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Journal of Archaeology and Tourism Research
(JATR) Vol. 1 NO. 1



ISSN: 1592-2100

Volume 1, Number 1, June, 2021

**Published by the Department of Archaeology and Tourism,
University of Nigeria, Nsukka**

NOTES TO CONTRIBUTORS

The Department of Archaeology and Tourism, University of Nigeria, Nsukka is delighted to invite you to submit your manuscript to Journal of Archaeology and Tourism Research (JATR).

Instructions for Authors

1. Manuscripts for publication consideration in JATR should not exceed 7500 words excluding abstracts, notes and references.
2. Manuscripts should be prepared in Microsoft Word Document using APA 6 th edition referencing style.
3. It is expected that every manuscript should be accompanied by an abstract of not more than 150 words. Authors are advised to list a minimum of four keywords and a maximum of six keywords immediately below the abstract.
4. The abstract should be formatted using Times New Roman and 11 points for the font size. The abstract should be ordered in single line spacing, and should contain the problem logic, i.e. what the research is all about, or the issue which the research is meant to address. The abstract is also expected to highlight the specific objectives of the research, method of research, findings, implications as well as recommendations.
5. Font type for the body of the manuscript should also be Times New Roman, 12 points for font size and 1.5 line spacing. Page alignment should be “Justified” while paragraph style should be the indented mode with one tab in 0.5inches.
6. Manuscripts submitted to the journal shall undergo plagiarism check, and only those that meet the acceptable threshold shall be recommended for publication.
7. Surname of authors should appear first, written in capital letters and separated by a comma. Example: EZEH, Nneka Roseline.
8. Authors must conform to the British English spelling style.

ABOUT THE JOURNAL

The Journal of Archaeology and Tourism Research (JATR) is a peer-reviewed journal published twice a year (June and December editions) by the Department of Archaeology and Tourism, University of Nigeria, Nsukka, Nigeria. It publishes original papers addressing recent research and developments in archaeology, tourism, history, cultural studies, indigenous knowledge systems and related disciplines. The Journal encourages debate over the nature, meaning and practice of archaeology and tourism as well as their link to history, identity, memory, place and place attachment, etc. Articles may include issues emerging from Archaeological research, Heritage Studies, Museum Studies, History, Tourism Studies, Sociology, Anthropology, Memory Studies, Cultural Geography, Law, Cultural Studies, and Interpretation and Design. JATR publishes articles, reviews, research reports, brief notes that fall within the scope of the journal. JATR welcomes papers from every part of the world but has special interest in sub-Saharan Africa, Nigeria in particular. All correspondences including manuscripts should be addressed to:

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(Okpoko and Okpoko, 2002).

The above summarizes heritage tourism supply: attractions and services and its various connotations in the tourism industry. Supply in heritage tourism can be understood more from the concept of supply which is the quantity of product the supplier of tourism products and services is willing to supply or sell to the consumer at a given point and although some other factor can alter supply during the period of abnormalities like seasonality. Nwankwo (2017) noted that seasonality is one of the determinants of heritage tourism supply. Some tourism markets are seasonal in nature and supply tends to be higher during the peak periods in that particular tourism market for example the famous Ikeji Festival in Ndiowu in Orumba North Local Government Area of Anambra State, Nigeria, takes place in March every year and lasts for four days within this month. The same applies to Argungu fishing festival in Kebbi, Nigeria. The supplier of tourism products and services to these events makes much supply during the chosen days of the festivals (Nwankwo, 2017). This heritage tourism also became centres of attractions where various kinds of services are made available and provided.

Heritage Tourism supply: attractions and services are very important because of what they offer and provide about the past for tourist experience, the fine past of human created landscapes that are pleasant to the eyes and interesting to the intellect, we learn, teach and obtain vital information from them. It is about the present as well as the past (Smith, 2003).

These tourist attractions in heritage tourism supply include natural attractions such as caves, canyons, rocks, water bodies and so on manmade attractions are theme park, towers, bridges, architecture, temples, mosques, churches, monument cultural attraction include historical sites, monuments, museum, local arts and craft and so on (Richard, 1996).

Richards (1996) defined Heritage tourism as the movement of people to areas of cultural manifestation away from their normal place of residence with the intention to gather new information and experience to satisfy their cultural needs.

Tourism supply services include transportation, transportation in terms of conveying the visitor and his belonging from one area of cultural manifestation to another. Mode of transportation includes road, water, air and rail. Whatever mode of transportation, some degree of comfort, convenience and service is required (Richards, 1996, Okpoko and Okpoko, 2002).

The intermediaries are travel agencies, those in business of selling hospitality and tourist products, tour operators those that deal with the operating component for rates. Tour operators perform a significant function in the tourism industry. They organize package tours by purchasing separate elements of transport, accommodation and other services which combine into a package. The package is sold to the customer. Tour operator purchases tourist product in bulk and resells them in smaller quantity, as may be required such as transport and accommodation and so on (Okpoko and Okpoko, 2002).

Heritage tourism supply also includes destination, the place tourist visit, and services provided by accommodation in terms of satisfying the tourist need for security and comfort such as hotel, motel, lodge, guest houses; restaurant, special restaurant, themed restaurant, branded restaurants as bistros, and take away food; supply also includes; tourist facilities such as pubs, entertainment parks, shopping centres and casinos. Activities tourists are engaged in include: Advance sport - mountain biking, bungee jumping, rafting and other similar activities;

HERITAGE TOURISM SUPPLY: ATTRACTIONS AND SERVICES

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Abstract

This paper examines heritage tourism supply: attractions and services. Despite the complex nature of the system which involves a wide range of economic operation, heritage tourism supply is very important because of what it offers to the tourist at a given tourism destination. Attractions and services supply by their nature offer satisfaction to the tourist at a given tourist destination as they consume them. The paper also identifies various tourist attraction destinations and services provided as well as their benefit in terms of revenue generation and employment opportunity. Post modern tourist theory guided the study. The researcher adopted descriptive analysis. The findings revealed the seasonal nature of heritage tourism supply as most tourism suppliers supply at peak periods at given destinations, the finding also revealed various tourist attractions and services provided to the tourist for their consumption, experience, satisfaction and enjoyment.

Key Word: Heritage Tourism, Supply, Attractions, Services

Introduction

Heritage tourism supply is the result of those productive activities that involve the production of products and services required for meeting tourist demand and which are expressed in tourism consumption (Sessa, 1993). It is the supply of tourism products and services to meet tourist demand at tourist destinations, it entails making available of all the requirements of tourists while on tourist trip. However, in this connection heritage tourism supply is a complex sector involving a wide range of economic operations: attractions, destinations, activities, transportation, accommodation and intermediaries. The supply elements in heritage tourism is that they are geographically confined to a fixed place, hence the stake holding businesses need to provide products and services by putting costs and anticipating promotion of their individual product and revenue. The challenges in tourism supply is that it cannot be examined before one purchases it, one needs to travel to consume it, the absence of attractions and services deters tourists from a given destination and also that it is reliable on natural, artificial and man-made operations. A number of components is required that may be jointly and separately purchased

of tourist destination. However, in recent years culture has been rediscovered as an important marketing tool to attract those travellers with special interests in heritage and arts.

We can see that Heritage tourism is the fastest growing of the tourism industry because there is a trend toward an increased specialization among tourists. This trend is evident in the rise in the volume of tourists who seek adventure, culture history, archaeology and interaction with local people (Richards, 1996).

Importance of Heritage Tourism Supply: Attraction and Services

Heritage Tourism supply according to Richard (1996) again has a positive economic and social impact, it establishes and reinforces identity, it helps preserve the cultural heritage with culture as an instrument, it facilitates harmony and understanding among people supports culture and helps renew tourism.

Porter and Noel (2005) in their ethnographic document noted that cultural heritage tourism can also create tension and even conflict between the different stakeholders involved. They also pointed that has a number of objectives that must be met within the contest of sustainable development such as the conservation of cultural resources, accurate interpretation and stimulation of the earned revenue of cultural resources. However, we can also see therefore that cultural heritage tourism is not only concerned with identification, management and protection of the heritage value by supplying them but it must also be involved in understanding the impact of tourism on communities and region achieving economic and social benefits for protection as well as marketing and promotion.

