

MUSEUM AS A CATALYST FOR CULTURAL HERITAGE MANAGEMENT AND TOURISM DEVELOPMENT IN NIGERIA

By

Oloidi Akintunde John

akintunde.oloidi@unn.edu.ng

Abstract

Nigeria is endowed with multitudinous cultural heritages that need museum administration to preserve and promote them as tourism potentials. Traditionally, cultural objects were conserved and displayed in the palaces, temples, shrines, and separate rooms to avoid intrusion, destruction, and dislocation. These places were classified as traditional museums in the community as they served the principal functions of the museums (collection, preservation, education and exhibition). The modern museums can be seen globally as a catalyst to promote heritage tourism, create employment opportunity, and boost community and national development. This paper examined the roles of the museums in cultural heritage and tourism development in Nigeria; highlighted the problems facing the institution and recommended solutions. The objectives were achieved through interviews, historical and descriptive research designs. The findings revealed that museums in Nigeria have rescued and preserved several cultural heritages but some are still scattered recklessly in every community because of insufficient funding, attitude of the government, modernization, low workforce, Christianity, and the ignorance of the custodians. It is recommended that the involvement of the cultural and tourism stakeholders is necessary for the collection, education, exhibition, restoration, preservation, funding, promotion, and the management of cultural heritage tourism development in Nigeria.

Keywords: museum; cultural heritage; management; tourism development; Nigeria

Introduction

Nigeria has a land area of 923,770 in approximation with a projected population of about 200 million (Oloidi, 2014). This makes it one of the most populous countries in Africa, and the country with the highest concentration of black race which spread over more than 250 ethnic groups (Okpoko & Okpoko, 2006). Preservation of cultural objects is as old as the creation of man. In the pre-colonial period, shrines, temples and palaces were traditional museums that served as cultural institutions customarily safeguarded by norms and taboos for proper preservation of cultural objects in the societies. The objects in the palaces, shrines and temples were not mere artworks but as sacred heritages of the people. The solid foundation of the modern museum in Nigeria was formally laid through the efforts and contributions of K.C. Murray, E.H. Duckworth and Bernard Fagg, the British expatriates in Nigeria. They discovered that several cultural heritages and aesthetic works of art are needed to be documented, preserved and promoted for community and national development (Onyejebu, 2014). Through this, the objects of cultural values are housed under one roof or in a secured open environment for proper preservation and exhibition to indicate that culturally-oriented institutions like museum are crucial in the management of cultural heritage and promotion of tourism in Nigeria. In 1953, Colonial Antiquities Commission was established under the British Colonial Administration to serve as the first attempt to manage those multitudinous but scarce valuable tourist resources in Nigeria (Okpoko et al., 2011). For effective management of cultural heritage in the country, the Commission was mandated to identify and preserve national monuments and antiquities in Nigeria (Olokesusi, 1987). The Antiquities Ordinance No. 17 of the same year was attached legitimately to prevent the indiscriminate acquisition and exportation of Nigerian cultural materials and works of art (Nzewunwa, 1984). The establishment of modern museums after the civil war paved a way for the collection, preservation and display of cultural objects. According to Filani (2003), it should be noted that "location of the early museums tended to be informed by the sources of the collections in them" for instance, in 1945, Esie museum was established in Kwara-State and contains the largest collection of soapstone carving or

images in Africa. The Jos Museum was commissioned as the first National Museum in 1952 and made up of replicas of the representative traditional and historic building depicting the traditional creativity of the Nigerian societies. Ife Museum in Osun State was opened in 1956 and is centred on the antiquities of Ife and environs. Benin Museum (1960) houses Benin bronzes and other cultural items (Okpoko, 2006, Filani, 2003).

The museum is the principal cultural institution that encloses the heritage of the past, thereby bringing the past to the present, and then, to the future; and its activities in the preservation of national heritage pave way for the promotion of indigenous knowledge and tourism development in Nigeria. One of the activities of the museums that attract tourists is exhibition, in which the preserved objects in the collection are aesthetically displayed for the public to admire, study, and keep in the memory. Another aspect is the inclusion of the museum kitchen in which variety of indigenous foods are prepared and served to the public. This has retrieved several tangible and intangible heritage resources, and recently revived many traditional dishes and local brewed drinks that are on the verge of extinction. Despite being the catalyst for cultural heritage and tourism promotion, museums in Nigeria are still facing some impediments in administering their functions in the community. The issues of insufficient financial resources, inadequate social amenities and infrastructures, shortage of museum professionals, insecurity, among others should be addressed for the museums to adhere to their duties and benefit the community in terms of income generation, employment opportunity and others.

Research Objectives

1. To examine the impacts of museum in cultural heritage management and tourism development in Nigeria.
2. To identify and examine the problems facing museums and cultural heritage management in Nigeria.
3. To proffer possible solutions to the problems facing museums and cultural heritages in Nigeria.

