyinka is the loudest voice in Nigeria’s intellectual circles .today. He has had fine academic and professional training and, what is more, he is quite dedicated to drama. At twenty –six but he has already made a tremendous stir in Nigeria. He has been called our Bernard Shaw.

Talking about his play, “A Dance of the Forest” I asked Wole whether it was true that he wrote and produced it only for intellectual people. He said: “I learnt that many people to whom the play made no sense took moral support from the fact that Doctor PhD or Lawyer LLB or Minister

MHR could make no head or tail of it themselves. That is a mistake which is still common even in European theatre. Intellect! Whatever gives people the impression that the theatre is created for the intellectuals? There is, after all, something like the pores of the skin. That is where your intellect must desert you and your salvation rest entirely on your sensitivity.”

Commenting on the alleged arch obscurity of “a Dance of the Forest”, Wole said: “it will give me a peculiar sense of pleasure, I’ll admit, if as a dramatist, I set a riddle which gives my audience a headache, not only in the theatre but afterwards. The only thing is that I’ll insist that the attempt to solve the riddle be entirely the choice of my audience, not my enforcement”.



Dramatist Wole Soyinka has the loudest voice in Nigeria’s intellectual circles.

“Some of the members of my audience have said that the play has no meaning. They are right. ‘Meaning’ is very often the same as ‘moral’; and nothing could be more obscene than that. The purpose of theatre is to impart an experience – often this is indefinable.

“Often, as scene follows scene, this is what goes on unconsciously in the author’s mind. But don’t you ever make the mistake of thinking that this is an arbitrary decision; it comes inevitably from the uncontrollable demands of the authors theme.” According to Wole, there is one cardinal sin that all that all dramatists must try to avoid- boring their audience.

Apart from “A Dance of the Forest”, Wole has altogether written five plays, some of which were produced in the United Kingdom. Now a research fellow sponsored by the Rockefeller Foundation, Wole is busy planning for the day he will make theatre art one of the permanent features of Nigerian life.

Rights now he is looking for Nigeria’s young men and young women of all walks of life who will form the nucleus of a group which he has described as “permanent actors.”

3.3 Lagos Honours the Dead



Merry-Making Eyos go from house to house, giving blessings and receiving gifts.

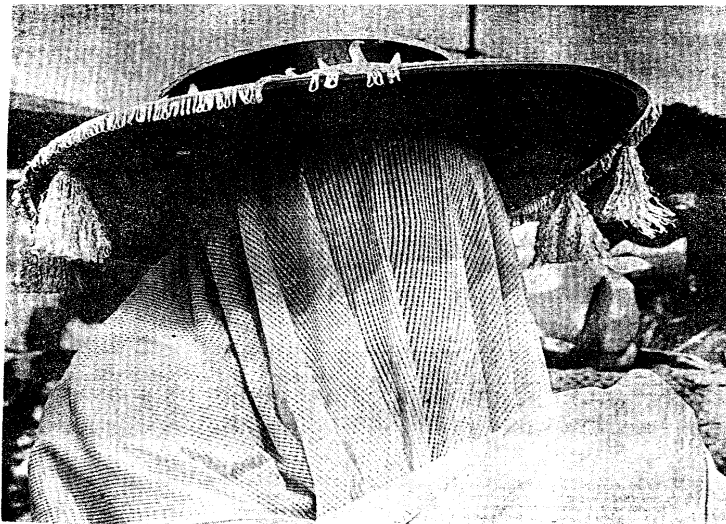
Adamuorisha play, held on Lagos Island, has a profound significance in Nigerian culture, and is one means of honouring those who have recently died. It also traditionally brings good luck.