In service provision, a visit to an area of cultural manifestation may utilize those services such as banking, postal, medical services, shopping, taxi and buses, places of worship, police force and so on which the host community uses. All these according to Lamothe (1979) in Okpoko and Okpoko (2002) may also support tourism indirectly.

Lamothe (1979) in Okpoko and Okpoko (2002) classifies tourism services into three categories: one include those services and functions that denote total attention to tourism among them are official tourism organization, examples are tourism boards, corporation and so on and their employee. Others are official tourism guide who accompany tourists to places of interest; explaining and answering questions to satisfy the need of the visitors. Category two are organizations that have part of their services concerned with tourism specifically trained to deal with tourism. These include (services and their organization) travel agencies, air, land and sea transportation, museums, historical and archaeological sites, international fairs, exhibition and sporting events and so on.

The third category deals with those services which by their nature attract tourism who are visiting given destination and/ or centred to the fact that some tourists use these services, their employee own part of their employment indirectly to tourism. Examples of such services and organization are cinema, theatres, social club, sport facilities and gallery and shops. This classification should not be rigidly followed because a given tourism complex may have all the services included under one umbrella, it should be noted that some of these services are directly or indirectly concerned with tourism. It should also be noted that absence of these services may

Leisure - Basking beaches, swimming, dinning near water body;

Business activities - Attending seminars, business meetings promotion; and

Health activities - Attending yoga sessions, exercising, undergoing naturopathy (<http://www.tutorialspoint.com>).

The main thrust of this study is to examine heritage tourism supply: attractions and services, thus the specific objectives of the study include:

- To ascertain the importance of heritage tourism supply.
- To examine tourism services and other related services.

Books, academic journal, unpublished thesis and public library were relied upon for secondary data so as to complement data derived from primary sources. The outcome of this study will contribute significantly to increasing knowledge on heritage tourism supply, attraction and services.

CONCEPTUAL FRAMEWORK

According to Sarrup (1998) heritage tourism supply exist as economic commodity. It can be interpreted differently within any given culture. Smith (2003) saw heritage tourism supply as more of cultural production to satisfy tourist need in the present that has a recourse to the past. Heritage tourism supply is a display to give dying economics and dead site a second life as exhibition of themselves.

Heritage tourism also had been given various interpretation and description. Ashworth (2003) and Graham et al. (2000) defined heritage as the present day use of the past. This definition is broad and includes both tangible and intangible features of cultural landscape. United Nations Education Scientific and Cultural Organization (UNESCO) has extended the scope to include natural heritage as well.

Timothy and Boyd (2008) noted that heritage tourism is a form of travel that entails visit to sites of historical importance including built environment and urban area, ancient monument and dwellings rural and agricultural landscape, location where historic event occurred and places where interesting and significant culture stand out. Timothy and Boyd (2008) also observed that the enormous heritage resources has put tourism at the forefront of the industry in many part of the world. It is the most significant type of tourism in terms of visitor and attractions.

Richard (1996) pointed out that in 1991, the European Association for Tourism and Leisure Education and Research (ATLAS) lunched a cultural tourism research project for which they defined cultural heritage tourism as the movement of persons to area of cultural manifestations away from their normal places of residence with the intention to gather new information and experience, to satisfy their cultural need.

The National Trust for Historic preservation (2014) also define heritage tourism as travelling to experience the places, artifacts and activities that authentically represent the stories and people of the past. Culture has always been a much part of travel as the development of the grand tour from the 16th century onward attest. Tourism is now cultural, cultural heritage attraction play an important role in tourism at all level, from the global highlights of world culture to attractions that under pins local identities (Richards, 1996).

According to Richards (1996) again culture heritage and the arts have contributed to the appeal

tourism. Jamel and Hill (2002) gave different typologies of authenticity: objective and constructed authenticity. Objective authenticity refers to traditional or historical sites or artifacts and constructed authenticity refer to stage events moderated art object or ratification created attraction. The categories of personal authenticity is the most complete and refer to emotional and psychological experience of travel.

Heritage tourism attractions is places of interest where tourist visit typically for its inherent or an exhibited national or cultural value, historical significance, national or built, offering leisure and amusement. Heritage tourism attractions are often the reason for visiting a particular destination, they provide activities and experience at the destination (Wikipedia, 2019).

Rojeck (1997) argue that the urge to travel to witness the “extraordinary” or the “wonderful” object seems to be a deep urge in all human culture. It is not surprising therefore that a great deal of attention has been lavished on the production and consumption of services (Lieper, 1990). Smith (2003) argued also that attractions have exercised a magnetic pulling power over people since classic time. He argued further that the magnetism of attraction comprises not only the interests and preferences of the visitor but also the quality of design, development and operation of the attraction.

Attraction can be seen as anything that has the power to draw one toward it - the drawing power make people feel compelled to go and visit the attraction. It is also the reason people travel and consume the experience. Attraction is the focal point around which destination develop. Destinations are engage in development of attraction in order to give a variety of experiences to the tourists and in the process increase labour tourist to the destination. A heritage tourist destination is a city, town or other areas that is dependent to a significant extent on revenue for tourist or country, state, religion or town which is marketed. Market itself it is a place for tourists to visit.

Theoretical Framework in Heritage Tourism Supply, Attraction And Services

Postmodern theory is useful in the context of this work as Urry (2000) observed how many postmodern consumers receive much of their cultural package through media representation including travel. The postmodern theorist saw tourists as people who do not necessarily have to leave the house in order to visit the typical objects of tourist supply. The tourist experience is brought into the living room through television, travel show, internet sites and software programme.

As Rojeck (1993) rightly pointed out, that heritage tourism now offers the tourist a whole range of facilities to accompany their visit to major sites and destination. They argued that heritage tourism has become a much more integrated experience, no longer a focused quest for knowledge, self-improvement and authenticity of experience on whistle - stop form of must see site, but accommodation, shopping, eating, drinking, evening entertainment are becoming as much a part of tourist service product offered to the visitor to the world major monuments.

There is currently an increasing trend towards movie induced tourism where tourist visit frictional landscape which were used as setting for films. Significantly, many heritage sites are created in order to re-enact or stage the past.

deter tourist from seeking attraction at a given destination (Okpoko and Okpoko, 2002).

Smith (2003) noted that heritage tourism supply is just not important because of what they provide about the past for tourist experience nor are they just fine past of a human created landscape, that are pleasing to the eye and interesting to the intellect. We can learn, teach, inform from them by understanding them. It is about the present as well as the past.

Rojeck (1993) identified four kinds of heritage tourism attraction which feature in the landscape of postmodernism. These are

- Black spots
- Heritage sites
- Literary landscape
- Theme parks

Black spot refers to commercial development of sites of attraction such as grave, warzone, massacre, assassination and accident sites packaged and offered to tourist for consumption, for example Bridge over the River Kwali.

Urry (2002) saw commercial theme park as the ultimate postmodern tourist attraction and greatly differ from theme heritage attraction. Smith (2003) describe theme parks as a place devoted for pleasure which differentiate it from heritage site purported to be educational. It does not mean that visitors will learn nothing of value in the theme park but it is not its primary aim. Heritage can easily be commercialized especially when it become a major component of tourism product. Schouter (1995) argued that the visitor is looking for an experience rather than the hard fact of historical realities which can be provided by interpretation. Tilden (1977) saw the role of interpretation as a way of encouraging visitors to take a less unquestioning and passive approaches to their visit.

