Idoma Totemic Aesthetic Worship: A Tourism Proposition

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Abstract

This erudition tartans the level of community networks in totemic aesthetics/cultural tourism and how it affects the artistic/cultural leisure industry in Benue State, Nigeria. The erudition examines the breakthrough in the usage of totems of worship in the reform of the village-size cults of the Idoma as an example. The paper utilized the theory of demand and supply and the consumer culture theory as the basis of its theoretical resource structure. Stratified sampling technique was employed to select three local government headquarters in the study area. Two communities were randomly selected from each of the local government area headquarters. The questionnaire served as data collection instrument for the study, four hundred and twenty-one (421) questionnaires containing closed-ended questions were administered to the inhabitants of the study area, the data collected instruments posit were subjected to both descriptive and inferential analysis. Results confirmed that peoples have not been actively involved in the modification of indigenous projects, and this abandonment, yet, had abridged the morale of people in participating enthusiastically in totemic artistic/cultural activities. Besides, government had not been actively involved in the cultural and totemic artistic leisure industry (tourism) sector, aligned and assertions had been placed on eco-tourism thereby, disregarding the scholarly, totemic-arty activities aspects of leisure industry. The erudition proposed a bottom-top approach towards scholarly, totemic/ artistic activities, that is, people who are the curators of the culture ought to be voted for along in any of the developmental projects. They should also be made aware on the reimbursements involved in sustaining these artistic (totemic worship) articles and how it can help in navigating and invigorating tourism, which will in turn, serve as tools for local development in the study area. The erudition will be of high relevance that will sway the policy makers, will provide conferences of orientation for erudite guidance.

Keywords: Totemic-worship, Aesthetics, Leisure industry, Guidance, Proposition.

Introduction

Totemic-worship (sacred), artistic and natural attractions in last two decades had become a sin quantum in constituting the allure of leisure industry (tourism) destinations. As a result, a considerable number of tourist's, studied' are being reconnoitered in diverse totemic aesthetic adorations and natural topographical attractions (eco-tourism) (Oluwatuyi, & Ileri, 2016, Page, & Conneell, 2006, Moscardo, Pearce, 1999; Essien 2005; Richards, 2000; Chhabra et al, 2003; Apostolakis, 2003; Timothy, 2007; Richards, 2007; Allam, 2018). "Artistic, totemic commemorations, music, and scholarly literature as a leisure industry attraction can be a persuasive force at variance that a region's notable, cultural,

sacred-worship sites and industrial past should be conserved" (Appadurai; 2002 Harrison, 1997; McKercher, du Cross 2005; Essien, 2005). Heritage retreats industry reintroduces people to their scholarly, totemic and aesthetic roots (Donert & Light, 1996; Odeh 2022) and reinvigorates people's inquisitiveness in the interpretation of ethics. In most recent world leisure industry (tourism) inclinations became discernable the popularity of cultural aesthetics, as well as association of potential desire for knowledge in connection between natural and cultural tradition with an existing decent (Richard 2000; Richards, 2007). These totemic-based exploration products are different in their ideas, but bare the same principles in scope of tradition protection, leisure industry (tourism) promotion and environmental development. Several statistics confirm that these specialized leisure industry products are attracting new and more tourists every year. Within this framework, Idoma (speaking group of Nigeria) totemic artistic adoration has a lot to contribute to the international leisure industry sector by further promoting a proper proposed management of its UNESCO sites if any and connecting them to the major cultural and natural leisure industry destination networks (Essien, 2005, Andrian, Stanojlovic, 2011). Amid all the fundamentals of leisure industry, artistic, totemic-worship, music, and scholarly literature has been the main dynamics which influences tourists' initial decision to travel to destinations in different parts of the world, particularly in Europe and North America, artistic and totemic adoration tourism (leisure industry) attractions have become significant in the development of tourism. At the global level, cultural and artistic attractions are routinely perceived as being totemic (iconicity's, images, ancestral-site, emblematic, sacred) of vital streams of global culture, Richards, and Wilson, (2006), Sarfati, (2010). Art/ totemic adoration, music, and literature can be described as the blueprint of behavior and thinking that people living in the social groups learn, create and share. Arts and totemic worship distinguish one humanoid group from others. It also distinguishes the humanoid from other faunae. People's culture includes their politics, rules of behavior, lingo, rituals, skills, technology, and styles of dress,

ways of producing, cooking food, sacred conviction, political and economic systems.

Culture is the conditioning brass tacks of behaviors and the products of the behaviors, "consisting of 12 brass tacks visa: handiworks, lingo, civilization, cookery, art and music, history, local work, architecture, sacred (totemic) conviction, enlightening system, dress and leisure activities. Matheson, and Wall, (1982). Sharply (1994), Essien, (2005) affirm that from a social and cultural perspective, the rapid expansion of tourism is important in two respects: Firstly, the development of leisure industry as medium for economic rejuvenation and diversification almost consistently leads to changeover development in the structure of society. Secondly, all tourists, to a lesser or greater extend, naturally take on holidays according to their own beliefs, values and communicative approach (Sharply,1994; Essien, 2005). Environmental development on the other hand is the developments that meet the needs of the present generation without compromising the ability of the imminent generations to meet their own needs Brundtland Commission United Nations (1987). Development is seeming as the reduction or eradication of poverty, inequality, and unemployment within the perspective of a growing economy. It is a multi-dimensional process, connecting major changes in modern structure. Cultural leisure industry (tourism) gives people a whole, including its: history and archaeology; people and their lifestyle (including the way they earn a living and enjoy their leisure); cultural diversity; arts and architecture; food, wine and other local produce; social, economic and political structures and landscape Pye, (2001). On a final note, environmental cultural leisure industry is a tourist attempting to make a low impact on the environment and local culture opportunity to understand and appreciate the essential character of a place and its culture as possible, while helping to generate imminent incentives to host communities while ensuring that stances and national institutions as well as the quickening of economic growth, the reduction of inequality and the eradication of utter poverty. It is essentially a process of creating allocating resources efficiently for achieving greater socially satisfying ends. Development can also be

seen as an event that causes a situation to change or progress; the process of changing and becoming greater, stronger or more impressive, successful or advanced, or of reasons somebody or something to change in this way (Todaro, 1970). Improvement brings a positive experience for local people, leisure industry (tourism) companies and the tourists. It is against this affiliated that this appraisal attempts to tartan the prospective of Idoma (speaking ethnic group) totemic aesthetic worship, topographical site leisure industry proposition and linking the ecological tourism development in Benue State, Nigeria.