On January 7 this year, the Adamuorisha play was staged on the Lagos Island as one of the events marking the achievement of independency of the Federation of Nigeria. The reason the play was staged so many months after the independence celebrations was because it could not

have been staged last October without forcing it to break its traditional date. The Adamuorisha play was staged in memory of two well known Nigerian politicians – the late Sir Kitoye Ajasa and Herbert Macaulay. What is Adamuorisha? In the first place, it is generally believed that Adamuorisha had its origin in Ibe fun, Western Nigeria, from where it was introduced into Lagos Island by Ojo Oniyun to mark the burial of his mother, kuno Ologundutere. After its first celebration the people of Lagos saw it as a memorable way of doing honour to a memorable personality who had died. Since then, Adamuorisha has become one of the traditional plays of Lagos. Better known as eyos, Adamuorisha is a masquerade.

Said Chef H. O. Davies, QC, who is himself a leader of one of the groups of Adamuorisha: “Each chieftaincy Iga has its own eyos composed of all the members of the extended family. Some eyos may have as many as 500 members, and others may have as few as 50”

Between 1895 and 1909 there were two series of eyo play. After the 1909 play the next Adamuorisha on record was that staged in 1917. According to the same record, another one was staged in 1920, while the last before that of January 7 was staged in 1957 in memory of the late Chief J. K. Randle.



Stamina is Needed to wear the hot, suffocating dress of an eyo.

There are traditional superstitions to which Adamuorisha holds fast. It is held that an eyo should not cross a bridge; and perhaps it is because of this that Adamuorisha play has always been restricted to the Lagos Island.

Adamuorisha is a very intricate ritual. Because it is a big play, it is always announced some few days before it takes place. The announcement is made by one of its officials known as Awo Oshugbo Akala, who dresses in a traditional robe and parades the streets, making his announcement.

If, on the other hand, the play is to be staged to mark the memory of the dead, the Oniko or the god's representative will go out a few hours after midnight on the day of the celebration, to pay homage to the figure of the dead that will be lying in state. The figure, of course, must be a false corpse. The Oniko will then be followed by superbly robed eye masqueraders, who will come to pay their homage to the dead.

Adamuorisha, in spite of its rituals, in spite of its intricate ceremonies, is one of the Yoruba traditional plays that have come down to our own time to help enrich our cultural repertory.

3.4 Is Shitta a Murderer?

The argument over the Lagos masquerade murder rages. Shitta Olagunju was condemned to death for the killing. The sentence was later commuted to life imprisonment. But many people are not sure he is guilty.

Imagine yourself sitting desolate and dejected in a lonely death cell, rejected by the outside world. Imagine yourself condemned to death for a murder which you know you did not commit. The law has cheated you, but how are you to cheat death?

Until Friday, August 4, the day the death sentence passed on him was commuted to life imprisonment, Shitta Olagunju had been pondering this in his cell in the Lagos Broad Street Prison.

Although Shitta, by the order of the acting governor general of the Federation of Nigeria, Chief Dennis Osadebay, will now not hang, there is still this big question: was he rightly found guilty of the murder of Mufutau Alabi Bamgbose?

It all began on Easter Saturday last year. We all know how, especially at times of festivities, youths are fond of wearing masquerades and of dancing. Occasionally, when two masquerades from different districts meet, there is a gang fight.

On this particular day there were about 500 followers of two opposing masquerades. There was a sudden fracas when the two opposing sides met. It was a free fight, as almost every one of the 500 loyal followers

was involved. A fatal blow was struck and one of the masqueraders, Mufutau Alabi Bamgbose, fell.

Who struck the fatal blow? Could anyone of those participating in the confused fighting really make out who dealt the blow that resulted in the tragedy? These were questions to which a twelve-man jury sitting at a Lagos assize five months later answered yes and found a plumber, Shitta Olagunju, guilty of murder.

The prosecution said Bamgbose was pursued by Shitta Olagunju and others. Bamgbose tried to enter a house but the door was shut against him. Shitta caught up with him and stabbed him with an aba (a U-shaped two-edge sharp instrument). According to the prosecution Bamgbose fell and another man, Taoridi Olasunkanmi – charged with murder along with Shitta – hit him with an iron pipe. Taoridi also hit him on the hips with a knife.