Research Method and Significance

This research adopted both historical and descriptive research designs. The historical design disentangles previous researches with archival documents while descriptive design is based on the information gathered through instruments like in-depth interviews and direct observation. To acquire primary data, the 20 key informants who were purposively and conveniently selected and interviewed included the staff of the National Commission for Museums and Monuments, Abuja; Centre for Black and African Arts and Civilisation, Abuja and Nsukka Outreach, Owo Museum; National Unity Museum, Enugu; Archaeological Museum and Institute of African Studies, University of Nigeria, Nsukka. Also, traditional rulers and chiefs who are the custodians of traditional museums and many lecturers in the related fields were interviewed. The findings, along with the literature, were presented and analysed using triangulation method. All these focused on the significance of museums in cultural heritage management and tourism development, the problems and the way forward, and they were finally presented and analysed concurrently using triangulation method. The research would help to know the importance of traditional and modern museums and their irreplaceable contributions towards heritage management and sustainable tourism development. This would create more sensitisation about the values of cultural events and objects in the contemporary world, create awareness of the major issues affecting museums and suggest the way forward.

CONCEPTUAL FRAMEWORK AND LITERATURE REVIEW

The word museum is said to be derived from the Greek word "museion", and according to the Greek

tradition, it was applied to a sanctuary dedicated to muses of Greek methodology (Okita, 1985). The muses, according to Abun ((1987) were believed to be nine (9) virginal daughters of Zeus and Mnemosyne who were charged with the responsibility to protect and encourage art, science, poetry, music, dance and the historical background of the people of Greece. Based on their dedication, the daughters of Zeus were reported to be good dancers and singers and, in their performances, they helped men to forget their sorrows and anxiety. According to Okita (1985), it was believed that through the impression of these entertainers (daughters of Zeus), the museion finally became associated with a place where the mind of men found rest and aloofness for everyday affairs as well as a sense of inspiration to the people. The word 'museum' in this contemporary period has been defined in different ways. According to the Encyclopaedia Britannica (1975, p. 649), it is defined in the context of the 20th century as "an institution developed by modern society to stave-off for as long as possible the deterioration and loss of objects treasured for their cultural values". This emphasizes on protecting cultural materials in a confined place for posterity purpose. The American Association of Museums (AAM) gives a comprehensive definition of the museum as follows:

A non-profit permanent, established institution, not existing primarily for conducting temporary exhibitions, except from federal and state income taxes, open to the public and administered in the interest for the purpose of conserving and preserving, studying, interpreting, assembling and exhibiting to the public for its instruction and enjoyment objects and specimens of educational and cultural value, including artistic, scientific (whether animate or inanimate) historical and technological material. Museums thus defined shall include botanical gardens, zoological parks, aquaria, planetaria, historical societies, and historic houses and sites which meet the requirements set form in the proceeding sentence (Ambrose & Paine, 1993, p. 8).

The above-detailed definition classifies museum as a kind of permanent establishment which displays already conserved cultural and scientific objects to exhibit them for the interest of the public, but it was redefined in 1960 by the International Council of Museums as:

A permanent establishment administered in the general interest, for the purpose of preserving, studying, enhancing by various means and in particular, of exhibiting to the public for its detection and instruction groups of objects, specimens of cultural value: artistic, historical, scientific and technological collections, botanical and zoological gardens and aquariums, etc. public libraries and public archival institutions maintaining permanent exhibition rooms shall be considered to be museum (Hudson, 1977, p. 1).

This shorter definition contained every detail of the previous definitions, but the provision of a

special separate room, archival and libraries are added to perform perfect educational services in the aspects of studying, research and workshops. These definitions indicate that the museum is a permanent institution that opens to the public which its main functions are acquisition, preservation, education and exhibition of cultural objects of great values. The process of indulging in these functions or duties is known as curation. Okpoko (2006, p. 83) cited Okita(1985) defined curator as "a guardian or custodian who is entrusted with the responsibility of such collections (cultural objects and documents) available for public viewing in the form of display or through other forms of public access to the collections". The apex body in charge of museums in Nigeria is the National Commission for Museums and Monument (NCMM) and helps in the classification of museums and some other activities of the museum administration. According to Ambrose and Paine (1993) museums can be categorized based on: (a) the types of objects collected (archaeological, art, general, history, ethnography, military, industrial museums); (b) the body or agent(s) who are running or managing the museum (government, commercial, university, municipal, army, independent (private) museums); (c) the area or location they serve (local, regional and national museums); (d) the audience they serve (children, general public, educational museums); and (e) by the method of exhibition (traditional, open-air and historic house museums). Several others like an art gallery, encyclopaedia, arboretum, botanical, zoological, planetarium, herbarium and site museums fall under these five (5) classifications.

Cultural heritage is known as the legacy or inheritance from the past, what people live with today and what they pass on to future generations. It is what distinguished a family, people, community and country from others. Heritage of a community includes among others the relics of the past, cultural and artistic productivity produced in the past or replicated in the present. This also includes all elements from the past that are distinctive, symbolic and appropriate to be passed on to future generations. Cultural heritage "is the unique and irreplaceable resource of people which are passed on from generation to generation" (Onyejebu, 2014, p. 49). This is mainly grouped into natural and cultural resources and sub-divided into immovable tangible resources, movable tangible resources and intangible resources. According to Miller and Spoolman (2011), natural resources are those animate and inanimate things created by nature and obtainable from the environment to satisfy human needs and wants. Examples of natural resources are human, land, mountains, hills, waters, animals, vegetation, air, soil, sun, moon, stars, etc., the movable tangible and immovable tangible aspects of people's culture are derived from natural endowments. On the other hand, cultural resources "refer to the rich past evidence of human activities consisting both material and non-material characteristics acquired within the society which are transmitted from one generation to the other" (Oloidi, 2014, p. 13). These include festivals, materials of royalty, folklores, folktales, stories, legends, work of arts, morals, historic and pre-historic artefacts, traditional ceremonies, local foods, mode of dressing, traditional architecture, language, values, local games, etc. The bringing together of all forms of heritages brings about national diversity.