Origin and Chronology of Totemic Worship

The enigmatic "origin of totemic worship" conceals itself in primeval culture and religion (Edet, 2009; Allam 2018). Primeval religion cannot be clarified commissioning instinct. The modification of totemic religion depends upon the advancement of equanimity in man. With the modification of iconicity's (totems) and cultural dogma is also updated. Totemic religion or worship is a mental factor, it arises at a certain phase of humanoid culture when humanity feels a putative need for it. Its primary characteristics depend upon certain mental dynamics that are common in all religions. Its primary phase is spontaneous and programmed in nature of mankind, but its modification depends upon certain dynamic forces of evolution that are inherent in religion. "A totemic religion is a force of credence, cleansing the inward parts" (Ames 1927, cited Allam 2018) We may call totemic religion as a part of human nature. Just as the nature of the ideal modified art, knowledge, ethics, etc., so also the totemic religion is modified by nature and ideas of the ideal. If we analyze the origin of totemic religion, we bargain that it grew out of certain mental attitude of people which they could not avoid, and these attitudes are common in all religions. Roberts (1977; cited Allam 2018) calls the feeling: "Utter dependence" on religion. Scholarly to his theory, religion arises out of human feelings of utter dependence. It can also be called pietism (Hermann 2009). The primeval people felt that there must be certain power which is controlling the universe, and they emended upon that power

and recognized it in their temperament of hearts by showing obedience or pietism. This piety or "feeling of utter dependence" is active, obligatory and volitional in many religions. For paradigm, in Zoroastrianism, in the totemic dogma of the Teutons, certain rites and customs refer to this form of feeling (Hermann 2009). Such a kind of feeling, though it is dependence is a sort of self-determination unconventionality because by a union with the godlike seeks' absolute freedom through utter dependence; With such a feeling of dependence, there is also a complex emotion consisting of tenderness and mortification (Allam 2018). This is the feeling of appreciativeness that is found in all religions. It is a sense of providence of God and the feeling of thanks-giving which arises in the mind of man for the benefit which God gives us. A sense of gratitude is the touchstone of all true religions.

The spiritual factors which give rise to totemic worship have been described and analyzed by Otto as *"Mysteriumtremendum et fascinans"* (Fox 1990). Sacred is something that both enigmatic and wonderful. But it is a substituted form of feeling of piety. In admiration, the attitude is receptive and acquiescent, in wonder, there is hesitation, and allure, it is the influence of sacred that exerts upon the follower. The feeling of devotion towards paranormal power is natural in man, and it grows in man with a natural hunger and need for it. The need had been felt by primeval men and they wanted to reconcile themselves with the paranormal powers in the external world. Forces of spiritual evolution are immanent in all the totemic worship of man and it remodeled the wants and rites at every phase of culture. On the other hand, primeval man had the feeling of fear, awe, wonder, etc., which we bargain in analyzing the aspects of sanctified and which are negative aspects, and on the other hand, he had passivity, self-effacement, worship etc., as positive aspects of the sanctified. The heartening aspects were called mana and undesirable aspects were taboo (unthinkable) within the Indian culture (Fox 1990; Allam 2010). This taboos-mana formulary determined the nature of the paranormal in the primeval worship. The taboos were somewhat evil to interfere with and primeval people made certain rules not to interfere with them. The paranormal existence in

the primeval worship was established by certain psychological factors. We now come to the various means and ways which primeval people rumored for the benefit of the society. This means may be called rites and practices and are mainly the source form which worship draws it materials and ideas. Some of the rites and practices were meant for inducing or captivating the glimmers or sprites for the benefaction of men. These rites were both enchanted and religious in nature. In the primeval worship, it is not conceivable to extricate between the enchanted and the worship rites. Just as from the chronological past perspective we can illustrate an age of stone before the age of intellect, so also, we can confirm the history of worship an age enchanted before the age of worship (Cilliers, 2009; Allam 2010; Oesterdiekhoff 2008). There are various theories regarding the connection between magic and worship. Magic is presented as "next of kin to science". Eruditely, Geraci (2017) ingeniously considered magic as representing a lower knowledgeable stratum proceeding worship.

Enchantment (magic) and worship have a communal root in primeval man's expressive reaction to his topographical location and his experimentations with the unseen forces of the universe in his struggle for reality, in the enchanted operation of the spirits is rumored and an effort is made to win their favor by entreaty and sacrifice. Magically, we are unable to draw any casual connection. Enchantment becomes science-when a causal connection is established. Transcendently, there is a belief in paranormal powers, who are "superior to man and who rheostat the progression of nature of man, his part of belief is religious in character on the ground that human beings succumbed themselves to these powers". People gave up enraptured only when they could realize that they are weak to influence the course of nature by means of enchantment. Thus, they resorted to reliance by giving up certain incantations for inducing the paranormal powers (Cillers 2009; Allam 2010; Geraci 2017). This modification did not take place in a very petite historical. Even in the postmodernist advancement religion today, we find enraptured (magic) interwoven with worships services (Cilliers 2009). Vedic-rites, there are certain witchcrafts. Some witchcrafts

are parts of worship. In primeval ages, prestidigitators, monks, etc., were all on the same level. Though worship and enchanted are amalgamated together at a certain phase of culture, we must call the worship-assertiveness as an advance upon the enchanted (Geraci 2017). Primeval people desired to make arrangements with the paranormal powers in the external-sphere which they could not avoid. It is a humanoid nature to live well, to live better, primeval people worked out certain means to conciliate the paranormal powers. These means of and ways of conciliation are the origins of totemic worship. Certain bodily activities of worship are artless and programmed in man (Edor & Odok 2010, Allam 2010). As it was alleged that there are paranormal powers outside man, humanoids out of admiration, phenomenon and fear conciliated them through entreaty or sacrifices, and there was no other substitute except this. Magic is unable to control this power. Thus, in worship, we find two traditions: namely, the existence of powers and attempt to please them through certain rites and ceremonies. Likewise, with the modification of civilization the rites and ceremonies were refined and changed according to the satisfaction of the different cults. Erudite alleged that worship springs from man original sentiment native to the mind, underived from experience and giving datum of consciousness (Edor & Odok 2010). Moreover, as they desired to establish a relationship with approachable spirits, there grew in them the sense of self-giving and renunciation. This sense of self-giving, renunciation, self-effacement, trust, and dependencies is the beginning of true totemic worship. Here we find the origin of totemic worship attitudes. With the modification of primeval civilization devotions and sacrifice became a group affair. Certain ideals were giving to sacrifice. People sacrifice something which they contemplate to be good and pleasing to the godlike, totems or spirits. It was assumed that favor could be reached only when the spirits were propitious and pleased. This is possible when offer the best things which they possess. With this idea of offering of first-borne child. In postmodernist advancement religions money is offered to God. That something owning value should be giving to God is accepted even today.