But in his post-mortem examination, Dr Justin Uku said he found no evidence that Bamgbose was hit with an iron pipe. He also did not see any knife marks on Bamgbose's hips. And so Taoridi, who was standing trial for life, was discharged by the jury.

Following evidence by two prosecution witnesses, the judge summed up the witnesses evidence for the jury and said: it is quite obvious that his story of Fataiyi striking the deceased on the face with a hammer is a lie. And it is equally obvious that his story of Taoridi striking Mufutau on the hips with a knife is a more blatant lie. I draw attention to these things to assist you in assessing the credibility of the witness and the reliability of his evidence.”

How could a jury which had been warned by the presiding judge that the evidence of one of the two principal prosecution witnesses was not to be relied on still sentence Shitta to death? Did the prosecution prove its case beyond all reasonable doubt? Certainly not. The prosecution proved that Mufutau was stabbed, but did not prove that Shitta stabbed him. More witnesses were called. The owner of No 33 Oshodi Street, where Mufutau died said he saw a crowd of about 500 people. “Everybody was fighting all along and I had seen from a distance that it was not all against one. It was very rough and all were in utter confusion.” He said he saw Shitta but did not notice that he had an aba.

Could it not have been that a scuffle ensued because Shitta's followers were attempting to seize the charms worn by Mufutau? It was the confused fighting which resulted in the stabbing. Can a man be guilty of murder, manslaughter or unlawful killing in a public affray? Was it

really possible to point out in the midst of about 500 scufflers, who struck whom?

Two police constables, Jimoh Lawal and Raphael Uba, testified for the prosecution that Shitta Olagunju came alone to the police station at about 1 a.m. on Sunday morning.

Shitta Olanganju denied stabbing Mufutau Bamgbose, but admitted being at the scene. He said that on his way back from the scene he met Taoridi “who warned me not to go back to the spot where there was a large crowd because the knife he was holding had been used there”.

There was very little difference between his original statements to the police and his evidence in court.

Shitta explain: “I went to Ebute-Metta to see someone. When I returned late in the night I learnt that the police had come to look for me. I immediately went to the police station to see what was wrong.

“As I spoke to my mother there, a police constable came and asked me if I was Shitta. I said I was. He got hold of my arm and said I was one of those who fought”.

No bloodstains were found on Shitta’s clothes. It was also not proved that the bloodstains on the newspaper and the aba was that of the dead man. And it was not proved that Shitta’s fingerprints were on the aba.

How did the prosecution really satisfy the jury with its case since the presiding judge had called its two main witnesses “a liar” and “an inconsistent man”?

All the other evidence by prosecution witnesses was circumstantial. “it is perfectly clear” said the judge “that all the principal prosecution witnesses have a direct interest in someone being punished for the death of their relative.”

Even if Shitta told lies, remember that Justice Bennet had warned the jury: “it is not for the accused to prove his innocence. Even if you do not believe his defence, you must be satisfied on the evidence produced by the prosecution that the Crown has proved beyond all reasonable doubt that the accused killed Mufutau.”

How was it possible for the jury to be satisfied beyond all reasonable doubt that the Crown had established its case when the evidence of the only three witnesses who mattered in the case had been questioned by the judge?

4.0 CONCLUSION

Nigeria is blessed with a rich Arts and Culture.

5.0 SUMMARY

This unit has discussed the Nigerian Heritage of Arts, Wole Soyinka as Nigeria's Bernard Shaw, and how the Lagosians used to honour the dead.

6.0 TUTOR - MARKED ASSIGNMENT

In four sentences discuss Nigeria's heritage of Arts.

7.0 REFERENCE/FURTHER READING

Dyson, Sally (1998). Nigeria: The Birth of Africa's Greatest Country. Vol.2 (pp 25 – 34). Spectrum Books.

UNIT 6 TOURISM DEVELOPMENT: PRODUCTS AND OPERATIONS CONTD

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- 1.0 Introduction
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1.0 INTRODUCTION

In the light of the development of urban Cultures in the ancient world which in its wake brought about complex religious, governmental and economic practices especially among the peoples of the fertile lands between the Tigris and the Euphrates in the Near East, there was need for a more convenient system of a store of value and a medium of exchange for goods and services.