Tourism is a multidisciplinary and multifaceted discipline that its origin is as old as the creation of

man. Right from the ancient period, people have been moving from their abode to other places to satisfy personal and communal curiosities. According to Fadipe (2007, p. 25), when trying to explain that tourism is not a contemporary or new development, states that, "it is dated back to the evolution of man", that for instance, tourism began in Europe with the development of Spas and Seaside resorts which are mostly concerned with religious and recreational activities, sight-seeing, education, relaxation, etc. And in Africa, it was begun with people visiting their in-laws and relatives and some activities connected with traditional sports and festivals, where local wrestling tournaments and displaying of other cultural activities attracted various people (Fadipe, 2007). He further explained that, tourism in the modern world goes beyond mere visit to relatives, religious centres and festival, and defines tourism as "the movement of people from their usual place of work or residence to a destination for a short period of time, the activity engaged in the course of travelling such as mode of transportation, types of accommodation used, facilities utilized, attractions visited and interaction experienced with the host communities" (Fadipe, 2007; p. 25). Due to the interdisciplinary nature of tourism, it has also been defined as each discipline understands it. Some classify it as an activity or a system while tourism organization claims it as an industry. The school of thought who perceives it as an activity sees tourism as an economically oriented sector with human at the centre of the resources (attraction, accommodation and facilities) and describes it as the "temporary movement of people to destination outside their normal places of work and residence, and the activities undertaken during the time spent at those destinations. This school of thought also classifies tourism as "a complex trade covering all movements of people outside their community for all the purposes except migration or regular work" (Mathieson & Wall, 1982; p. 1, Fadipe, 2007). According to these definitions, be it as activity, system or industry, tourism is a temporary and voluntary movement of people away from a usual location to satisfy their curiosity, for at least twenty-four hours without any remuneration or employment at the destination. To satisfy curiosity can be in the areas of health, sports, business, visitation, education, meeting, etc. This purpose of travelling is to satisfy leisure time with suitable recreation activities.

The contributions of museums in the management and preservation of cultural resources and tourism development cannot be overemphasised or underestimated especially in the developed countries of the world where they are facilitated with modern equipment. Museums are cultural institutions where objects of traditional values are enclosed and have become the fundamental destinations and database for cultural tourists who are motivated in whole or part. The relationship between museum establishment and tourism helps to boost the cultural resources that have been rescued from deterioration, devaluation and abandonment and reposition them as attractions. It has become imperative that museums are highly patronised, rated and cherished by tourists when it comes to meeting their relaxational, educational, religious and historical demands. Museum administration has contributed to the increase in the inflow of domestic and international tourists all over the world. For instance, in China, according to Chen and Chen (2010) "Cultural Heritage Management in China: Current

Practices and Problems” in the book entitled: *Cultural Heritage Management: A Global Perspective*, edited by Messenger and George, it is recorded that the opening of the Yin Xu Museum to the public in October 2005 was as astounding as any other recent economic development event in China. The speed with which the museum was established, and the beauty and quality of the spectacular Shang gallery, probably set a record for any country in today's world of museum development. During the museum's first ten days of operation, the attendance reached approximately 2,000 to 3,000 per day. When Yin Xu was designated as a World Heritage site in July 2006, attendance reached its peak with 63,000 visitors in the first month. The above achievement showed the significance of museums in meeting tourists demands. On museums and leisure, Okpoko (2006, p. 22) in his book entitled *Fundamentals of Museum Practice* has the following captions to say:

Any normal visit to a museum for relaxation is an example of the use of museum for leisure (which could be understood as a tourism activity). As the museums developed, people of all categories have increased their interests in cultural affairs (cultural or heritage tourism). The museums in Nigeria, for instance, have responded in many cities to the increased demand for leisure by extending their hours of operation into the evening (that is more hours in a week). Nigerian museums now provide cultural activities like traditional dances, music or film show and drama to the public for relaxation. Also, most of Nigerian museums have kitchens which serve traditional dishes and locally brewed wine, among other things. Some museums, like Lagos and Aba museums, also have carefully planned activities designed for children's growth and development.

The above caption revealed museum as one of the fundamental catalysts for cultural heritage and tourism development, most especially in Nigeria. It helps in resuscitating, educating and promoting cultural activities among the present generation and makes indigenous knowledge and technology invaluable among the people through research, exhibitions and conservations. Additionally, according to Guðbrandur Benediktsson (2014) in the study entitled *Museums and tourism stakeholders, resource and sustainable development*, it is believed that museum administration is a vital part of cultural heritage management which also allied with tourism studies, because heritage studies have certain facets in common with that field, particularly when it comes to cultural or heritage tourism. Museums usually meet the desire of cultural tourists because they are classified as tools for self-expression and self-recognition and used to create and represent identity as most of the museums are even important centres of information and knowledge.