The chief aim of interpretation is not instruction but provocation. Uzzell (1989) echoes and also stresses the need for visitors to engage with and learn from heritage. The following list suggests examples of types of heritage sites that have become cultural tourist attractions:

- Built heritage attraction: historic townscape, architecture, archaeological sites, monuments, historic buildings
- Natural heritage attraction: national parks, cultural landscape coastline, caves, geological features.
- Cultural heritage attraction: arts, crafts, festivals/traditional events, folk history and museum.
- Industrial heritage attraction: mines, factories, and mulls
- Religion site and attraction: cathedral, Abbeys, mosques, shrines, pilgrimages, routes and cities.
- Military heritage attraction: castles, battle field, concentrated camps, military museum, examples war museum.
- Literary or artistic heritage attraction: houses, gardens or landscape associated with artist (adapted from Tunbridge and Ashworth, 1996).

Moore (2002) stated that authenticity is a relative concept, one person's absolute fake is another meaningful experience. Getz (1994) described authenticity as a difficult concept open to many interpretation but of great importance in the context of heritage tourism supply especially event

tourist to the host community. Heritage tourism is one of the largest in terms of tourist visit to historical places and spending that accompanies them in the areas of accommodation, lodging, food, admission fees and shopping; it contributes revenue not only to the country but to other tourist destinations across the world. It also employs people directly and indirectly.

It is pertinent to note that globally, many of these tourist attraction provide visitors a memorable experience for reasonable admission charge or even for free. Others may be of low quality and over price their goods and services (such as admission, food, and souvenirs) excessively from tourists.

Discussion

Heritage tourism supply is a complex economic system wherein destinations provide different products and services for traveling public who desire diverse experiences. It is noted that the majority of research today focus on the supply side. Largely on management as well as support services that exist for visitors at historical location. The supply side of tourism product and services, the supplier is willing to supply at given market and destination.

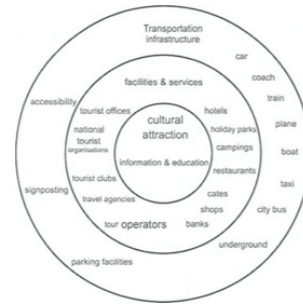


Figure1: The cultural tourism product (adapted from heritage tourism and museum management 2011-2012)

In this discourse Attractions are places that draw and where they tourists perceive as the satisfaction of their leisure-oriented needs.

These include as in the above diagram

- Natural attractions - Caves, canyons, rocks, waterbodies, landscape.
- Man-Made attractions - Theme parks, towers, bridges, architecture, temples, mosques, churches, and monuments.
- Cultural attractions - Historical sites, monuments, local arts and crafts, local folk core, music and dance.

Transportation Services which convey tourist to their tourist destinations include:

- Road- city bus, taxi, car, bicycle, trekking and so on.
- Water - Boats, ferries, cruises.
- Air - Carriers that operate on fixed schedule, Charters' that operate as and when required.

Intermediaries are:

- Travel Agents - The business of selling hospitality and tourism products.

Mccabe (2002) argued that heritage tourism has become such an established part of everyday life, culture and consumption as it enhances and enriches people's experience of everyday activities. It represents microcosm of everyday life. Urry (2002) suggest that tourism are still essentially looking for the difference when they travel as the world in becoming more globalized tourists travel to destination, activities become part of the offer for unique experience. Rojek (1993) also described the post tourist as having three main characteristics:

- An awareness of the commodification of tourist experience
- The attraction to experience an end in itself rather than the pursuit of self-improvement through travel
- The acceptance that the representations of the tourist sites are as important as the site itself.

Findings

The findings revealed the seasonal nature of heritage tourism supply. Some tourism supply market are seasonal in nature and the suppliers tends to supply more during the peak period in that particular tourist destination and market. This can be seen at the famous Ikeji Festival in OrumbaNdiowu in Anambra North Local Government Area, Anambra State and Argungu fishing festival in Kebbi both in Nigeria. The supplier of tourism products and services to these events make much supply during the chosen day of the festival.

The festivals are centres of attractions to the tourist which draw tourism across the country, thereby enriching their experience and satisfying their interest and need (Nwankwo, 2017). In the course of these events, services are provided such as transportation services like car, tax, city bus, which convey tourist to area of cultural manifestation away from their home to satisfy their cultural need and interest.

The finding also revealed that during these events accommodation such as hotel and motel are provided for tourist on commercial basis at the destination area for tourist security and comfort, thereby generating income to the host community.

Services provided by hotels, and restaurants, travel agencies, tour operators, tourist guide services and other related services at the place of destination. Heritage tourism supply permits even unskilled workers in remote areas to become service providers for instance by selling craft items, performing in cultural shows or working in a tourism lodge.

Finding also showed that the most common heritage attractions today include museum, archaeological sites, craft art, sports, industrial science, and so on. Archaeological sites/ancient ruins, historical cities, ruins, ancient building religious sites: pilgrimages, sacred sites, temple constitute heritage attractions in Nigeria and other part of the world.

Museum is a heritage tourism which displays objects or artifacts of historical or cultural significance for study, entertainment and so on. And also serves as attraction for the tourist.

In the course of this study a visit made to national war museum Umuahia, revealed that museum is a heritage tourism attraction used to build patriotism at domestic level. The national war museum at Umuahia is the only war museum in Africa which displays war artifact of historical significance. The museum provides information and experience about our national heroes who fought the war and places importance in the national psyche. Finding equally revealed the enormous economic impact of heritage tourism supply in terms of generating revenue from

- Support conservation of habitats, species and historic sites
- Stimulate infrastructure investment
- Contribute to local economies
- Provide foreign exchange earnings

Heritage tourism supply show that many postmodern theorist receive their cultural package through media, many tourists have no need of traveling to destination attraction in order to view the objects. The tourist experience is brought into his room through television, internet and software programme. Authenticity is very important in heritage tourism in which tourist related agencies, organization and businesses use it for marketing campaign, slogan. People travel in search for authenticity experience and genuine places.

CONCLUSION

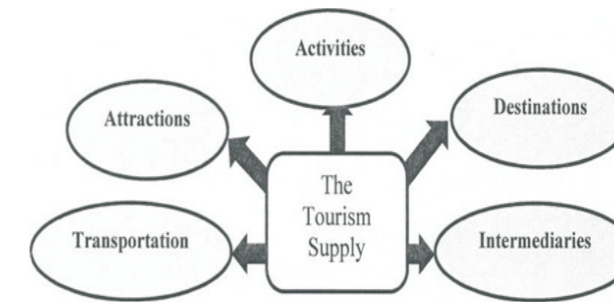
Heritage tourism supply has to do with the making available of tourism products and services at given destinations. Tourism resources that are necessary for tourism supply range from natural to man made. These supply include attractions and services at tourist destination which are offered, and provided to tourists for their consumption and satisfaction.

The underlying characteristics of tourism supply that distinguish it from other services is the way in which the mobile population who visit destination area consume a tourism product, services. The supply elements are often fixed geographically at certain places. This mean that businesses are requires to sink considerable capital cost into different forms of tourism services and centres of production on the basis of expectation that the destination will appeal to visitors and assist in the promotion of their individual product and services. The distribution system in heritage tourism makes the supply available and accessible to the demand side because tourism is an intangible product. Information is the only thing on which potential tourist can base their decision to make their arrangements. However, for the tourists to visit a given destination there is the need to showcase these products and provide services for tourist information, experience and enjoyment, as it generates revenue to the government and host community as well as other benefits.

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- Tour Operators - They deal with the operating components for rates.



Constructed component of tourism supply (adapted from <http://www.tutorialspoint.com>).

Destination: It is the place the tourists visit. It is composed of -

- Accommodation - Hotel, motel, lodge, guest house, B&B.
- Restaurant - Specialty restaurants, themed restaurants, branded restaurants such as CCD, KFC, Bistros, and takeaway food joints.
- Tourist Facilities - Pubs, entertainment parks, shopping centers, and casinos.

Activities

They include activities the tourists are interested to engage in -

- Adventure Sports - Mountain biking, bungee jumping, rafting, and other similar activities.
- Leisure - Basking on beaches, swimming, dining near waterbody.
- Business Activities - Attending seminars, business meetings, promotions.
- Health Activities - Attending Yoga sessions, exercising, undergoing naturopathy, and similar such activities.