The Totemic Aesthetic Worship

Worship manifests discernibly through various totemic (iconicity's, insignia, rites, charms, talisman, amulets, images) sacraments. Those iconicity's are considered as totems of worship (Geraci 2017; Otobo & Palnm 2022). The various totems or objects of worship when they were raised to divinity or paranormal rank. Inadequate physical 'non-artistic rendered' are not adored because they do not instigate us in any way. Totemic (iconicity's) become epistemological when they are objects of knowledge and thus, they naturally lure our attention. They are distinguished from bodily or physical objects on the ground that they invoke certain totems in our minds. Such totems may arise from awe, wonder or from the enigmatic character of the totem. For paradigm, stones and trees have been crafted, decorated and adored by human beings because they invoke admiration, miracle, worship, etc., religious totems of worship are not merely physical objects (Edor 2016). They possess certain extradentary possibilities for which show mystical regard towards them. Sometimes we picture divinity with the likeness of human society. People picture gods as warriors, adjudicators, peer of the realm, kings, etc., and attribute to them the love of paternities, friends or showed conjugal affection towards them. Religious ideas are totemic manifested in the external world. The totem of worship is recurrently a power transcending the worshiper. As the totem transcends the worshiper (subject), he necessarily acts in front of the totem timorously, in a fear-stricken manner or with a sense of friendship. The personification of a totem is on the commonsensical process, it takes place with the logical interpretation of the worshiper. For paradigm, fetishes, medicine, talisman have been vehicles of grace. It materialized with the intellectual behavior and wishes of the worshiper, stones or trees have become totems of worship when people found them approaching the appearance of a man or giant or considered them to be self-conscious by spirits. Worship is kith and kin existing between worshipper (subject) and the totem of worship. A sense of duality always exists between the subject and the totem. Duality between the worshiper and the totem of worship is different from that dualism which is a theory of two powers opposing one another. One power is good and the other is bad. In Plato there: is such a dualism. His dualism was the separation of the world of ideas from the world of sense. In Descants, the dualism is the dissimilarity between mind and matter (Baab 2016). Descartes anticipated to overcome this difficulty by combining the physical and psychical in pineal gland (Baab 2016). From the dualistic proposition, we draw this deduction that the ideal and the factual do not concur. Dualist encounters the world as full of griefs and he desires to overcome them. But the duality which exists between the subjects i.e., the worshipper and the totem of worship exposes the fact that one is more authoritative than the other. The subject does not want to overcome the totem but desires its favor or benefit. As the totemic enigmatic pleasing power, the subject with awe and curiosities shows admiration and worship in front of it. The totem with its highest modification possesses attributes like omnipotence, omniscience, omnibenevolence. Accordingly, the totem is the goddess incarnate by the worshipper (Allam 2017; Ajang 2016; Edet 2008; Edet 2011; Edet 2015). The totem of worship resolute by the subject varies with the hypothetical development of the subject. As the totems of worship progresses from the uncultivated to the refined spiritual totems is discernible with the modification of the intellect of the worshipper. Around are serval totemic worship. Amidst the otherworldly (celestial) bodies, sun, moon and stars are record imperative. The primeval people worshipped the star-studded heavens because they find it necessitating. Sun and moon were pragmatic as quasi-human in nature. Their sex differs amid various races. There are various stories as regards sun and moon. The Masai people say that once sun desired to marry the moon and they had a match (Oesterdiekhoff 2008). The sun being humiliated becomes bright so that people may not look at him. The Eskimos consider the moon as manlike as his marks on the face are described in different ways. The marks on the moon are the ashes which were grubby on the face of the moon by his sister the sun, when he wanted to embrace her. The most important celestial god is the sun and it is the sustainer and fertilizer of the earth. For this reason, it has received veneration throughout the world. In

India, certain royal dynasties have been named after the sun. Sun has been worshipped by Indians, Persians, Amerinds, Egyptian. Dravidians (Haven 2012). In Egypt, Sun is the moral-god because nothing can be kept secret in front of its light.

Worship of Terrestrial Aesthetic totems

Various terrestrial aesthetic (monumented, imprinted, inscribed, Juju-adorned, etc.,.) totems have been worshipped by primeval people of various countries, among the terrestrial totems, some are living and some are non-living (Aboh 2015; Allam 2017; Asira & Francis 2012). Bejeweled trees had been worshipped as they were considered as dwelling places of the spirits and paranormal powers. The unrestrained people maintain that the souls of the dead the oak to Jupiter, the Laurel to Apollo, the olive to Minerva, the myrtle to Venus, the white-poplar to Hercules, Plants were worshipped in China, Japan, Germany and Scandinavia (Haven 2012).

Animals as Totems of Worship

Amid the living iconicity's, certain creatures have been worshipped by the people of various countries not because they are spirited by spirits but because they are totems of approbation, miracle, apprehension and have been raised to the rank of 'Divinity'. Erudite Marrett suggest- "they are propitiated by a primeval man neither because they are in a word peculiar. Sacred ewe is towards powers, and are not unavoidably spirits or ghosts though they tend to become so" (Sarfati 2010; Allam 2017). The Syrians worshipped the shark fishes, incontrovertibly because they are dreaded. The swan or *hansa* is well-regarded in India because of its lofty flight typified a preeminent spirit. The dove idolized by Mexican and the Semites. The Owl is measured sacred by Germans. The Battas of Sumatra anticipates tigers as dead ancestors. The Eagle is respected by some Arabs and Amerinds (Allam 2017; Sarfati 2010). Sporadically convinced creatures are considered as totems for certain deities. For paradigm, Owl for Pallas Athena in Greece, the vulture for Suben, the eagle was sacred to Jupitar, the dove to Venus (Sarfati 2010). O'er, the Christians iconicity's the dove as the Holy Ghost,

the Lamb is represented as JESUS, the snake as devil.