FINDINGS AND DISCUSSION

Museum as a Catalyst for Cultural Heritage and Tourism Development in Nigeria

The impact of museums in the acquisition, preservation, education and exhibition of cultural heritage in Nigeria cannot be overemphasized or underestimated in the management of cultural

heritage and promotion of heritage tourism in Nigeria. Most of the interviewees from different cultural and educational institutions ascertained that museum as an institution still clutches muscularly to its ancient functions in the contemporary period, as it serves not only as a place of relaxation, but also a place where the activities of the forefathers are preserved, appreciated, exhibited and studied. According to the custodians of traditional museums in the palaces of *Onigede* of Igede-Ekiti and *Ewi* of Ado-Ekiti, it was discovered that the objects that have been conserved and displayed in the museums, including shrines and temples, are not ordinary figurines but the evidences to show the hard work of the fore-parents and reveal the beauty of their makers. The Royal Father, Oba James Aladesuru, the Onigede of Igede-Ekiti added that these objects are enclosed to maintain their cultural authenticity and values in the community, and the cultural beauty of these ornamentals habitually attracts different categories of royal fathers, chiefs, tourists and researchers to the palace especially when they are displayed during festive periods (2019 personal interview). According to Chiefs Balufon and

Sasere of Ado-Ekiti, the most enticing traditional paraphernalia in the palace's museum are the assorted royal crowns, and these are publicly exhibited during annual *Udiroko* festival. According to Oloidi (2014) and Okpoko (2014), the tools for every indigenous knowledge and technology, historical landscape, festival documentaries, traditional ceremonies, handicrafts, traditional foods, national and communal symbols, traditional costumes, and others are the major demands by the tourists, and these are preserved and strategically displayed in the museums in the way that 'catches the eyes' of the passers-by and the researchers.

The museum administration helps in the proper documentation of both archaeological and ethnographical resources for educational and futuristic purposes. The museum helps to meet the needs of the cultural tourists and researchers as it houses miscellaneous activities and objects of the past with authenticity. For instance, the museums at the Department of Archaeology and Tourism and Institute of African Studies (both at the University of Nigeria, Nsukka), Igbo Ukwu Museum, the National Unity Museum in Enugu town showcase the heritage of Igbo people in the south-eastern region of Nigeria from the pre-colonial period. Those located in the Obafemi Awolowo University, Ile-Ife, University of Ibadan, Owo town and in the traditional palaces showcase the heritage of the Yoruba people while those in the palaces of Emirs, Sultan, University of Zaria, University of Jos and Ahmadu Bello University exhibit the traditions of the Hausa people in the northern Nigeria. The findings also showed that they are strategically preserved for educational purposes and to manage the activities of the past for posterity. According to Prof. Ola Oloidi - an Art Historian, museum as a cultural institution showcases the historical background and the ways of life of the people, and it has become a place where cultural enthusiasts and tourists seek for knowledge and sightseeing. That for instance, from the late 1970 to the late 1980, there were many local and international scholars who visited Nigeria museums in Ibadan, Ife, Nsukka, Zaria, Owo, Lagos and the palaces of traditional rulers across the country in the quest to have

knowledge of the irreplaceable cultural activities of all tribes in Nigeria. This means through museum collections; the historical background of the people and their general ways of life are revealed. Museums also help to compile comprehensive lists of the collected objects for educational, tourism/relaxation, and posterity purposes. According to Dr Samuel - a former Chief Curator, museum administrators have paved different ways for tourists and researchers to appreciate museum collections because they are documented using traditional and modern methods. He further added that all tangible and intangible cultural heritage resources are reawakened through proper documentations, exhibitions and promotion by the extant custodians (2019: oral interview).

Museum administrators perform indelible functions to rescue and preserve objects of cultural significance. According to Prof. Omotayo, it is rare to find complete cultural materials and activities due to the dynamic nature of the community, and most of the relics are scattered in the various communities. In this case, the museum administration helps to acquire, study, document and preserve these irreplaceable cultural identities for posterity (2019: oral interview). Okpoko (2006) stated that the museums evolved out of the direct and indirect collections of private individuals in the communities. According to him, the direct acquisitions are made through archaeological reconnaissance and excavation, ethnographic research as well as national science expeditions. The objects acquired through these means are scientifically documented in the field and preserved in the museums. While the second method of acquisitions is got through collectors of art and antique dealers, direct purchases from accredited vendors, gifts and donations, customs and police seizures from smugglers and exchange with other museums. These methods fall under indirect acquisition. It means that without museum administration and its intervention in acquiring the cultural objects and their information, there would be no other modern methods to collect, document and preserve these resources from further deterioration. The findings also revealed that with modern equipment and services, there is increase in the production of cultural objects (arts and crafts) in the form of replications to make afresh the memories of the past.

Another principal duty of the museum according to the interviewees is that it creates awareness about who we are through the past remains. Museums teach us to have a sense of belonging and cultural identification, and this cultural uniqueness is one of the major demands of the tourists. The accomplishments of the ancient fathers depict our historical backgrounds, and the museum collections and establishments help to induce general consciousness and stimulate sympathy for the preservation of cultural heritage (Okpoko, 2006). The museum activities can bring the past to the present, and likewise, make the present inhabitants appreciate their ancestors through exhibition and public archaeology. It can also bring the past and the present to the future to confirm that cultural activities are transferable and learnt. The museums help in educating the public about the objects in their collections, thereby serve as an avenue for archaeological and ethnographical researches.

The findings revealed that the establishment of museums in the country promotes mutual understanding and respect among the diverse peoples of different cultural backgrounds.