Natural Components: They are mainly the Environmental components. They are the natural elements for visitors' experience and enjoyment. These include Climate, Milieus of the destination, Flora and fauna and Natural beauty of destination

Supply also include infrastructure and superstructures such as all surface, underground, and above the ground constructions and facilities.

Water Supply System, Cooking gas supply system, Electric supply system, Drainage and sewage system, Rest rooms for sanitation, Airports, Transport hubs, Parking hubs, Accommodations/hotels/Restaurants, Museums, Gardens, Shopping centers and Attractions

Significantly, heritage tourist attractions:

- Contribute to government revenues; direct contributions are generated by taxes on incomes from tourism employment and tourism businesses, and by direct levies on tourists, such as departure taxes
- Provide employment

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Figure 1: Zigam in Northern Nigeria

Source: Modified from <https://www.openstreetmap.org/#map=6/9.117/8.674>.

There is an appreciable level of archaeological reconstruction and documentation of the southern and northern parts of the Bauchi region (Giade, 2011; Sule, 2013; Sule and Haour, 2014; Giade, 2016; Abdulkadir, 2008; Yusuf, 2008; Yakubu, 2008; Yusuf, 2009) with a lesser degree of awareness and knowledge about the archaeology of Central Bauchi region. This is, however, a region that is recognized as historically important, where for instance, Abubakar (1974:156) acknowledged that:

“On the central part of Bauchi, much of which is very flat and fertile with broken rocky hills suitable for cultivation and cattle grazing. The settlements with the presence of several rivers such as Misau, Zala and Mariga seems to have attracted various immigrations from Hausa Land and Borno (including pastoral Fulani), leading to the formation of several ancient sizeable communities of which Ganjuwa was the most important”

Historical narration from Ganjuwa region attests that Zigam is one of the oldest settlements of the region (Ganjuwa), with historical relevance and the manifestation of the existence of valuable cultural values and heritage among other settlements in the region.

No advanced archaeological investigation before this investigation has been conducted on the site to determine the cultural viability of the settlement. The recent work on Zigam Hilltop settlement was carried out to fill the noticed gap from previous archaeological investigations over the region and this is an attempt to reconstruct the settlement history of Zigam settlement to contribute to the documentation of the history of people of the central Bauchi region in North-eastern Nigeria.

Methodology

The methods adopted during this investigation includes Oral tradition, Consultation of Written Sources and Archaeological Survey.

Twenty-two informants (12 males and 10 females) were interviewed at the new settlement of Zigam and the selection of the informants cut across gender, age, occupation and status among the people of Zigam settlement. This method of inquiry was useful in gathering information relating to the origin, migration history, occupation, crafts, taboos, conquest history, relationships with other communities, religion and festivals among others. This method assisted in identifying the old settlement of Zigam; providing a clue about the picture of the nature of the settlement, distributions of material evidence and other antiquities on the surface of the settlement in the past through the assistance of field guides.

EXPANDING THE HISTORY OF PAST SETTLEMENTS OF NORTH-EASTERN NIGERIA: A REPORT OF PRELIMINARY SURVEY OF ZIGAM SETTLEMENT IN BAUCHI STATE

BY

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Abstract

Zigam is a hilltop settlement with a long history in the record of the central Bauchi region and was occupied by the group of people known with Zigamachi language in the past. The settlement was said to have a lineage with the Zigau and Birni Gazargamu people from the historical narration. Until now, there was no record of archaeological investigation bearing in mind the documentation and reconstruction of the past history of Zigam settlement within Kasar Bauchi. This is a preliminary report of the archaeological investigation carried out at Zigam settlement and the report presents an account of material remains spatially distributed on the surface of the settlement such as defensive walls, circular stone arrangement of different sizes (house and granary foundations), rock hollows, lower grinding stones, possible places of burial, stone anvil, dyeing complex, ruined building, and scattered potsherds on the surface of the settlement. The method adopted in the course of this investigation was an archaeological survey and is beginning to assist in understanding the cultural landscape of the settlement. The report recommends further investigations to reveal more about the past-history of Zigam settlement archaeologically.

Keywords: Zigam, Bauchi Region, Material Culture, Spatial Distribution.

Introduction

Zigam is a hilltop settlement situated at Ganjuwa Local Government Area, Bauchi State, Nigeria. The settlement is located 15kilometers North-West ofMararraban Mai-Alewa which is at the main road from Bauchi, Birni. Kudu and Kano express way. Zigam is bordered by Wuro to the West, Kariya to the south, Gala to the East and Labba to the North respectively. The geographical coordinate of the settlement falls between latitude 10^o 59'N and Longitude 009^o 45' to 009^o 46'E (See Fig I).

the first inhabitants of the settlement, built defensive walls around the settlement for protection against invaders towards the settlement and these walls attracted many other groups and individuals to join the settlement. Oral tradition claimed that people from Hausa Land and Fulani people joined them at the settlement and made the settlement announced in the whole Ganjuwa region today. Zigamanchi which was traced to the “Greenberg linguistic family” (Abubakar, 1974) was the linguafranker in the past, but most of the inhabitants of the settlement speaks Hausa and the minority speaks Hausa and Zigamanchi (Ibrahim, Pers. Comm. 2020).

Archaeological Survey

The traverse technique of the ground survey method was adopted. This technique, involved the movement, recording, documenting and photographing of finds and features on the surface of the hilltop site. The method was achieved with the aid of field assistants in photographing and documenting the GPS coordinate of each feature; and field guides who pointed at some of the locations with historical significances on the settlement. Three different zones (Ungwans) were identified and surveyed on the settlement of Zigam hilltop site and both finds and features from each zone were presented respectively in this chapter. The objectives of the survey include:

Identify and document the finds and features on the settlement; documenting the geographical coordinate of every feature dotted on the landscape of the settlement to produce the map of the site and mapping out the hilltop to establish the spatial distribution of material remain on the surface of the site.

Site Descriptions

Zigam hilltop settlement site is measured about 81,320m² in size. The site is characterized by three different zones (namely: UngwanShabbu, Ntibu and Tsurago) which were demarcated with compound walls on the surface of the hilltop. The hilltop was identified with a flat and partly undulating surface, an elevation of 588m (above sea level), rock outcrops, short grasses, tall trees such as tamarind, baobab and neem among others (See Fig II).

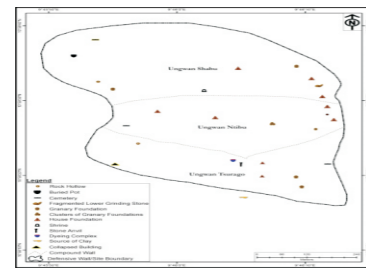


Fig II: Map of the Site

Ungwan Shabbu

This was the first identified demarcated zone situated on the Zigam hilltop settlement site. The Ungwan covered between the Northwest and northeastern part of the Hilltop. The area was characterized by the presence of a defensive wall, buried pot, cemetery, granary foundations, house foundations, lower grinding stone, shrine, rock hollow and scattered potsherds on the

The written sources involved a first-hand assessment of relevant documents which include published and unpublished materials like journals, diaries, memories, books, archival materials, magazines, newspapers, and maps (Thomas, 20115) which were all contributed to the compilation of this research work at Zigam. The archival materials consulted were the expeditionary and colonial records on Bauchi state with particular attention to its central region, which was sourced from the Bauchi State Library and National Archive, Kaduna State, Nigeria respectively.

The field-walking method of archaeological survey was employed, which involved walking on foot with a visual inspection of the site. This research work employed the services of two field guides and three field assistants with the exercise involving systematic field walking and traversing around the site using the global positioning system (GPS) to record the coordinates of finds and features. Prismatic compass for bearing coordinates of finds and features, ranging poles, measuring tape (5m and 30m) for measurement of distance and association of cultural materials on the site, a digital camera for the photographic documentation of finds and features with the ranging pole placed beside each feature or cluster of finds as the material remains on the site. And field notes for documenting finds and features of archaeological and historical interest. All visible material cultures on the settlement were recorded and a comprehensive site map which indicated the spatial distributions of material culture on the settlement was produced.