Ancestors and Heroes as Totems of Worship

Certain humanoids are known as ancestors or heroes became totemic to be worship in various part of the world (Oesterdiekhoff 2008; Allam 2017). The origin of the soul residing in the body gave the primeval men idea that the spirit exists even if the body is confounded. The primeval man considered the spirits of the dead ancestors as both virtuous and detrimental (Oesterdiekhoff 2008). It is the trepidation of spirits that lead the primeval men to worship the dead ancestors. An erudite article by Small (1897) writes-"Using the phrase ancestors-worship in its inclusive sense as conforming to worship of the dead, be the same blood or not, we conclude that ancestors worship is the root of every religion" In Bantu and Hamitic races of north and east Africa, we find pervasiveness of ancestors-worship. The people of Madagascar, in South Seas, the Solomon Islands, Fuji, and Polynesia give the first fruits of their field to their ancestors in a dramaturgical ceremonial tradition (Curzo-Slggers 2017). The cult of ancestor worship is firmly established in Polynesia and Melanesia. The impact of ancestor-worship became animistic in Malay. The idea of God came after the idea of ghosts to the primitive man. We cannot archeologically suggestion that the God idea, was before "ghost-idea". It is also true that the idea of god may exist in origin without clearly involving the idea of ghosts (Curzon-Slaggers 2017).

Idoma Totem Aesthetic Worship

Totemic worship cannot be circumscribed to Idoma ethnic group alone as it seen to be a global knowledge. It plays major significant role in human cultures. Totemic (godlike iconicity's) worship is a complex grouping than mere set of theories or practices found in almost sacred traditions. Totemic worship involves a sacred assignation with what is considered paranormal-spiritual realism. Religion account for distinctive qualities and patterns of human experience as well the similarities and differences across human cultures.

OWOICHO is the Idoma word for religious conviction accurately designating something of God. *Owoicho* is the "faith on high" these two words form the basic notion of God, who is high in the in the sky *Icho* and above everything on earth while *Owo* means faith. Therefore, the one praiseworthy of respect, sacrifices and worship is God who is on high. The Ultimate Presence is acknowledged celestially by Idoma people *Owo*; the faith controller, while *Owoicho* tartans the celestial realism; this integrates Idoma theories and practices of sacred affair that pertains to the splendid knowledge of Owo-icho. The Idoma totemic worship experience may be expressed in an aesthetical iconicity's like performative-triangulation (visuals, acoustics, dramaturgical) and decorative physical systems. The Idoma's religious conviction recognizes the existence of an Ultimate Presence: Owoicho as the maker of all that is and the belief in other totemic creatures and forces that shelters. *Alekwu* ancestral spirits for paradigm, are godlike or totems as intermediaries and agents between *Owoicho* and *Ache*' the worshippers such, recognition forms the pillar of Idoma totemic worship (Pius 2008; Allam 2017).

Idoma Ancestral and Totemic Worship Worldview

There are revealing of scholarly literature written in print on Idoma totemic worship and culture, owing to the enigmatic nature of the themes vis-à-vis ancestral totemic worship, not much dialogue are equally allowed for those who goad to cleave into it, they attempt to make us live with ideas about their worship and predominantly the unrequited challenges of whether ancestors are worshiped, acclaimed or there are specific cults for them amid Idoma people. Ancestral totemic worship exists in Idoma religious culture and are known as *Alekwu*. They are elders of high ethical rectitude. It happens that such elders are fused into the community of the unseen world. The living elders of Idoma deity is said to commune with the living dead at night through the *Ad'alekwu*. Ancestral totems are revealed in the negotiations above in Idoma religious sense as not just dead of old member of the tribal kin. They are a special strain of people who have lived momentous lives which affected the people

positively and are alleged to concern with the impact on their kin, society, etc., even after death (Meyes 2007; Ugah 2008). The entreaty customarily would arise when Idoma nation seeks cream of the crop to be made into the club of the ancestral spirits. There is generally also no contemplation giving to women. It is all men's affairs built on deeper understanding into the cult of the ancestors, it is usually met with rigid confrontation as it shrouded in enigmatic, distasteful and infiltration into the land of the living dead. To meet the requirements to be an ancestor or *Alekwu* totem an individual hoarier shall command great respect due to his high moral life and poise. When a hoarier has lived and unveiled the above characteristics during his life time on earth, death is giving on totemic (performative-triangulation) befitting burial. Ancestor totemic worship is sacred appreciation and for respect the accomplished living deed of folks, clan and linage. Herein, we shall critically Xray the claims of Idoma totemic aesthetics worship from the leisure industry (tourism) potential.

Idoma totemic aesthetics worship tourism prospective

Leisure industry (tourism) has always been seen as an utter tool for development as its implication has been acknowledged in the developed, developing and less developed countries, despite the fact that culture resources management has been a challenge (Essien 2005; Safati 2010). Progressively, vast forms of intangible mores are being mobilized for purposes and undertaking tradition is mostly inspirational experience for both tourist and the community. Tourist demand to see artistic displays, totemic worship rituals can thus produce clash in local community over time (UNESCO 2006). Leisure industry (tourism) has always been a tool for economic development, but for developing countries, it is a liberal important export as the economic, social and environmental impact remains very serrated between and within developing countries. Leisure industry development is an attractive alternative just because it can generate foreign currency fast, particularly relying on international municipality operators who can entrance international market easily. However, it has been highlighted by

several educations'; there are shortcomings (UNESCO, 2006). Its proclivities shifting the power of development away from the host communities towards the foreign operators and towns generating nations this includes the power to terminate development and swaying its investment to other destinations. It tends to be limited spatially to particularly striking development sites and untouched environment and does not seek to engage with challenging zones and communities. Third levels of investment tend to be directed toward surface issues of aesthetic concern and the needs of lowest communities. Fourth, economic returns to be restricted to short term gains in term of employment in the leisure industry sector in association to serious neglect and this results in poorly paid and insecure jobs in the service sectors and lastly, the culture of the host community is only marginally engaged in through mass leisure industry. Because the importance of development is upon fixed and limited settings and upon the provision of predominantly hedonistic activities, culture can often be reduced to brief selection displays through limited interaction between host and guest (Essien 2005).