Through research and education, people learn and are taught different cultural activities using preserved objects in the museums. This enlightens the public about the values of every culture. For example, National Commission for Museums and Monuments (NCMM) packages different cultural exhibitions during Annual Abuja Carnival (National festival) and organises series of seminars and workshops which can "help in broadening the knowledge of the people of different ethnic groups... to tolerate one another" (Okpoko, 2006: 14). Also, according to Okpoko (2014), the museum collections can also help in teaching such topics like national history or topics in arts and crafts. He further stated that the use of instructional materials or teaching aids, which is more pronounced in teaching children the artistic ingenuity of a culture, can be complemented by an excursion to a museum with objects or replica of objects produced by such culture. With this method, the children and the researchers would know what is entailed in their culture and carry out further researches about it. By doing this, wherever the cultural objects are displayed or found, there would be total recognition and correct interpretations.

Provision of employment opportunities for the people is another benefit of museum establishment in the country. Generally, the respondents affirmed that museum, as a vital institution that directly and indirectly helps in job creation because every department involves human activities. Museum consists of different sections that are administered by different personnel, e.g., conservators, curators, researchers, drivers, cooks, gateman, security, carvers, cleaners, artists, designers, among others. According to Okpoko (2006: 15), "rural animation in the form of reactivation of rural handicrafts and industries is another contribution the museums can make to the building of Nigeria". The findings revealed that to replicate cultural materials, indigenous technologists are needed in the areas of weaving, carving, dyeing, smelting, cooking (most of the museums now employ those who prepare local delicacies), designing, pottery, etc. Most of the replicas fashioned by them are also preserved or used as souvenirs. Besides, most of the museums have a traditional kitchen (as in the case of Archaeological Museum at the University of Nigeria, Nsukka and National Unity Museum, Enugu) that prepares and serves local dishes and locally brewed wines (Okpoko, 2006). This helps to sustain and promote indigenous foods for posterity through local chefs. According to some of the respondents, it was emphasized that all services and activities at different sections in the museums serve as sources of income to the people and the government through gate fees, sales of foods, drinks, souvenirs, and other replicated cultural objects even though the museums are not primarily money-making establishments. This also creates seasonal or permanent employments for the suppliers or manufacturers of the replicas of antiquated objects like carved images, clay wares, textile materials, etc.

The findings revealed that museums enhance the development and provision of social amenities and infrastructural services. The modern museums that are well-planned and constructed usually attract electricity supply, water supply, good roads, hotels, local restaurants, antique market, photographic studios, and souvenir shops to the locations, which can help to boost the economic activities of the host

communities (Oloidi, 2014). The information gathered concurred that most of the museum's environments are usually fascinating with facilities and services to ensure that the employees, visitors/tourists and the objects in the museum are maintained within a sustainable environment. This would automatically attract and motivate the tourists to spend enough days at such destination.

The museum activities promote heritage tourism in the country. In this 21st century, most of the domestic, regional and international tourists are culturally enthusiasts and museum admirers. They are attracted by the museum's collections, exhibitions, workshops, and other related activities. According to Okpoko (2006, p. 22) "Nigerian museums now provide cultural activities like traditional dances, cultural exhibitions, music or film show and drama to the public for relaxation"; many people from different locations troop to the museum to participate or partake in it. This will also encourage the categories of the visitors or tourists to have a closer look at the museum collections because the museum exhibitions are planned strategically to 'catch the eyes' of the passers-by, thereby generating fund for the museum through the payment of fees.

PROBLEMS FACING MUSEUMS AND CULTURAL HERITAGE RESOURCES IN NIGERIA

There are many problems facing museum administration and the management of cultural heritage in the country as revealed by the various respondents. These problems are limiting the proper preservation, acquisition, education and exhibition of cultural materials and events towards tourism development. These include among others: lack of respect for human remains and archaeological sites, lack of comprehensive register, inadequate funding and facilities, inactive legislations, workforce and stakeholders' attitude, human behavioural activities, and insecurity as explained below.

It would have been easier to manage cultural resources if there is public appreciation. In the explanation of the respondents, it is believed that most of the contemporaneous culturally-oriented communities are so loose in the preservation of their tangible and intangible cultural resources due to the lack of interest in and respect for human remains and archaeological sites unlike the past custodians. Okpoko (2014) rightly stated that lack of public appreciation of the value of cultural resources and inadequate measures against the destruction of such resources hinder the improvement and management of cultural resources in Nigeria. In the community, people protect what they value, but if reverse is the case, such things are left for destruction. Because of this, most of the genuine traditional materials have been looted by those who value them. Some are smuggled out of the boundary by some of the custodians in exchange for money believing that these cultural objects cannot serve any function in this global age. According to Chief Adekunle, there are many rooms that served as mini-museums in various households which accommodated innumerable and irreplaceable objects of cultural, religious, political and economic significances, but they are abandoned by the extant inhabitants because they see no value in them and are not ready to donate them to any cultural institution (2019, oral interview).

It was discovered that one of the major issues affecting museum and cultural resources is lack of

comprehensive register of historic cultural property. There are thousands of unique cultural objects and historical sites across the 774 Local Government Areas in Nigeria in which they can be salvaged and conserved if there is a special database where they can be accessed and studied. Museum administrators usually restore, preserve, exhibit and create awareness of the objects in their custodies for educational, tourism and posterity purposes but there are no standard resources to document them to modern taste. Lack of proper research and documentation of tangible and intangible cultural heritage usually lead to ineffective planning, cultural devaluation, looting and trafficking and insecurity. Most times, the custodians deny the cultural institutions the necessary information of their cultural heritage for security reasons. The museum curators, museologists, conservators and security agents can only manage and monitor the objects on their registers, and all unincorporated objects, known and unknown are exposed to dangers. According to Okpoko (2014), these registers should form the solid foundations for promulgating viable and strong cultural property legislation, but if this is not done in various cultural institutions, there would be no measures to manage and promote the cultural heritage of the people.