2.0 OBJECTIVE

After reading through this unit, the student will know more about how coin was introduced, how government Bank emerged, the Bank of England and the Standardization of West African Currencies and how Commercial Banking Institutions emerged.

3.0 MAIN CONTENT

3.1 The Introduction of Coins

In the light of the development of urban Cultures in the ancient world which in its wake brought about complex religious, governmental and economic practices especially among the peoples of the fertile lands between the Tigris and the Euphrates in the Near East, there was need

for a more convenient system of a store of value and a medium of exchange for goods and services.

Among the Babylonians, record keeping of economic transactions were done on clay tablets (cuneiform) while payments of goods were sometimes made in kind with grains but the prices were calculated in terms of silver and copper. Owing to the cumbersome nature of carrying these heavy metals around, the merchants deposited them in the temples and the temple priests issued receipts written on cuneiforms. These receipts became known as letters of credit and became recognized among the temples engaged in the same business. This transaction marked the very beginning of the modern banking institution and paper money.

Coinage first occurred in Lydia in Asia Minor in the 6th B.C. the first coin was made of electrum, a mixture of gold and silver. The first official coin was issued by king Croesus of Lydia about 500 B. C. This was followed by that of King of Persia, 558 – 486 B.C. which bore his stamped image and from then on the idea spread to the Mediterranean coast.

The first international coins were issued in Athens in Greece circa 430 B. C. This Athenians had large quantities of silver from Laurium. Their coins had the head of Pallas Athena the patron goddess on the obverse side, a culture which has been handed down and is still practiced to this day. The Unit of the Athenian money was the drachma. The use of the Greek coin spread to Persia and Egypt and even as far as the Eastern part of India and for a long time Greek coins were used in Eastern Europe, Asia and North Africa. The subject of the debasement of coins has a lot to do with the evolution of the modern banking system.

The first recorded case of debasement of coins was in Greece when a Greek legislator was reported to have lessened the amount of silver used in making a drachma in 600 B.C. resulting in a lighter piece. The idea was not to cheat but an attempt to equalize the Greek with the Persian to facilitate neutral trade.

Rome became a world power in the 3rd century B. C, and started minting her own coins. In the preceding 4th century Roman money was made of crude copper. But the conquest of Tarentum in the Italian Peninsula provided her with vast deposits of silver and enabled her to issue bimetallic coins-silver and bronze. The silver coin was called denarius and, later, gold coins known as aureus were struck. Princes, noblemen and soldiers were given permission by the Roman senate to strike their own coins. Julius Caesar (100 – 44 B. C) was one of those who enjoyed this privilege. But when Augustus became Emperor (27 B. C. – A. D.14) the privilege was abolished.

Rome was very rich from the spoils of war but squandered them on the maintenance of the army at home and in far-flung lands. Much money was also spent on monumental buildings and luxury goods. These actions led to a severe strain in the economy and the debasement of the denarius became the order of the day. In consequence, by the time of Gallienus (A. D. 260 – 268) the denarius lost all respect and value and Rome returned to trade by barter. Finally, the Empire collapsed.

The collapse of the Roman Empire meant that there was no more real power in Europe. Coining was now left in the hands of rich merchants and strong kings and princes. The situation was chaotic. But the rise of trade in the Italian cities of Florence and Venice led once more to the introduction of the Florentine florin in 1252 and the Venetian ducat or sequin in 1342. These were widely accepted in Europe and, in the 15th century, the Spaniards who had become rich by exploiting gold in the Americas, introduced the scudo. The English who plundered the Spanish ships were now also rich enough to introduce the guinea and the crow. These coins were popular in Europe until the introduction of paper money during the outbreak of the First World War. With the outbreak of the Second World War, many countries came down and adopted copper and nickel alloys for coins in place of silver and gold, using gold bars for international trade only.