There are abundant natural and artistic resources for leisure industry to flourish in Nigeria; unfortunately, the organizational framework is still very weak and this aspect is too crucial to be wished away, if we really want to promote stable leisure industry business in this part of the world. The purpose against the background of collectivity orientation, which brings together the government, the expert and the grass root people. It is wrong to assume that government policies on leisure industry coupled with the expertise of archaeologists, anthropologists, ethnologists, proprietors and others will produce a positive result without sincerely recognizing and appreciating the centrality of the grass root people. Undeniably, much of the leisure industry development efforts in Nigeria have failed to bring about result basically because there remains a communication gap between experts, on the one hand and the people (the of most, if not all, these resources) on the other. In fact, there are still many leisure industries resources and /or potential tourism attractions in the rural

circumstances such as the Idoma leisure industry attractions in Benue State-Nigeria, which are yet to be known, let alone harnessed, by the government and its agents (Ogundele, 2001; Essien 2005). Diverse limitations, has been affecting the development of cultural/artistic leisure industry in Benue State and the country at large. The limitation ranges from the part of government and the curators of artistic elements, no wonder, there seems to be not much work and conferences on the existence of some of the cultural tourism resources because of the wide-gap between the government and host communities, thus a reason for this learnedness.

The aim of this erudition is to tartan the measure of community connecting's in leisure industry particularly towards a sustainable tourism development in Benue State, Nigeria. To attain this aim, the following objectives are set: to look into the level of government involvement in the sustainability development of artistic/totemic situates, ancestral totemic rituals; festivals and their topographical sites to appraise the level of community concomitant to decision making as to the workability of the situates and ceremonies/festivals; to find out if the bottom-top approach is being attracted by the government in situates, ceremonies and festivals and to propose ways by which curators of this cultural traditions and government can be involved so as to help in the justifiability development of the leisure industry sectors in Benue State, Nigeria. The topographical location of the study area is Ogbadibo, Orokam and Okpoku local government area of Benue State. The Idoma are people that primarily inhabits the lower western area of Benue State, Nigeria, and some them can be found in Taraba State, Cross River, Enugu State, Kogi State, and Nasarawa State in Nigeria. Idoma people have a traditional ruler called the Och'Idoma who is the head of the Idoma the Area Traditional Council. This was introduced by the British. Each community has its own traditional chief such as the *Ad'Ogbadibo* etc., *Ogbadibo*, *Orokamu* and *Okpokuw* like all Idoma speaking folks, has a lot to offer alluringly. Scores of artistic totems, ancestral worship (sacrament) commemorations are usually held at different times of the year in the three respective communities in western Idoma in Benue State.

Apart from these commemorations there are many other cultural attributes of the Idoma folks that must not be discounted. The main staple wherewithal of the people of Idoma is pounded yam and vegetable (Okoho) soup. In areas like *Owuokpa, Orokam*, and *Otupkpa* districts' in Ogbadibo and/Okpokuw local government areas. The traditional colors of the Idoma people are red and black colors. Idoma's are generally known for their creation of beautiful tapestry weaving (e.g., the totemic red and black weaving see artist impression 1,2,3) totemic carving/terra-cotta products decorative bamboo/wicker chairs and baskets etc., Correspondingly, in homestead like *Ai'quaie Owukpa* community, are known for the production of terra-cotta totemic paraphernalia.

Artist impression: 1 *"Aje Alekwu"* festival where traditional religious practitioners commune and make sacrifices in worship of their ancestors across the land.

Artist impression :2 These are categories of totems: primary or kinship, secondary or political, and tertiary or economic totems types. (1) *Atu-cow totem, (2) Obagwu-red monkey totem, (3) Ekpe-fertility totem, (4) Idiri-snake totem, and (5) Ikwu-crocodile totem e.tc.,*

Artist impression: 3 The traditional colors of the Idoma people are red and black stripes to foster Idoma identity. The most famous traditional dance of the Idoma people is known as Ogrinya dance

The most celebrated traditional dance of the Idoma people is known as *Ogirinya* dance. It is an exceedingly

spirited dance that requires (at regular interval see artist impression 3) the toes in short period of time. Besides, there are ancestral totemic worship anniversary day *"Aje-Alakwu"* concomitant to sacred dances (see artist impression 1), and hand-to-hand struggle tournament "Ortarmblah" and spots and antique upbringings (Ancestral home of the Owuokpa) of the peoples. A paradigm: Rivers Okpokwu and Adou that run through the entire three local government area meeting at a river forum at Adou a beautiful-topographical location, also a splendid waterfall in Ai-odu in Owukpa constituency. The dress design was totemically coded typical of Idoma ritualized outfit of the ancestral '*Aleku*' (totemic red and black or indigo blue and white woven tapestry constituents) with a pantrylike-short trouser and sometimes costumed in indigo blue-jumper. While women dress in same totemic color fashionable. Routinely, the sovereign and district heads in Idoma-land, whose people are speaking Idomas, totemically described their kings as consecrated especially the" Oche-Idoma with a totemic wristlet" sovereign. They are at all times approached with great respect, in fact the ceremonies between their coronation are aesthetically elaborated. Places of the; *'Ochie'* royals are wreathed with totemic relics of the peoples' ideology and sacramentals. Some of the

opulently endowed work of art-oriented palaces in Idoma-land are the Ochie-Idoma's places, and a host of others.

Idoma "Aje'-Aleku" Sacred Descriptive Documentation Style

The Idoma *"Aje-Aleku"* sacred descriptive documentation style uses totems (charms, amulets, screed codes and chronicles) to document sacred dance-art, and can be pragmatic to other Idoma speaking peoples and steady eastern part of Nigerian sacraments dance in general. This sacred dance notational system is divided into two parts: The iconicity's represent masculinity of the sacramental dancers and their positions; The descriptive movements, rhythm, space and dynamics used to execute a dance. It also encloses the name and the origin of the dance piece, costumes, props and make-up. The "*Aje-Aleku*" as the name implies, means a formulaic sacramental dance. It is a choreographed traditional grounded dance. The dance is performed by the (cultic cycle) men. It narrates totemic caveat excursions to the Idoma people. The dance structure is in three stages. Stage one the caveat preparation, stage two re-enacting the use of the caveat in the dancing ground pattern

and stage three depicts the caveat victory celebrations

Literature Review and Theoretical background:
The subject of leisure industry in this generation has attracted the concerns of several scholars. This has been attributed to the developmental role that artistic totem leisure industry has played. In developed world today, culture has been a way of inhabits other people, thus most developed countries these days can attribute their level of development to the cultural tourism. This has consequently, aroused the minds of geographers, sociologists, economists, political scientists, physicians, notaries and other professionals globally as the huge effects of cultural tourism on development cannot be exaggerated. The account of tourism indicates that tourism is a socio-cultural event. Resort development and seeing the sights came about partly through fashions and social responses to the natural and built environments. Leisure industry is a global phenomenon which is essentially taste driven, with constituency coming in and out of fashion and often the topic of conversation. This is often personified in the concept of which places are in 'vogue' and most seen destination (Cronin, & O'Connor, 2003). There are two ideas about the socio-cultural effect of tourism. First, that the interaction between host and guest could weaken or destroy traditional cultures. This reflects the literature that considers tourism primarily as a threat to culture and the folks. Secondly, that the interaction between host and guest could create new opportunities for peace and greater understanding. This alternative perspective acknowledges the benefits that tourism can have in consent to exchange of cultures in promoting greater awareness in both sides (Page and Connell 2006; Odey et al 2019). There are three basics of cultural tourism namely, non-material customs e.g., crafts and products; and acculturation, tourism results in the transformation of cultural events into commercialized products or manifestations which are devoid of all meaning. Culture may have trivialized by tourists in an attempt to make it a product for tourists to consume, furthermore, tourism results in the preservation and revitalization of traditional cultural practices by providing monetary support and engendering

community pride, this is thus seen as positively contributing to the goals of conservation tourism.