According to most of the interviewees, the greatest problem facing museum in the quest to perform its functions in Nigeria is unsatisfactory financial support from the government, Non-Governmental Organisations and the individuals. There is no federal financial allocation specifically for museum upkeep in the national budgetary. To buy cultural objects, settle the donors and meeting daily running of the museums are difficult situation for the museum administrators. Insufficient funding of the museum and cultural institutions or commissions has caused several setbacks in the promotion of cultural activities. Presently, modern facilities attract visitors to the museums, art gallery, archaeological sites, theatre, etc., but if lack of financial support is not resolved to make the museum admirable, such museum would be counted as a refuse dumping house, because insufficient funding retards or deters the level of storage facilities, security, training, exhibitions and maintenance in the museums (2019 interview with Owo Curator). The information from Owo National Museums, Institutes of African Studies, University of Nigeria, Nsukka and Centre for Blacks and African Arts and Civilisation (CBAAC), Abuja revealed that due to inadequate funding of the sector, there are shortage of social infrastructures and facilities to carry out their responsibilities accurately. There are no resources for conducting research and to organise exhibitions and educational programmes to sensitize the masses about the importance of museum's collections and cultural heritage management. In direct observation and the information from Dr. Ferdinand Anikwe - the former Director-General of CBAAC, Abuja, it was acquired that most of the structures at the CBAAC headquarters are facing massive dilapidation because of shortage of funds for adequate maintenance. And then, some sections of the building are padlocked until they are renovated for the safety of the staff and the visitors. This confirmed the statement of Filani (2003), that the primary functions of museums cannot be effectively achieved if the sector is not properly funded as there would be limitations in many aspects like security system, standardization of the construction of buildings, exhibitions, the acquisition of additional objects, including viable archaeological and ethnographic

works, and effective research and documentation.

The promotion of indigenous knowledge and technology by the government, communities, non-governmental bodies, individuals and philanthropists is low in this modern age, thereby discourage the upcoming ones to embrace any field related to cultural activities and materials (2019: Personal communication). This problem results to unavailability of archaeologists and cultural experts to manage these sectors (Edet, 1990). According to Okpoko (2006, p. 60), “there has been dearth of qualified manpower for the museum jobs in Nigeria. This has really hampered the efforts and dreams of the founding fathers of the museums in Nigeria”. According to the respondents, several employees in many cultural institutions in the country like the museums, federal ministries, state and local governments are not professionals in the field, and their appointment are politically motivated and subjugated. Those who are capable in the field are either not equipped or overburdened in their responsibilities without any form of in-service training. The attitude of some of the custodians are also detrimental to the preservation and repositioning cultural objects for tourism activities. Many custodians discard and destroy their cultural property without donating them to the museum. For instance, the multitudinous sacred objects, that are rooted in African Traditional Religion (ATR), are usually burnt by the Christians to avoid committing sins of idolatry and syncretism (Eze- Uzomaka&Oloidi, 2017). Some of those that were rescued and donated to the museums by Christian leaders are not properly documented to know their genealogy and values. This might pose serious problems for the researchers and museum administrators.

As a result of lack of regular public awareness about the significance of museum and cultural resources in this contemporary period; human behavioural activities such as farming, bush burning, constructions of roads, mining, and building of modern structures have dislocated, defaced, destroyed and enfeebled many archaeological sites due to lack of Environmental Impact Assessment (EIA) and strict legislation protecting them in the community. Several shrines, temples, groves and relics of the past generations are being destroyed daily in the society due to the erection of modern facilities, construction of roads, buildings, and bridges; these activities have displaced valuable cultural materials in the country (Edet, 1990). According to Eze-Uzomaka and Oloidi (2017), Christianity has resulted to cultural vandalism because the Christians destroy cultural objects to avoid the sin of syncretism, and by this, cultural objects and activities are classified as idolatry.

The respondents revealed that the issues of weak policy implementation and miniature sanctions against the defaulters cause the destruction, looting, trafficking and insecurity of human and cultural heritages in the community. Many monuments and other objects are exposed to human activities (farming), and the agents of denudation (like winds, water and sun) without any legislative measures to rescue and protect them against further deteriorations. This brings about defacing or adversely repositioning these valuable objects in the various localities. In the olden days, traditional museums were protected through the enforcements of traditional norms and taboos, but they are not effective and efficient in the present days as a result of social and environmental evolutions. Likewise, most of the modern legislations especially National Commission for Museums and Monuments Acts of 1979 are not properly sensitized and enforced thereby endangering the sustenance and significance of these heritages. Many heritages are deteriorated or abandoned due to weak policy or legislation to preserve them in the community. The legislation

encompasses all laws, rules, regulations, acts, bills, statutes, enactments, charters, ordinances, measures, canons or codes that help in the protection and management of cultural heritage (Eze-Uzomaka, 2014), but if these pronouncements are not enforced appropriately in the community, the invaluable cultural heritages would be in danger of extinction.