Traditions of Origin

The origin of the people from the Central Bauchi region could be classified to have belonged to “Westernman and Greenberg linguistic family. This is based on the assumption that (a) the central and eastern plains of the Bauchi region match with the south-western frontiers of the Chad region with no marked geographical barrier to migrations and continuous communication; and (b) the rise of the KanemBorno empire and the height of power which it reached in the 16th and 17th century particularly after the transfer from Kanem to Birnin-Gazargamu meant a more active interest in the regions to the west and south” (Abubakar, 1974:178). See also Sule (2018) for a general discussion about the roots of migrations for the other peoples of the Bauchi region.

The Zigam settlement was occupied by a group of people with Zigamachi language; that has a lineage with the people of Zigau. The people of Zigam migrated from Gazargamu Empire because of war and first settled at a renounced region called Zigau in the Northern Bauchi and finally settled at Zigamhilltop settlement (Ibrahim, Pers. Comm. 2020). The oral tradition has it that they migrated from Zigau as a result of several attacks of the slave trade and settled on the hilltop with defensive structures to defend themselves against invaders and put their enemy at disadvantage in the past. The people of Zigam however, abandoned the hilltop and settled on the plain surface (present settlement of today) because there was no more war on the hilltop and there was an epidemic disease called “Kulukunu” in Zigamachi language and “Agana” in the Hausa language. They believed that the occurrence of this disease was a result of evil acts of their forefathers on the hilltop (Yakubu, Pers. Comm. 2020). These people claimed to have been

This zone has a presence of defensive walls. The defensive wall was situated on the foot of the hilltop from the entrance and joined with big rocks that served as the continuation of the defensive wall of the settlement. The defensive wall was characterized by stone arrangements as a form of walling structure; there was presence of dried grasses and trees closer to the defensive walls. The visible remnant of the defensive wall was mapped alongside the big rocks to establish the site boundary and extent. The defensive wall was measured 8.9m in length, 56cm in height and 74cm in width.

Other important features on this part of the site were granary foundations. Two granary foundations were identified at this part of the site. The granary foundations were characterized by stone arrangement in circular shape and in smaller size compare to house foundations on the site. Granary Foundation A was identified at the north-western part of the site; this is situated at 2.45m south-east of rock hollow on the site and was measured 1.15m in diameter and 8cm height. Granary Foundation B was identified at the northeastern part of the site; situated 7.5m northwest of House Foundation and was measured 1.12m in diameter and 6cm in height.



Plate II: Granary Foundation from Plate UngwanShabbu

Another important feature on the site was a shrine. This was identified towards the centre of the site; the shrine was indicated by one of the field guides in the course of an archaeological survey of the site. The location of the shrine was characterized by the presence of stone arrangement in a circular shape, the presence of dried grasses and red leaves over the location and the abundance of potsherds at the location. There was notice of a unique potsherd with the representation of animal figures over the area. The shrine is measured 2.08m in diameter and 13cm in height.

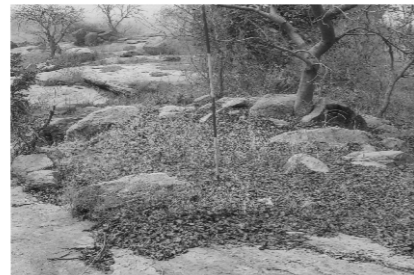


Plate III: House Foundation from UngwanShabbu

surface of the area.

Finds and Features

Potsherds were in abundance found scattered the surface of the settlement. The potsherds were collected with simple sampling methods at an interval of 2meters on the site. A total number of 61 samples of potsherds were collected and further examined. From this zone, two fragments of animal bones were identified and a sample was collected from the site. Other finds from this part of the zone accounted for the discovery of bones. The bones were identified as animal bones from the visual observations but the species of the animal at which the bones belonged yet to be identified. Iron implements were also identified at this part of zone on the site. Two samples were identified and collected from the site and the iron implements are flats and rusting as the process of mixture of water and soil on the irons. Another notable find from the sites is upper grinding stones. These are handling pebble stone tools identified from the site. The upper grinding stones were circular and with a smooth surface. At the northeastern part of the hilltop there was an identification of fragmented lower grinding stone which was characterized by a hollow with smooth surface indicating several uses over time. The lower grinding stone was protruded and measured 23cm in height, 25cm in length and 14cm in breadth. Protrude pot was also identified at this part of zone; the pot is located at the northwestern part of the abandoned site. Half of the pot was protruding on the surface of the abandoned settlement site; the protrude pot was measured 28cm in diameter, 11 cm in height and 1.8cm in thickness.

Another material culture from the site is the possible place of burial situated at the northwestern part of the site. This was characterized by the presence of graves with head markers (stones) placed at the edge of some graves, while some without markers. The location was characterized by the presence of red dried leaves from trees that surrounded the location and an abundance of potsherds scattered over the area. The place is located 2meters north east of the protrude buried pot and this was measured 14.7m in length and 8.34m in breadth.



Plate I: Cemetery from UngwanShabbu

There were identifications of three granary foundations on the surface of the site; two were clustered and the last one was at a separate location over the area. The granary foundations were characterized by the arrangement of stones in a circular shape. The first granary foundation was situated at the southeastern part of the site and was measured 1.62m in diameter and 5cm in height; while the second was measured 1.56m in diameter and 8cm in height. The third granary foundation is situated at the northeastern part of the site and was measured 1.22m in diameter and 42cm in height.



Plate V: Granary Foundation from UngwanNtibu

House foundations were also identified at this part of the site. There were identifications of four house foundations and were also characterized by the circular stone arrangements. House foundation A was identified at the northwestern part of the defensive wall; the house foundation was 3.5m south-east of the compound wall and was measured 3.21m in diameter and 28cm in height. House Foundation B was identified at the eastern part of the site and was measured 3.42m in diameter and 23cm in height. House Foundation C was identified at the southeastern part of the site and measured 3.42m in diameter and 8cm in height. House Foundation D is situated at the southwestern part of the site; the house foundation was measured 3.38m in diameter and 12cm in height.



Plate VI: House Foundation from UngwanNtibu

Ungwan Tsurago

This is the last clan on the same hilltop of Zigam site. The Ungwan covered the southeastern and southwestern part of the hilltop. The clan was demarcated from the second clan with compound wall as discussed above. The location of the clan was also characterized by the

Two house foundations were also identified as part of a settlement and were characterized by the arrangement of stones in a circular shape. House foundation A was identified at the northeastern part of the site; situated at 8.45m northwest of lower grinding stones and was measured 2.25m in diameter and 16cm in height. House Foundation B was identified at the southwestern part of the site and was measured 1.52m in diameter and 7cm in height.

Rock hollow with upper grinding stone was also identified at the northwestern part of the site; the rock hollow was situated closer to the granary foundation A. It is situated on a rock boulder with a flat surface and measured 62cm in height, 1.21m in length, 65cm in breadth and 14cm in diameter. While, the upper grinding stone on the rock hollow was measured 6cm in diameter

UngwanNtibu

This is the second clan on the same hilltop of Zigam settlement site. The clan was demarcated with compound walls and covered the centre and towards the southern part of the site. The area was characterized by the presence of material remains such as a cluster of granary foundations, pond, house foundations, potsherds and compound walls. This location was characterized by the presence of baobab trees, neem trees, among others at the settlement.

Finds and Features

A total number of 76 samples of potsherds were collected with simple sampling methods at an interval of 2meters on the site and were furthered examined.

A possible place of burial was also identified at the part of this site. This was identified at the western part of the site; the cemetery was characterized by presence of dried grasses, burial places and stone arrangement as demarcation of the cemetery's boundary. The cemetery was measured 12.4m in length and 5.85m in breadth.