In the former British, French, Spanish, Portuguese and German territories in Africa coins of the colonial masters were used supplemented by the Austrian Maria Theresa Dollar. This was first struck in Austria in 1780 at the death of Empress Maria Theresa. It went out of use in Austria in 1854 but its issue for export continued long after that. Because of its popularity the British Royal Mint was authorized to make them for the British overseas trade in Africa in 1937 and 150,000 of them were issued. It circulated in the former Anglo-Egyptian Sudan, Aden and the Red sea area. The Italian Government also struck them for Ethiopia after its conquest in 1936. In Nigeria where it gained wide circulation, it was noted that in 1858, one Maria Theresa Dollar was worth 2,500 cowries in Kano and 3,200 in Borno. In 1820 the Emir of Kano who determined rates of exchange fixed one Maria Theresa to be worth 2,000 cowrie shells and in 1851, it was 2,500 shells to a dollar. Although its importation was officially stopped in 1903 its circulation continued not only as currency but as ornament particularly among the Fulani women.

Other coins which according to some authors accidentally appeared in West Africa include a Roman coin of the age of Constantine found in Buea in the Cameroun in 1931 and two other Roman coins dated to 58 B. C and 2 B. C. discovered at Resserant in Mauritania. According to David Biver of the School of oriental and African studies in the University of London in a personal communication with Ekpo Eyo, a

coin of Constantine was found in Jos but was sent to Kuduna. Another author Arnett claims that silver groat of Edward III (1327 – 1377) was found in Birnin Kebbi.

3.2 Emergence of Government Banks

Following the continuous debasement of the silver coinage in Europe during and after the Roman times through Sawing and biting off, gold was considered as a better standard value than other metals because of its imperishability and malleability. Other qualities of gold include its indestructibility and availability in nature whether in metallic form in mines or in nuggets in alluvial deposits.

As already stated the first gold coin was issued by King Croesus of Lydia in the 6th century B.C. Gold coins were also used for international trade during the reigns of Darius I, Phillip II and Alexander the Great. But gold did not become a store of value until the Roman times under war Emperor Augustus. The Arabs also issued gold (dinahs) during the Umayyad and Abbasid Caliphates. In the late medieval times, after the Roman period, gold coins were introduced in Western Europe by the Italian trading cities of Florence and Venice known as florin and ducats respectively.

With the influx of gold during the 15th century arising from the discovery of the Americas and the Middle East, European countries were faced with inflation. This was complicated by the individual issue of coins by emperors, princes and noblemen which caused confusion in the international money markets such as the identification of coins, their countries of origin and whose values or relative values caused confusion to traders.

There was the problem of insecurity from one place to another and over long distances in transferring coin because of fear of robbery for which Europe at the time was notorious. Traders therefore deposited gold bars smith at a point while obtaining a letter of credit which a goldsmith at another point or city would honour as done in Babylonian days.

This was based on simple honesty and trust. Through this system the Florentine merchants for example could import wool from England. In this case money was deposited with the Roman Catholic Church in Florence, and because England was at the time a Catholic country and had to send offerings and legacies to Rome, they could supply the Florentine merchants wool in exchange for the price of the offerings and legacies to be sent to Rome. The successful story of this system developed into an international clearing business with debts being settled against credits while balances were settled by physical transfer of gold or silver.

In the light of this development an agency of money changers was necessary to facilitate international trade. These money changers, usually goldsmiths, used their scales to convert one currency into another. The money changer became an exchange banker as international trade grew by leaps, and bounds. Just as religious institutions issued letters of credit in their capacity as deposit bankers, the goldsmith also issued hand written notes equivalent to letters of credit to depositors. The letter of credit, backed by gold or silver securely tucked away for safekeeping guaranteed the holder to receive the amount from another banker in a different city upon surrendering his letter of credit. Furthermore, the letter of credit was transferable to another person through insurance by the depositor to the person a note known as 'order to pay' and signed by the depositor. This was the genesis of the modern cheque system which ushered in the birth of banks.