The respondents pointed out that there is inadequate security in the museums because several cultural objects in the palaces of the chiefs, traditional priests/priestesses and shrines are not accurately secured; and are exposed to looting and abandonment after the transitions of their owners if there is no fundamental measure to rescue them in succession. It was revealed that most of the traditional museums are not safe, the buildings are not burglary-proofed, no facilities, no or few guards, no fences and the method of conservation and exhibition is inadequate and crude. The direct observation at Open Air Museum, Ikom in Cross River State, showed that several monoliths or carved stones with attractive inscriptions are partially preserved while others are uncared for, and then exposed to agents of denudation like winds, sunlight, and erosion which can deface the authenticity and values of these stone monuments. Due to the state of insecurity in Nigeria, the museum's environment especially the Open-Air Museums is not secured. They are exposed to banditry, looting and human trespasses. According to Akpang (2014), the Alok in Ikom, Cross River State is a reference point where about 30 communities around Ikom environs hold many magnificent stone carvings called *Ikom* monoliths, but unfortunately, not all were secured. The stone figurines scattered on the farmland are habitually burnt as a method of clearing the environment. Many stone objects are defaced and displayed due to lack of proper security.

The Way Forward

Museums in the developed countries are well established with modern protective measures because they are classified as the major attractions to the tourists as different historical information are depicted through the objects in the collections, but in Nigeria, the issues limiting the functions of the museums are enormous and must be resolved according to the modern standard to position them for tourism activities. The research discovered that to strategize reliable solutions to the problems facing museums and cultural resource management in Nigeria, and to ensure effective and efficient acquisition, preservation, education and exhibition of valuable cultural objects and documents, the following questions must be answered: Do we still value our culture? What level of understanding do we have on the cultural property? What are the achievements of cultural institutions like museums in cultural education and services? How can we manage cultural endowment for posterity? If these questions are accurately resolved, the difficulties in managing valuable cultural resources in the community would also be readdressed to minimal. The major problems of museums and cultural resource (heritage) management take their roots from inadequate funding of museum activities like collection, preservation, education, exhibition and the welfare of the custodians. To carry out effective management in the museums, financial resources must be available, because modern storage facilities, constructions of building, research, public enlightenment, staff training exercise, public exhibitions, purchasing of more cultural objects, security services, electricity supply, water supply, maintenance of the building and roads, and showcasing facilities are financially demanding. Governments, individuals, groups and other related stakeholders should be encouraged to fund the museums to make them focal and primary attractions and tourist's destinations in the various communities (Oloidi, 2014).

Most of the interviewees suggested that there should be establishment of more museums across the nooks and crannies of the country (villages, towns, and cities) because the already established

museums are located mostly in the metropolitans and far from the local communities where most of the cultural resources are located without adequate modern preservation. The public should be encouraged to manage cultural heritage by establishing different traditional and modern museums which can easily relate the cultural objects to the people for them to be enlightened about their cultural heritage. To build community and private museums in various localities will help to promote heritage tourism and then resuscitate the traditions of such community and its environs (Oloidi, 2014). In this case, indigenes would fully stand as the major stakeholders to protect and preserve these heritages from destruction, and in addition can fully volunteer as donors to donate some of the cultural objects that are in the brim of obliteration to the museum.

Archaeologists should be involved in the inspection or survey of proposed construction sites to avoid the destruction of valuable cultural materials. Law and policymakers should enact or amend the laws that would secure cultural heritage and mandate Environmental Impact Assessment (EIA) and archaeological survey before any construction. The findings revealed that people are afraid of government sanctions, and any effective laws against cultural destructions must be adhered to. For instance, according to Pokotylo and Masen in Phyllis Messenger and George (Eds.), (2010, p. 58), in Prince Edward Island, Canada, “any archaeological investigations without authorization attracts the maximum individual fine of C\$2,000, while in Newfoundland, Alberta, Ontario, and Québec, the fine is C\$50,000 or more, and up to one year in prison. Penalties for corporate violations can be larger than those for individuals, with British Columbia allowing fines of up to C\$1 million”. If sanctions are made uneasy on the defaulters to pay, the rate of cultural destructions would reduce to minimal (Oloidi, 2019). In addition to this, each cultural institution, university, and the community should have comprehensive registers to formalize all cultural materials in their possessions to avoid looting and trafficking of these objects out of the community and the country at large (Okpoko, 2014). All cultural objects must be properly labelled with an understandable synopsis for easy identification, research purpose and posterity.

The government, institutions, politicians, philanthropists, developers, individuals and groups should be encouraged to promote and fund the fields of museum management, archaeology, tourism, anthropology, sociology and history in the country (Oloidi, 2014). It was recommended that the cultural activities and research findings should be publicized through mass media (like television, radio, newspapers, internet, workshops, exhibitions, and public lectures) to create further awareness to the tourists and cultural enthusiasts, and to update people's knowledge. The younger ones should be encouraged by funding general archaeological survey and research, and in addition by sponsoring students to study archaeology, museum studies, anthropology, history, and cultural heritage management in the higher institutions (Okpoko, 2014). This will help to educate the public about cultural materials and their usefulness in this modern world. Also, there is a need for in-service training for all museum staff to update their knowledge on the current development in the areas of museology and field archaeology. According to Ambrose and Paine (1993, p. 266), it is believed that: “staff development through in-service training programme is an important responsibility of all those managing museums or in management positions in museums”. They further stated that there should be training policy and training programmes for all staff to be professionalised in their areas of specialisations. It is the duty of the managers to identify the sectors where

in-service training is needed through frequent staff appraisal and customers feedback.