This part of the site is also characterized by the presence of compound walls. There were identifications of compound walls that served as the demarcation of zones on the site. The compound walls were identified at both the Northwestern and northeastern parts of the site and were mapped accordingly. Northwestern wall served as the demarcation between the 1st clan and 2nd clan. The wall was arranged with stones in linear shape and joined with big rocks that served as the continuation of the defensive wall. The visible stone arrangements were mapped and measured 8.4m in length and 65cm in height. The southeastern wall served as the demarcation between the 2nd clan and the 3rd clan. The visible stone arrangement was mapped and measured 6.82m in length and 2.21m in height.



Plate IV: Compound Wall from UngwanNtibu

Another important feature on this part of the site was a rock hollow. This was identified at the northeastern part of the site; it was characterized by a smooth surface indicating several uses in the past and was measured 1.21m in diameter and 28cm depth.

The ruined building was also identified as part of features on the site. This was identified at the southwestern part of the site. The ruined building was characterized by the remnant of mud building which was circular and located closer to the exit of the abandoned settlement. The ruined building was measured 3.21m in diameter, 1.23m in height and 18cm in thickness.



Plate VIII: Ruined Building from UngwanTsurago

Another feature on the site was a stone anvil. This was identified at the southeastern part of the site. The stone anvil was located at proximity of 4.5m to the dyeing complex; characterized by a smooth surface and measured 85cm in length, 48cm in width and 23cm in height



Plate IX: Stone Anvil from urgwanTsurago

The source of Clay was another important feature situated on the site. This was identified at the foot of Zigam hilltop. The oral informant narrated that the stream served as the location for the source of clay for pottery production and building construction at the settlement in the past.

Discussion and Conclusion

This research aim to attempt to reconstruct the past settlement history of the people of Zigam through material remains on the surface of the settlement was achieved. Concerning artefactual evidence discussed above, this research has contributed to the reconstruction of part of the settlement history of Zigam. This research revealed that Zigam hilltop settlement was occupied for habitation, socio-economic activities, religious practices and security purpose in the past.

presence of material remains such as cemetery, dyeing area, granary foundations, house foundations, ruined buildings, stone anvil, and source of clay, among others. The location of the clan was also characterized by the undulating and flat surface with stone outcrops, thick vegetation and planted trees. The location also has evidence of farming activities in the present day as most of the flat part of the surface was re-occupied for farming activities.

Finds and Features

A total number of 83 samples of potsherds were collected with simple sampling methods at an interval of 2meters on the site and were furthered examined.

A possible place of burial was also identified at the part of this site. This was identified at the southeastern part of the site. The cemetery was situated in proximity to the exit of the settlement and was measured 14.6m in length and 8.95m in breadth.

Another important material culture from the site was the dyeing complex. This is located at the centre of the zone (Ungwan) towards the southeastern part of the site. The dyeing complex was identified at the proximity of 4.5m northwest of a stone anvil. The dyeing area was characterized by grey soil and loosed in nature, fine texture and presence of a fragment of dyeing pits and as well as potsherds over the location. The dyeing complex was rectangular and measured 8.56m in length and 5.85m in breadth.



Plate VII: Dyeing Complex from UngwanTsurago

Two granary foundations were also identified at the part of this site. Granary foundation A was identified at the southeastern part of the site. The granary foundation was identified at proximity of 4.54m southeast of house foundation A. The granary foundation was measured at 1.12m in breadth and 1.54m in length. While the granary foundation B was identified at the southeastern part of the site and measured 1.82m in diameter.

Two numbers of house foundations were also identified at this part of the settlement. House foundation A was identified at the southeastern part of the site; it is located at 4.54m away from the granary foundation and was measured 2.85m in diameter and 18cm in height. House Foundation B was identified at the southeastern part of the site and was measured 1.82m breadth and 8cm in height.

of the material culture deposited beneath the earth surface of Zigam settlement and chronometric dating to determine the period at which the settlement has been in existence within the regional context of Bauchi and northern Nigeria.

Acknowledgment

This paper acknowledged Ahmadu Bello University, Zaria for given an opportunity of paper publication from both MA Dissertation and PhD Thesis. However, this paper is part of an ongoing MA Dissertation of Abdulmalik Abdulmalik Abdulrahman.

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The evidence of defensive structure, house foundations, granary foundations and grinding stones alongside with abundance of potsherds suggested a sedentary way of life among the people of Zigam in the past. The settlement could have been probably occupied for defensive purpose based on the evidence of defensive structures despite the location of the hilltop settlement. Oral traditions from the settlement also attested to the view that many other people from other communities joined the settlement (Zigam hilltop) in seeking protections against invaders in the past and this contributed to the population of the settlement over time (Hurst, 1972; Richard, 2000; Sohoni, 2002).

The arable land and deposits from decay rock at the bank of Tsamia stream became a source of clay for pottery production in Zigam settlement. The oral information from the settlement claimed that the location has been the source of clay for the settlement over time and the thin section analysis on the pottery samples from the site attested that they were from a single source and belonged to a complex basement rock environment where the geology of Zigam belonged. The presence of adyeing complex area on the settlement alongside with stone anvil at close proximity on the site suggested dyeing practices as part of subsistence economic practices of the people in the settlement. The evidence from oral information also supported that the inhabitant of the settlement engaged in dyeing activities and the arable land alongside the Tsamia stream supported this practice over time.

We can as well reconstruct an aspect of social stratification of the settlement from both historical and archaeological evidence from the site. The defensive wall on Zigam settlement is an indication of authority on the settlement (Akinade, 2005) and the presence of compound walls that were used in demarcating zones on the site is an indication of social stratifications. Various sizes and shapes of the house foundations on the settlement also suggested evidence of social stratification in the settlement. The oral tradition from the settlement shared light on the division of labour in the settlement in terms of economic, burial and religious practices as well in the past. The abundance of graves at the demarcated portions on the site, alongside the evidence of protrude pot from proximity at the settlement suggested the burial practices in the settlement and probably the people of the settlement used pottery for burying their deceased in the past as attested by oral tradition.

The presence of iron implements on the surface of the settlement suggested a trade contact between the people of Zigam and the neighbouring community that is known of iron production, since there was no evidence of iron working on the surface of the site and the oral information from the site as well, attested that their forefathers do not know about iron working.

Lastly, we can conclude that the presence of arable land, Tsamia stream as a source of water and its bank as a source of clay, hilltop as defensive mechanism among other natural resources over the settlement suggested some factors among many factors that might have attracted the inhabitants to settle over the area.

This research, however, recommends further investigations such as excavations to unravel most

**HARNESSING CULTURAL RESOURCES FOR TOURISM DEVELOPMENT IN
DONGA LOCAL GOVERNMENT AREA, TARABA STATE, NIGERIA.**

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Abstract

Donga Local Government Area holds vast tourism potentials. It is rich in traditional, historical and highly diversified cultural heritage, which embodied their traditions, religion and belief systems, festivals and ceremonies. The capacity of these symbolic representations of people's values, identity, and heritage to earn the people of Donga Local Government Area substantial revenue is not in doubt. However, the inability to harness these cultural heritages and transform them into tourism assets has been a major concern. This research work is an attempt at harnessing the cultural resources for tourism development in Donga Local Government Area, Taraba State. Tools for data gathering, using purposive sampling technique were used to elicit information from the respondents. Research findings revealed quite a number of cultural and heritage sites in Donga Local Government Area. The study is calling on more researches to be carried out in order to enhance the potential of cultural heritage for tourism development. The study recommended the identification and documentation of various cultural and heritage sites for tourism development and promotion. Also, it suggested laudable and implementable efforts from the government, private sector operators and host communities.

Keywords: Cultural resources, Tourism, Development, Donga, Taraba state.

Introduction

Tourism has a vital role in development of different destinations all around the world. Accordingly, culture is assumed as one of the primary beneficiaries and is regarded as a key asset in tourism development by promoting both tangible (i.e., cultural attractions, like museums and heritage centres, natural assets like beach, sun and mountain) and intangible i.e., promoting cultural events and festivals. However, the diversity of known definitions and a complex relationship between culture and tourism underlines the problem of defining cultural tourism. For instance, considering culture as a component in every single aspect of human life, it is possible to assume that everything is cultural, therefore all tourism is somehow cultural tourism.