The above method of banking for transaction is known as paper medium which substituted the physical transfer of money with all its attendant problems and risks. Periodically, banks in one country offset its indebtedness to another country by the physical transfer of precious metals, mainly gold, to balance the account. Another paper medium which was in use was known as 'bill of exchange' which is a document through which one party promises to pay another party a specified sum within a specified time. This development encouraged a bank in one country to establish branches in other countries to facilities its banking operations.

As we have seen, banking transactions were originally carried out by merchants and gold smiths and the government in need of money had to turn to them for credit.

This situation caused Kings and Emperors to be tied to the apron strings of the bankers. This led to exchange of privileges by government to bankers for money loaned during crisis and the inability to pay these loans often led to embarrassing situations. An example of this experience was the pawning of the throne to a Genoese banker in 1251 by Emperor Fedrick II.

The next logical step was the establishment of government banks following public concern for this unhealthy situation. The first public bank was Banco San Giorgio in Genoa, Italy established in 1407. Its directors were rich merchants who formed the government of the city. this fusion of government and commerce spread to other Italian cities like Venice and Milan. In 1609, the government – controlled Wissel bank was opened in Amsterdam. Other European countries like France, Spain and Germany did the same thing.

3.2.1 The Bank of England

The idea of making money had attracted too many bankers to the effect that there were no sufficient gold and silver backings in the vaults for letters of credit or promissory notes to be honoured. So the numbers of borrowers who failed to pay increased, some of the bankers became bankrupt, and as the numbers of bankruptcies grew, there was the demand for the government to establish its banks to instill discipline and to conduct affairs honestly.

Thus, the Bank of England was established in July 1694 with the right to issue banknotes that were backed by government. Its low interest charge for borrowing eventually put the goldsmith bankers out of business and it handled all government transactions. The Bank Charter of 1844 gave legal status to the bank notes issued by the Bank of England which made it acceptable to everyone. The number of notes issued was regulated and backed by gold reserve. This institution has proved useful for the economic programmes of every country including Nigeria since its inception.

3.3 The Standardization of West African Currencies and the Emergence of Commercial Banking Institutions

Prior to the partition of Africa at the Berlin Conference of 1884 – 5, various local currencies had been in use in extensive areas. With this development these areas came under the sovereignty of different countries each with its language and currencies depending on the European countries which occupied them.

It is for this reason that coins of European countries like the British gold sovereign, British silver, bronze and nickel bronze; the French five franc pieces, the Napoleon and the Spanish doubloon, the American gold double-eagle dollar, the Mexican dollar and the Austrian Maria Theresa dollar came into circulation in West Africa.

But while the inhabitants of the coastal belt accepted these imported coins because of their direct contact with the Europeans traders, those in the hinterland preferred local currencies. In Nigeria, the Royal Niger Company adopted trade by barter in all its transactions because of the double profit it engendered. According to some accounts, Lord Lugard was said to have complained as late as 1903 of the insistence of this company on this medium of exchange which hindered the adoption of the coin currency.

3.3.1 The African Banking Corporation

The African Banking Corporation of England had its branch in Lagos in 1882 at the initiative of the Lagos Agent of Messers Elder Dempster and Company which ran passenger and freight services between Liverpool and West African ports. It had a partial monopoly to import silver coins from the Royal Mint for distribution in order to regulate their circulation. It soon ran into difficulties following the depression in trade activities as a result of the Egba-Ijebu wars. There were also allegations of malpractices against the management of the Shipping Agency in Lagos. In 1893, the African Banking Corporation decided to transfer its interests to Messers Elder Dempster and Co because it had no more faith in West Africa.

3.3.2 The Bank of British West Africa and the Bank of West Africa

Considering the needs of Messrs Elder Dempster and Company, the increase in the use of cash in West Africa for the payment of troops and other public servants by the Colonial Government as well as other risks and difficulties posed in the transportation of coins, the Crown Agent decided to establish a new bank- the Bank of British West Africa in May 1893 with the bank's capital of £10,000 all links with the Shipping Agency was removed with the increase of the bank's capital to £100,000 in December 1893. It was registered in London as a limited liability company in March 1894 with the same functions and privileges as those of the African Banking Corporation.