Conclusion

Right from the ancient period, different traditional methods have been in place for the collection, restoration, preservation, exhibition and management of archaeological data, and this has made many sites or houses that harbour these objects to be classified traditional museums and tourist attractions in their various locations. Establishment of modern museums and other related cultural institutions will be efficient and effective in cultural heritage management and the promotion of cultural events if they are properly valued, managed and funded in the country. Many custodians of these traditional and historic values have abandoned these pieces of archaeological and ethnographic evidence because of acculturation of modern ways of life most especially Christianity and formal education. There is a need for active legislations and frequent public enlightenment programmed to protect the values of cultural heritage so that the tangible and intangible resources in different communities would be rescued, salvaged, and finally preserved in the museums for tourism activities and future generations. Lastly, the museum staff should involve in regular in-service training to follow modern trends in museum administration and to retain the institution as a major catalyst for cultural heritage and tourism development in Nigeria.

REFERENCES

- Abun, M. S. (1987). The role of museums in tourism development in Nigeria. *Nigerian Tourism*, Volume 1(2).
- Akpang, C. E. (2014). Beyond anthropological and associational discourse – integrating the minimalism of Ikom monoliths as concept and found object art. *Global Journal of Arts, Humanities and Social Sciences*, Vol.2(1), 67-84.
- Ambrose, T. and Paine, C. (1993), *Museumbasic*: Routledge 11, New Fetter Lane.
- David Pokotylo and Andrew R. Mason (2010). Archaeological heritage resource protection in Canada: The legislative basis. Phyllis Mauch Messenger and George S. Smith (Eds) *Cultural heritage management: A global perspective*.
- Edet, A. (1990). *Public archaeology and cultural resource management*. Andah, B. W. (ed.) *Cultural resource management: An African dimension*, Ibadan: Wisdom Publishers.
- Eluyemi, O. (1989). *Archaeology of national development*. Paper presented at the 8th Annual Conference of the Archaeological Association of Nigeria held at Minna, August. P.6.
- Eze-Uzomaka, Pamela (2014). Archaeology and heritage legislation: A comparative study. *Research on Humanities and Social Sciences*, Vol.4(8). ISSN (Paper) 2224-5766 ISSN (Online) 2225-0484 (Online), 135-147.
- Eze-Uzomaka. P. I. and Oloidi, A. J. (2017). Modernization and its effects on cultural heritage in southwestern Nigeria. *International Journal of Arts and Humanities*, Vol.6(2), S/No.21, ISSN: 2227-5452. Pp. 81-93.
- Fadipe, A. S. (2007). *Basic principles and practice of tourism*. Media ACE Publication, Pp. 25-29.
- Filani, Kunle (2003). *Museums in Nigeria: Historical Antecedents and Current Practice*. The

- International Press of the Association of Art Critics, Dakar- Art, Minorities, Majorities, July. Aica Press.
- Guðbrandur, Benediktsson (2014). *Museums and tourism stakeholders, resource and sustainable development*. Master's Dissertation International Museum Studies Museion/Göteborg University
- Hudson, K. (1977). *Museums for the 1980s: A survey of world trends*. Britain: UNESCO, Macmillan Press, P.1.
- ICOM, (1971). International Council of Museums.
- Mathieson, A. and Wall, G. (1982). *Tourism: economic, physical and social impacts*. London: Longman, P.1.
- Miller, G. T. and Spoolman, S. (2011). *Living in the environment: Principles, connections and solutions*, 17th Edition, Brook-Cole, Belmont, CA. ISBN 0-538-73534-1
- Okita, S. I. O. (1985). *Museum school services in Nigeria: The range, the end and the means*, Nigeria Magazine, 53 (1).
- Okpoko, A. I. (1997). Reaching out to the public: Nigerian museum services. *West African Journal of Archaeology* Vol. 27 (2)
- Okpoko, A. I. (2006). *Fundamental of museum practice*, Nsukka: Afro Orbis Publishing Co. Ltd.
- Okpoko, A. I. (2014). *Cultural resource management: An African perspective*, An Unpublished Postgraduate Lecture Monograph, Department of Archaeology and Tourism, University of Nigeria, Nsukka.
- Okpoko, P. and Okpoko, A. I. (2006). *Tourism in Nigeria*. Nsukka: Afro Orbis Publishing Co. Ltd.
- Okpoko, P., Okonkwo, E. & Diminyi (2011). *Understanding tourism*. EFS Allied Publishers Limited, Onitsha, Nigeria, ISBN: 978-978-49493-3-0.
- Oloidi, A. J. (2014). *Impacts of modernization on cultural heritage management and tourism development in Ado and Igede Ekiti, Ekiti State*, M.A. Project, Department of Archaeology and Tourism, University of Nigeria, Nsukka.
- Oloidi, A. J. (2019). National tourism policy in Nigeria: Issues and the way forward. *Beyond rhetoric and idealism: Propelling a pragmatic and sustainable tourism industry in Nigeria*. 4th Biennial Multidisciplinary Conference Proceedings of the Association for Tourism Development in Nigeria (ATDiN), 10th – 13th November, ISBN: 978-978- 57170-5-1, Pp. 23-33.
- Onyejebu, M. N. (2014). Cultural heritage and tourism development in Nigeria – Towards maximizing museum potentials. *Journal of Tourism and Heritage Studies*, Vol. 3(2), 46-59.