Cultural tourism may be explained as the very nature of travelling in order to understand and become familiar with way of life and history of a specific location accompanied by a range of cultural factors which can be presented in the context of tourism, these factors may include the food, entertainment, architecture, drink, hand crafted and manufactured products or

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Significance of the Study

This study will generate data/information on the various cultural and natural heritage sites that will promote tourism in Donga LGA.

The study will be useful to various stakeholders in the tourism and hospitality and tourism industry.

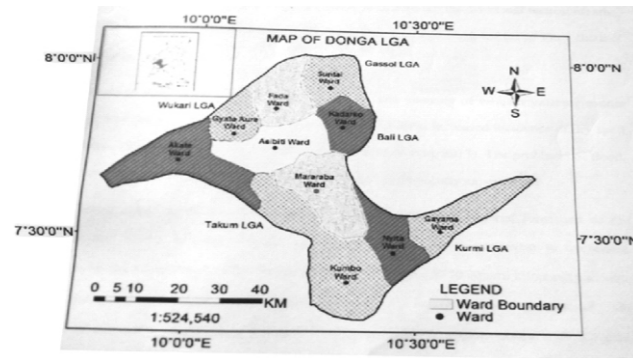
The study will also be a rich resource material for researchers and students of Hospitality and Tourism Management.

The Study Area

Donga is a commercial centre, which attracts people from many parts of neighboring local government of the state like Takum, Wukari, Bali, Gassol. Not only that, it is also centre for administrative activities. Donga is well connected to the other part of the state with good transportation networks. These networks also give room for interstate trading in hide and skin especially fish business from River Donga.

The inhabitants of the local government are Chamba, Ichen and Kpazon, other ethnic groups are Hausa, Tiv, and others. These people are predominantly engaged in farming and some commercial activities.

Donga as a local government area has ten (10) political wards, which include; Asibity ward, Akete ward, Fada ward, Gyataaure ward, Gayma ward, Kumbo Ward, Kadarko ward, Mararaba ward, Nyita ward and Suntai ward. The Map below shows the different wards that make up the Local Government.



Map of Donga Local Government

Source: Ministry of land and survey, Taraba State. (2019)

Donga town is a local government area in Taraba State; it was founded in 1830 by Nubunga Dozinga. It is situated in the southeast part of Taraba state; is bordered to the north by Bali, from the east, by Kurmi local government area and to the west by Wukari Local Government Area.

Donga's climate is classified as tropical. In winter, there is much less rainfall than in summer.

According to Köppen and Geiger, this climate is classified as Aw. The average annual temperature in Donga is 27.1 °C. Precipitation here averages 1270 mm.

everyelement representing characteristics of way of life in a particular destination.

In view of the crucial role of the cultural sector in Nigeria's overall developmental scheme, proper harnessing and management of her cultural resources for tourism should be given adequate attention.

Economic opportunities created by culture through tourism has assumed greater prominence and importance, as economies transition from the industrial model, and work based on physical labor, to a new model in which knowledge and creativity drive productivity and growth.

Taraba state, particularly Donga town in Donga Local Government Area has a rich and varied cultural heritage with huge potential to facilitate and promote tourism, social cohesion and sustainable development.

Recognizing the importance of cultural tourism in the national economy, this research is an attempt to investigate how the cultural resources and heritage of Donga, in Donga Local Government Area of Taraba State can be harnessed for the promotion of tourism.

Statement of the Problem

Donga town has rich cultural tourism attractions. It is endowed with numerous natural, cultural and historic resources. These resources have received little or no attention from both the Taraba State and Donga Local Governments; including the local communities.

This study would emphasize mainly on cultural and heritage resources and how they could be harnessed to promote sustainable tourism development in Donga, as there is no previous studies conducted in this area of Donga rich cultural heritage.

It is important to stress here that the various cultural heritage and resources that abound in Donga for the promotion of tourism has not received adequate attention.

Since cultural resources are very important component of any given society, their proper preservation and development for tourism will not only help in sustaining the ecosystem, natural and cultural environment but will also serve as a means of generating foreign exchange for the host community. It must be stressed that one of the major attributes of cultural and natural materials that pull tourist to given sites is where the cultural heritage resources are located.

These factors and others prompted the researcher to study how cultural heritage resources in Donga can aid in sustainable tourism development when properly protected and adequately harnessed.

Aim and Objectives of the Study

The aim of this study is to discuss the relevance of harnessing the cultural resources for tourism development in Donga town, Taraba State.

Objectives of the Study

1. To examine the cultural heritage resources in Donga
2. To examine the potential contributions of the cultural heritage resources to tourism development in Donga.
3. To examine the challenges affecting the development of the identified cultural heritage resources.

evident in all aspect of Jamaican present unique culture.

The research work on heritage tourism in Black River Jamaica also revealed that the promotion of heritage tourism ensures that important historic and cultural locations are preserved and protected.

The study examined the legal framework of developing Jamaica heritage resources to heritage tourism, declaring a site a national monument and designating a site protected national heritage.

Baily explained that the Jamaican Government instituted certain policies and laws to ensure that important historical and cultural location are protected. This explains the importance of cultural heritage resources as the raw material for cultural tourism development. Preservation of cultural heritage resources should be one of the government policies in Taraba State and Donga Town to be precise. Destruction or tampering with the cultural heritage resources alters the authentic nature of the resources and affects development of cultural tourism negatively.

Research Method

The Data for this research was obtained from two major sources: Primary and Secondary sources. The primary data sources include questionnaire administration, oral interview and direct field observation, while Secondary data for the study was obtained from already existing documented sources on heritage tourism in Donga LGA, such as pamphlets, news reports e.g. newspaper and magazines on cultural tourism in Donga LGA.

The study population comprises some title holders of Donga traditional council and officers of some cultural department in Donga LGA.

In this research the study was done by using purposive sampling to select some title holders under Donga traditional council and highly placed individual with historical proof, who had the opportunity of interacting with elders on the issue at hand in their early life.

Field work documentary report and interview are the data collection instrument for the research.

The Chamba people of Donga has very rich cultural heritage, which is reflected, in the people's way of life. This is vividly expressed in the colourful dances during their various cultural

The table above shows that heritage sites and resources are clustered into shrine, river, grove, festival, blacksmith centre, lake, monument and hill; with the following percentage 31.25%, 6.25%, 12.5%, 6.25%, 18.75%, 6.25% and 12.5% respectively.

The classification of the heritage sites and resources into two major categories, namely; natural and cultural are based on their origin, which shows 37.5% of the heritage resources identified are of natural origin while 62.5% were of cultural origin.

Classification of Heritage Resources based on origin

NATURAL HERITAGE RESOURCES	FREQUENCY	PERCENTAGE
Grove	2	12.5%
Hill	2	12.5%
River	1	6.25%
Lake	1	6.25%
TOTAL	6	37.5%
CULTURAL HERITAGE RESOURCES	FREQUENCY	PERCENTAGE
Shrine	5	31.24%
Monument	1	6.25%
Blacksmith Centre	3	18.75%
Festival	1	6.25%
TOTAL	10	62.5%

Source: Author's Field Survey 2021

Classification of the heritage resources into major sub-sections, namely natural and cultural features.

The research result revealed that the Purma Festival, the Donga City wall are seen here as cultural resources because of the associative values they have within the Chamba community. The information from the in-depth and key informant interview show that that Kaki Kwargi Hills as well as the Donga River and its Lake is of natural origin while Purma Festival site as well as the regalia, spears, drums and other instruments of war and the shrines where they are kept were of cultural origin.

Donga City Wall

The Donga City wall has been an integral part of the history of the Chamba people of Donga. It was built in 1902 to ward off invaders and protect the community from attacks from other tribes as well as constant foray by wild animals like Lion, Leopard, and Tigers that devour both human beings and domestic animals.