As tourists are becoming more sophisticated, their need to recapture the past has been increasing. Tourists have been visiting cultural/ artistic tradition sites more frequently. Cultural/Artistic tourism offer several benefits to tourists and residents, as well as government. First of all, cultural heritage protects notable, artistic and natural resources in communities, towns and cities. People become circuitous in their community when they can relate to their personal, family, community, regional or national tradition. This connection motivates residents to safeguard their shared resources and practice good stewardship. Second, cultural tradition educates residents and tourists about local/ regional history and traditions which can be shared with tourists. Third, cultural tradition builds closer, stronger communities. Knowledge of provides continuity and context for communities who instills respect in their resident, strengthens citizenship values, builds community pride and improves quality of life. Fourth, cultural tourism promotes the economic and civic vitality of a community or region. Economic benefits includes: the creation of new jobs in the leisure industry, at cultural attractions and in travel – related establishments; economic diversification in the service industry (restaurants, hotels/motel, bed and breakfasts, tour guide services), manufacturing (arts-totems, totemic-crafts, souvenirs, publications), and agriculture (especially gardens or farmers' markets); encouragement of local ownership of small businesses, higher property values, increased retail sales and substantial tax revenue (Virginia.Apva.org.1998). The growth of recreation has bridged the gaps of oceans and miles to foster understanding among people of varying reactions and cultures. Omotoba allude to that with proper running, tourism ensures the long-term dialogue of areas of outstanding natural beauty which has aesthetic and cultural values. Omotoba refer to paradigm of tourism potentials in Nigeria that were well utilized: Kainji National Park, Borgu and Zurguma National Parks and Yankari Game reserve. It helps to renew local architectural traditions on conditions that regional peculiarities the ancestral heritage and cultural environment are respected

for paradigm, tourism plays a prominent role in cultural sustainability development of Osun Festival in Osogbo and Argungu in Kebbi State, Fishing Festival Benue State. Furthermore, in the same literature, he noted that tourism attributes to the rebirth of local arts and crafts and that of traditional artistic activities in a protected natural environmental setting. For paradigm, beats and bangles making in Bida, dyeing, pottery and calabash carvings in the Northern part of Nigeria. In most of the favorable cases, tourism offers a way to revive the social and artistic life of the local government, thus, reinforcing the resident community, encouraging contacts within the country and attracting younger-cohort and encouraging local activities (Omotoso, 2012). The theory of demand and supply and the consumer cultural theory serve as an anchor for this erudition. Supply and demand are an economic mode of price determination in a market and it is attributed to Alfred Marshall in 1890. It clinches that in a competitive market, the unit price for a particular good will vary until it settles at a point where the quality demanded by the consumers (at current price) will equal the quality supplied by producers (at current price), resulting in an economic equilibrium of price and quality. Based on Smith's (1995) observations, demand occurs at four different levels including:

  i. The number of products that will be consumed at various prices
  ii. Actual level of participation
  iii. The unsatisfied component of participation

The desire for emotional and psychologically based experiences (Smith, 1995). Tourism demand is a result of a variety of social, economic, demographic and psychological dynamics peculiar to the individual (Argyle, 1996, Ryan, 1997, Hall, & Page, 2002; Essien 2005). Conversely, extrinsic dynamics or determinants, such as government policy, media communications, marketing, societal norms and pressures, knowledge, information on an images of destination postmodernist changes and wider socio- economic determinants have an equally important role to play in shaping tourism destination demand. It should be noted that the host communities are the producers of these artistic heritages, thus if there will be demand for

these heritages by consumers, the producers needed to be encouraged especially through connecting them in developmental activities of such situates. Consumer Culture theory is a marketing school of thought, interested in studying consumer choices and behaviors from a social and cultural point of view. Reflective of a postmodernist society Arnould, (2005), it views cultural meanings as being numerous and fragmented Firat, (1995) and hence views culture as an amalgamation of different groups and shared meanings rather than a homogeneous construct. Consumer culture is viewed as 'social arrangement' in which the relation between life and the iconicity's (totems) and resources on which they depend on are mediated through markets Arnould, (2006) i.e., tourist market and consumer as part of an interconnected system of commercially produced products and wages which they use to construct their identity orient their relationship with other Kozinet, (2001). In view of this theory, it can be deduced that cultural and artistic tourism takes into consideration different groups, cultural traits, cultural heritage, totemic materials and all other elements of aesthetics culture in order to survive and meditate in the leisure industry market. Tourism and culture are recognized as two strong drivers of growth all around the world, especially in Europe, primarily through economic development and employment (Prentice, 1994; Hadzic, 2004). However, they have a crucial role in fostering understanding and preserving of richness and diversity of regional cultures as well as greater valuation of a common heritage. Artistic attractions play an important role in tourist at all its level, from global totems of world culture to attractions that reflects the local artistic identity (Stanojlobic et al, 2010). Artistic tourism has a number of goals that have to be achieved in accordance with the context of ecological development, such as conservation of artistic resources, constant interpretation of resources, creation of authentic experiences among tourists, feedback stimulation for artistic resources and resident community. The artistic heritage and events in turn are seen as important tool for attracting visitors and building image within different communities (Raj 2003).