In spite of the economic fluctuations, the harsh environment and the political resistance from powerful local kings such as those of Benin and Ashanti, the Bank of British West Africa was an instant success. A second branch was opened in Calabar in 1900. Other branches were equally opened in Accra (1896), Sierra-Leone (1898) and Bathurst now Banjul (1902). By 1910, the Bank had fourteen branches and seventeen agencies in British, French and German West Africa. After forty-six years of operation it assumed a new name in 1957 as Bank of West Africa because Ghana had gained independence. By 1962, the Bank had 57 branches in Nigeria and 44 in Ghana. In 1965, it had to change its name the second time after merging with the Standard Chartered Bank. It became known as Standard Bank (now First Bank).

Because of the success story of the operations of the Bank of British West Africa which had metamorphosed to Standard Bank, other organisations soon began to interest themselves in banking business in Nigeria. As a result of the complaints brought against Messrs Elder Dempster and Company by other European traders as it relates to the

handling of freight charges, the Anglo-African bank was established in Old Calabar in 1899 by a group of trading companies with a nominal capital of £150,000 and with branches in Burutu, Lokoja and Jebba. By 1905, the bank had changed its name to Bank of Nigeria and had gained enough status to protest against the sole monopoly of Silver importation by the Bank of British West Africa. But with the abolition of the Silver monopoly in 1912 the Bank was sold to the B.B.W.A. out of frustration.

3.3.3 A Separate Currency for West Africa

As a result of the success of the Bank of British West Africa which was privately controlled, the Colonial office began to nurse the ambition of sharing in the profits accruing from the issue of silver coins. This led to the idea of having a separate currency for West Africa for which more than one committee was set up. A currency Board was appointed in 1912 with headquarters in London and B.B.W.A. became its agent in West Africa.

Initially, the Board continued to use the United Kingdom Silver coins but later the coins of the Board were issued following its collaboration with the London Joint Stock Bank which subsequently became the midland Bank. The latter minted coins and printed bank notes and shipped them from the Royal Mint to West Africa. The Bank notes were in units of £1 (one pound) 10/- (ten shillings). In 1919 £5 (five pounds) notes were introduced but withdrawn in 1923 and reintroduced in 1954. coins denominations were florins (two shillings), shillings (1/-) six pence (6d) three pence (3d) one penny (1d), half penny (1/2) quarter penny 1/4 and in 1918/1919 one tenth penny (1/10d) or anini(as it was called in parts n Nigeria). The 1d 1/2d, 1/4d and 1/10d were actually introduced into Nigeria in 1907 before the formation of the West African Currency Board.

A branch of the Colonial Bank was opened in Nigeria (Lagos and Zaira) in 1916 and within three years it had opened branches in Jos, Kano, and Port-Harcourt. It was allowed a share of Government business in Lagos and therefore had equal legal status as the Bank for West Africa.

Barclays Bank D.C.O. (Dominion, Colonial and Overseas) which emerged after the Colonial Bank merged with other banks opened a branch in Nigeria in 1917. Soon after, nine other branches were established in Nigeria, six in Ghana, and one each in Sierra Leone, the Gambia, Togo, Senegal and the Camerouns. By 1952 Barclays Bank had established 60 branches in Nigeria and it is now known as the Union Bank.

3.3.4 Indigenous Nigerian Banks

With the rapid growth of political among inhabitants of the West African Colonial Territories, it became clear that for political independence to be meaningful it had to be buttressed by economic independence. Banking was one of the spheres for the demonstration of this belief. There were several attempts before independence to establish indigenous banks in Nigeria. In 1929, an Industrial and Commercial Bank was established in Lagos but liquidated soon after,.