Methods

The study design for this erudition was based on descriptive means. This involves gathering, analysis, and application of facts in order to achieve stated objectives and to tartan the acceptability or otherwise of the hypotheses stated in the study. Sample population was taken from the three local government headquarters of Ogbadibo, Orokamu and Okpoku in Benue State using the stratified random sampling techniques. The population was divided into strata ranging from local government area to communities involved in artistic activities. The three local government areas of Ogbadibo, Orokamu and Okpoku in Idoma west, Benue State -Nigeria. Two communities were randomly selected from each of the local government area headquarters. Statistics were collected using the primary source of data collection. The instrument devised is a questionnaire. A total number of four hundred and twenty-one (421) questionnaires were distributed accordingly among respondents in the six communities using the 2014 projected population culled from the 2006 population data using an annual growth rate of 3.2%. Statistics collected were coded and represented on frequency tables. Also, the data were subjected to test using the double Chi- square (x^2) with the aid of the SPSS program. The level of participation of peoples of host community can also be of high value towards the development of cultural tourism. Thus 37.6% stated that they were involved in culture Tourism through agriculture, 45.7% were involved in trading, and 15.5% play a part through services like discussion, farming, teaching, hunting etc. while 1.2% participated in other ways. Most of the respondents participated

Results

Averagely in the artistic vacation industry consequently, 29.8% participated excellently. 24% were above average, 38.3% were average, and 1.2% was below average, while 6%, representing twenty-eight (28) respondents out of the four hundred and twenty-one (421) were very poor in their level of participation as shown in table 2. Erudite divulges that community participation in tourism activities can sustain and increase connections among people, contributes to economic development of business boroughs and neighborhood and also provide shared cultural experiences among family, friends, neighbors, and others that strengthen communal ties. Besides, it will also hearten issue and youth to participate in community- sanctioned activities, strengthens the ability of arts organizations to engage in education and community outreach and it will help community – based organizations to rely on arts and artistic programs for member services, social indoctrination and fundraising Chris Walker (2003). Active involvement of residence of host community will surely help in the development of artistic tourism because they are the owner of these heritages, thus they know how best they can be involved in it to making it a successful and active tourism site. 40% of the respondents noted that they have been carried along and allowed to make decisions on developmental projects while 60% were against the opinion.
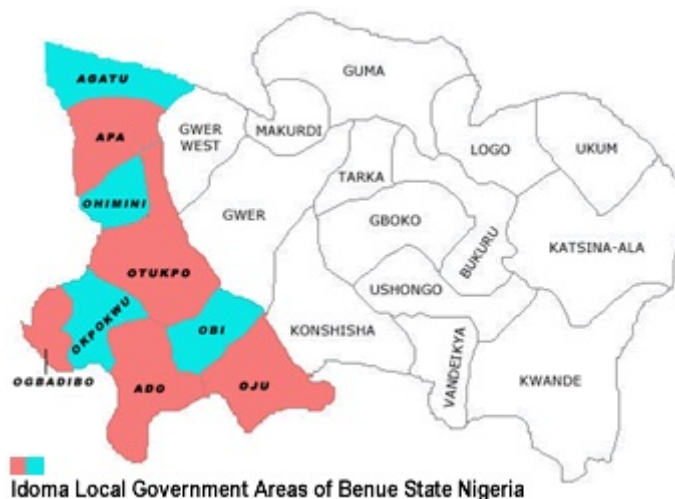

Idoma Local Government Areas of Benue State Nigeria

Figure 1:

Table 1: Form of Participation in Artistic Tourism

Form of participation	F	%	C%
Agriculture	153	37.6	37.6
Trading	192	45.7	83.3
Services (Barbing, Teaching etc.)	65	15.5	98.8
Others	6	1.2	100
Total	**421**	**100**	

Source: Fieldwork, 2019

Table 2: Form of Participation in Artistic Tourism

Ratings	F	%	C%
Excellent	125	29.8	29.8
Above average	101	28	53.8
Average	161	38.3	92.1
Below Average	5	1.2	93.3
Very poor	28	6.7	100
Total	**169**	**100**	**369**

Source: Fieldwork, 2019

This has always been a serious problem militating against the development in Third World Countries. Government and politicians are no closer to the grass root people, thus they make use of Top- Down approach (authoritative approach) than Bottom- Top approach which take into cognizance the opinions of the grass- root people before embarking on any developmental project. This is shown in table 4 shows that 42.4% of the respondents were of the opinion that government has intervened on development of cultural sites in the study area while 57% noted government has not done anything as to the development of cultural sites in the study area. Culture/totemic artistic are an important aspect of leisure industry that should not be ignored; thus, the government and policy makers should help in developing basics and especially infrastructure and social facilities that can attract more tourists to cultural sites. This will surely have a positive effect on the revenue generation status of the State at large. Most times, communities depend on one another to make events a reality, but the percentage of respondents who agreed with the assertion was low thus 35% of the respondents agreed with the assertion while 65% disagree as they believe that they didn't rely on neighboring towns and village for the success of cultural events.

Table 3: Decision Making by Host Community on Developmental Project

Decision making	F	%
Yes	168	40
No	252	60
Total	**421**	**100**

Source: Fieldwork, 2019

Table 4: Government Intervention on Development of Cultural Sites

Government Intervention	F	%
Yes	178	42.6
No	242	57.6
Total	**421**	**100**

Source: Fieldwork, 2019

Table 5: Dependency on Neighboring Communities for Successful Cultural Events

Are you dependent on neighboring communities	F	%
Yes	147	35
No	273	65
Total	**421**	**100**

Source: Fieldwork, 2019

Table 6: In what ways are you Dependent?

Ways of Dependency	F	%	C%
Agriculture	34	8.1	8.1
Trading	60	14.3	22.4
Services	47	11.2	33.6
Others	13	1.4	35
Undecided	273	65	100
Total	**421****	**100**	

Source: Fieldwork, 2019

Table 7: Financial Gains from Cultural and Artistic Tourism

Is there any financial gains	F	%
Yes	208	49.5
No	213	50.5
Total	**421**	**100**

Source: Fieldwork, 2019

This is not surprising because most communities keep secrets of their cultural and totemic aesthetics inheritances i.e., each community has its own peculiarity. This is shown in table 5. Out of 35%, which represent one hundred and forty-seven (147) respondents of the four hundred and twenty (421) respondents, 23.1% believed that they were dependent on neighboring communities in agriculture, 40.3% noted that it was trading that makes them dependent, 32% went for services while the remaining 4.6% opined that the host communities were dependent on other communities in other ways not in the options as shown in table 6. Table 7 shows that 49.5% of the respondents agreed that there are financial gains from artistic tourism while 50.5% believed that there are no financial gains from the proceeds of their products. Government has been the major policy makers and thus, they can really help in making policies that promote artistic tourism although, in the study area, that has not

been the case as 25% representing 105 respondents agreed that there has been a project by government to promote artistic tourism. The remaining 75% of the respondents were against them as they noted that the government had not embarked on any projects to encourage cultural Tourist in the host communities. Government shows no particular attention to these festivals and sites. Cultural/Artistic tourism can be said to be a long-term project i.e., the gains may not be immediate, but it is an aspect of tourist that most developed countries see as a yardstick for development in the long run because its effects cannot be over- emphasized when it booms. In developing countries like Nigeria, due to the nature of the political system, most political appointees embark on projects that are not futuristic in nature thus, a reason for the low percentage of respondents who believed that there are projects to promote cultural tourism as shown in table 8.

Table 8: Projects by Government to Promote Totemic Artistic Tourism

Is there any Project by Government to Promote Artistic Tourism	F	%
Yes	105	25
No	315	75
Total	**421**	**100**

Source: Fieldwork, 2019

Table 9: Actual Values for Ratings of Community Connection in Cultural/Artistic Tourist

	E	AA	A	BA	VP	Total	
Otukpa	51	25	41	2	11	**130**	
Owukpa	48	57	67	2	12.5	**187**	
Orokam	26	19	53	1	4	**103**	
Total	**125**	**101**	**161**	**5**	**28**	**421**	

Source: Fieldwork, 2019

Table 10: Expected Values for Ratings of Community Connection in Cultural/Artistic Tourism

	E	AA	A	BA	VP		
Otukpa	38.7	31.2	49.8	1.6	8.7		
Owukpa	55.7	44.9	71.7	2.3	12.5		
Orokam	30.7	24.82	39.5	1.3	6.9		
					CHITEST		**0.03**

The Calculated Value is 0.03 (Calculation from MICROSOFT EXCEL, 2007)
Source: Author's Computation, 2019

As noted by Thomasian (2008), the industry contributes directly to jobs, tax generation and wealth e.g., the creative economy of Arkanas employs nearly 27,000 individuals and generates $927million in person income for their citizens yearly (Chris Walker 2003). Noteworthily, this shows that totemic artistic (as souvenirs) leisure industry if well developed through policies can serve as sector for accruing finances not only for personal use but for governmental use. For the purpose of knowing the validity of the state of development of totemic artistic and cultural bequests for tourism in Benue State, one supposition was tested i.e., efficiency of Idoma's artistic totems and cultural traditions.

Null Hypothesis (H₀): There is no significant difference between the totemic artistic/enlightening tourism sites and community connection of the tourism (Tourist).

Community connection in artistic and cultural tourism may be a yardstick to the development of cultural tourism in the state. To ascertain the relationship between the two variables i.e., community connection and artistic/ cultural sites

efficiency; hypotheses was tested as it enabled the scholar to deduce the extent to which community participation can effectively affect the development of artistic and cultural tourism in the study area. Tables 9 and 10 showed the actual and expected chi-square value of community connection in social tourism. Table 9 and Table 10 show the actual value and the expected value for ratings of community connection in cultural tourism and thus, the calculated value results from M. EXCEL CHITEST Analysis are 0.03.

Degree of freedom (df) = (r-1) (c-1)

Where r = number of rows = 6
        c = number of columns = 5
Therefore, df = (6-1) (5-1)
                = 5x4 = 20
Since, the computed chi square (X^2) value of 0.03 is less than the table value (see Appendix 4) of 31.4 at 20 degrees of freedom, then, we cannot reject the null hypothesis. This means that the statement that there is no significant difference between the efficiency of totemic artistic/ cultural sites and community's linking was negated. The

implication of this is that there is no significant difference between the efficiency of artistic/social tourism sites and community connection in tourism. This position is expected based on the findings at the aesthetics/cultural sites during the fieldwork.

Discussion

For paradigm, it was evident that the host community still needs to be actively involved in totemic artistic tourism activities so that it can help in the appropriate efficiency of the totemic/social sites. Also, the main reason that was noted to be attributed to the non-involvement of people in artistic tourism activities is the extraneous (foreign) culture that they had adapted themselves to. For paradigm, the mode of dressing of a typical Idoma man in a totemic attire is the red and black "Otogbuwo" akin to Buba and Soro Attire (Aso Ofi) in Yoruba language with "Olurkhyifu" Filia in Yoruba but now due to the imbibed foreign culture, it is very hard to admire the dress on them again. This has been a real threat to the development of totemic artistic tourism in the study area. A personal interview conducted with an indigene of Igumalai from Okpoku local government area of Benue State revealed that people hardly participate in the cultural festivals in the town (Omotoba, 2014). This was due to the influence of extraneous religious beliefs; thus, many people repudiate to involve themselves in cultural activities, thus this call for enlightenment, i.e., people should be enlightened on the need to preserve and conserve totemic artistic and cultural tourism traditions and festivals so that they can be actively involved in towards ensuring the management of leisure industry in the study area.

Conclusion

Results of analysis confirm that there is still a wide gap between government and host communities. Artistic totems and cultural tourism are no doubt a tool for justifiable development in the study area, but there is need to developing this sector as it has been noted in this erudition that the state of development of aesthetical and cultural tourism in the study area is nothing to write home about thus the following recommendations are made: Strategy makers will need to support the development of scholarly, totemic aesthetical and cultural leisure industry in the study area should be completely enhanced. It has been made known by the respondents that there has been no meaningful development of cultural and artistic tourism sites, this may be as a result of not considering artistic totems as tourist attractions a yardstick for development, thus it is recommended that policies that will help in identifying and harnessing aesthetical and cultural tourism sites should be made as this will surely help in increasing revenue generation of the communities and even help in the wherewithal of our cultural heritages. At present, the type of democracy being practiced in Nigeria is still despotic in nature. This is evident in top-down approach used by almost every government ruling in one State or the other. According to the learnedness's, the rating of the bottom- top approach is very poor in the study area; this implies that the host communities are not carried along especially in decision making. It is not writhing that these host communities are custodian of these aesthetic totems, cultural heritage and commemorations, then, they should be allowed to decide on what should be put in place to ensure the development of these social tourism sites. A "Bottom-top" approach is one of the works from the grassroots, there is no form of imposition from the government, no wonder, it was discovered that "Bottom-top" approach allows for experimentation and a better feeling of what is needed at the bottom. Government should stop imposing on host communities instead; they should give the host communities chance to decide on what best can be done to develop the social sites and festivals or bicentenaries they have in custody. Host communities should be actively involved in enlightening commemoratives; their reactions to these tributes will tell to what extend cultural and artistic tourism will be developed in the study area. They could also be encouraged by provision of incentives to people living in the host communities.

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