Others which were established and ran underground because of lack of patronage or liquidation included the Nigerian Mercantile Bank (1931) and the Nigerian Farmers and Commercial Bank (1947) respectively. The former closed down in 1936 while the latter liquidated in 1952. The National Bank of Nigeria which was established in 1933 fared better. Its deposits grew from £2,000 in 1934 to £871,000 in 1951. Another Merchant Bank, operated until 1960 before its license was revoked because it was found to have misused Government funds. Between February 1951 and May 1952, at least 17 other indigenous banks were registered in Nigeria. All ran underground apart from the National Bank of Nigeria, the African Continental Bank and the Agbonmagbe Bank which survived partly through support from the Western and Eastern Regional Governments and partly because of good management and integrity. Today there are over 80 commercial and Merchant banks in Nigeria owned either by Federal or State Governments and by groups of individual investors and businessmen. In fact the banking industry in Nigeria today is considered the most lucrative business because of the fluctuating fortunes of the country's economy.

SELF ASSESSMENT EXERCISE

When was the Bank of England established and for what purpose?

3.4 The Birth of the Central Bank of Nigeria

Following the transfer of government from London to Nigeria and the winding up of the West African Currency Board, and the withdrawal of the Board's notes and coins, the Central Bank of Nigeria was formally inaugurated on July 1, 1959 and went into full operation immediately.

Among other things, it has the responsibility of issuing and regulating currency, advising government on monetary and financial matters, and the supervision of the commercial banking system in the country. It acts as banker to the Government and lender of last resort.

Since its inception, the Central Bank has at five different times issued different bank notes, the first was in 1959 when the bank took over

operations from the Bank of West Africa, the second time was in 1963 when Nigeria became a Federal Republic (see illustration), the third time was in December 1967 (during the civil war) when the Bank's vaults in Enugu, Port Harcourt and Benin were burgled and lastly in 1973 when it adopted a truly national currency in decimal form instead of the pounds, shillings and pence system she had inherited from the colonial administration. Thus the designations of currency in pounds and shillings were changes to naira and kobo. Five denominations of notes were issued as follows: 50 kobo, 1 Naira, 5 Naira and 10 Naira. In 1977 in response to rapid economic growth made possibly by the oil boom, a new 20 Naira note denomination was added. In 1984 the colour of the naira notes was changed because of fake notes in circulation and the use of the naira as a convertible currency in some West African Countries. Notes of the following denominations have since been added N50, N100, N200, N500 and N1000.00.

4.0 CONCLUSION

The development of currencies and Commercial Banking Institutions has been gradual and steady over the years.

5.0 SUMMARY

This unit has discussed among others, the introduction of coins, the emergence of Government Banks, the Bank of England, the standardization of West African currencies and the birth of the Central Bank of Nigeria.

6.0 TUTOR - MARKED ASSIGNMENT

Give 4 good statements to explain the emergence and activities of the Central Bank of Nigeria.

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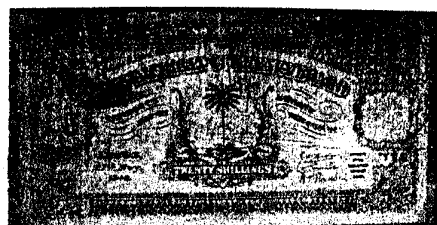
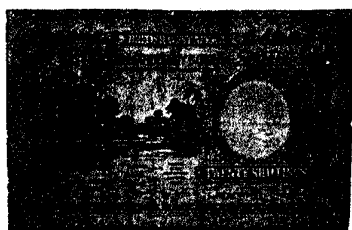
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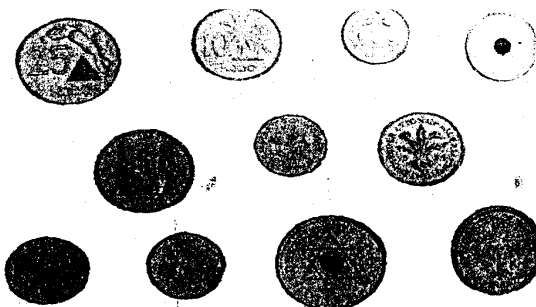
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decimalisation was introduced in 1973.