According to Ghana Donga who is the Chairman of Donga Kingmakers, Chief adviser to Gara Donga, His Royal Highness Dr. Danjuma Banyonga, the paramount ruler of Donga. He is also our guide and informant. He said that the city wall is very significant to the Chamba people of Donga, both physically and spiritually. It was built during the internecine wars as a defense against their adversaries and also against wild animals that devour both human beings and

Presentation of findings

Cultural heritage resources

HERITAGE RESOURCES	LOCATION
Shrine	Gbaniyah located in Shinku, Nyakukaa located in Gartatiya, Nne Soo located in Jahu, Ndokuu located in Samunaka, Kawira located in Kapye
River	East of Donga
Grove	West Bank of the Donga by Gartatiya
Festival	Purma Festival
Blacksmith centre	Akete, AngwarSarki, Angwar Jahu
Lake	Suntai Road
Monument (Wall)	North of Donga town
Hill / Tree	North east of Donga town

Source: Author's Field Survey, 2021

Donga Boaba Tree

There is also an ancient Boaba Tree located in Donga Town that is over 200 years old. Its historical significance and the rich history behind it and the spiritual and emotional attachment the Chmaba people of Donga has can also serve as a tourist attraction.



Plate 3: The Ancient Boaba Tree that is over 200 Years old(Taraba State 2019)

River Donga

River Donga, which has its Source at the Mambilla Plateau, is a fast flowing river that empties its waters into River Benue. It is 8000 meters long and between 250-400 meter wide. It flows throughout the year round regardless whether it is raining or dry season. It also has an ox-bowed lake that housed various species of fish and aquatic life. These can be developed to incorporate an annual or seasonal fishing festival that can attract visitors and tourists



Plate 4: River Donga and Vegetation

Purma Festival

Purma Festival is an important cultural event in the cultural, social and spiritual lives of Chamba people of Donga. It's a time that is set aside, every decade to celebrate essence of the existences of the Chamba people, to mark their successes, harvest, triumph and victory over their enemies. It is also celebrated to assert their supremacy. They have fought so many battles

domestic animals.

It has eight (8) gates both as entry and exists; all gallantly maned and guarded by well-trained warriors. The remains of the city walls can be architecturally preserved and maintain as monument sites as tourist attraction and ultimately spur up local economy through handcrafts and souvenirs. The wall was built during the reign of Garkiye I and at the time, the city was called Donzomga, which was later shortened to Donga. At inception, the wall was 1.5 miles square but over the years, it has been left to deteriorate to its present relic.

However, it holds a lot of cultural significance to the chamba people of Donga and need to be preserved as a tourist site.

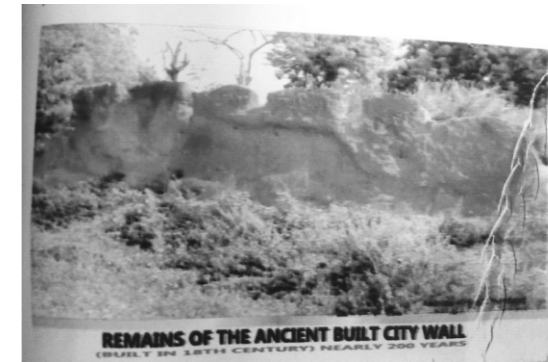


Plate 1: The Relics of over 117 years old Donga City Wall

The Kaki Wargi Sacred Hills

The KAKI WARGI Hills is a heritage site that is located along Suntai Road that lies in the Eastern flank of Donga Town. It is a mountain (hill-range) which is extended from the south towards Bantaje and Tutare town; set in a beautiful scenery. It has a waterfall and its vegetation is composed of a flattop shrubs and assorted species of flora and fauna, which give it a remarkable sight. There are also cluster of trees and forest around the hill range that contain many wild lives which are currently being hunted. Kaki Wargi Hills can be conserved and maintained as a heritage site for tourist attraction.

Plate 2: Kaki Kwargi Hills



of text books, as well as building of classrooms.

The history of the various communities where the identified heritage resources are located and can be traced to the resources or are embodied in the heritage resources. This can help in satisfying the curiosity of a potential cultural tourist.

The identified heritage resources in Donga Town and adjoining communities have the potential of accommodating the numerous wishes of stakeholders, the various expectations of different tourist group, to meet the needs of owners and serve on occasion as attraction "icons for the state government in national and international marketing strategies if properly developed. They also have the potentials of pulling tourists, meeting the needs of local residents and developing stronger tourism activities within the destination.

The finding from hard and soft data collected from the field survey and from observation heritage resources in the study area like Kaki wargi Sacred Hill, City Wall, the shrines, the Baobab Tree, the Blacksmith Centres; as well as the grove and the Donga River Forest are grouped as heritage attraction because they are capable of giving cultural tourist a good tourism experience of clear understanding of how others live and how they do things and also provide opportunities for new experience.

Other resources like the Donga River and its Lake as well as the Purma annual Festival are grouped as live entertainment because they can provide recreational experience to the potential tourists. This finding collaborates and complements the work of Cook *et al.*, (2006).

Conclusion

This research studies how cultural and heritage resources can aid in sustainable tourism development in Donga Local Government Area. It provided a framework on how heritage resources located in Donga Local Government Area and its environs can be identified, properly documented; and the various ways the resources can be classified. The result of the study revealed that identified cultural/heritage resources in Donga have great tourism potentials and need to be harnessed and developed.

On the basis of the above findings, it is pertinent to make the following recommendations;

Proper documentation of the heritage resources in Donga should be done by the various stakeholders in the tourism industry

There should be a comprehensive brochure and catalogues of the heritage resources in the state and the communities where they are located.

The community needs to take the initiative at the local level to invest in tourism by building hotels and resorts centres, especially by Donga Lake to attract local tourists

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to establish themselves during the course of their migration.

The Purma Festival is a time the Chamba people rehearse and showcase their legendary dexterity in warfare. It arrays its finest warrior's regalia in the Chamba traditional battle outfit with youths and women chanting war song and eulogizing the feats and celebrates various milestones in the history of their people. It also a time to keep relive the scared traditional rites and offer of sacrifices to the gods for their blessings and protection.

It is on records that the 7th Gara Muhammadu Bitemya Sambo Garbosa II kept records and dates of when Purma were celebrated as stated in Figure below.

PURMA ARCHIVES	
Recorded Purma celebrations/Festivals in Donga by Their Gara (Kings)	
Gara Wanga II	Celebrated Purma (1) Once
Gara Nyaga B. Garbasa II	Celebrated Purma (3) Thrice
Gara Bitemya Sambo Garbosa II	Celebrated Purma (6) Six times
Gara Darjuma Banyonga Garbosa II	in December 12th, 1936
	- 1938
	- 1942
	- 1944
	- 1947
	- 1956 Confirm
	Celebrated Mini Purma - April 2012
	International Purma

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2. History and Socio-political setting of the Chamba people by C. K. Meek Published 1950 page 349
3. Labaran Chambaawa da Al-amuransu by M. S. Garbosa II

Plate 5: Shows the chronology of the PURMA Festival in Donga (Taraba State 2019)

It is usually celebrated with great funfare and the seriousness the Donga people attached to it. Sons and daughters of Donga from far and near come home during this great event.

The Potential Contribution of Heritage Resources

The contributions of the heritage sites identified are social, economic as well as political. The findings revealed that grove, the sacred shrines and the blacksmith centres have great potentials for cultural tourism development. They provide the community a source of delight and wonder, which help to preserve the culture of the people from generation to generation.

It also instills as sense of pride to the Donga people.

In terms of economic development, the blacksmith becomes as source of income for the blacksmiths in the community. Their contribution in olden days serves as a source of procuring their weapons of war for their defence, which made the community self-sufficient in defence.

The blacksmiths produce spears, knives, cutlasses, cooking pots and pans which are sold to their neighbors as well. Many young people are also employed and trained as blacksmiths, particularly. This serves as a source of employment.

The Purma festival also afford the community the opportunity to come together to discuss the development of the community in terms of self-help by providing the community with boreholes, assist in the procurement of farm implements and support schools through provision

DEMAND FOR CINEMA AMONG RESIDENTS OF FCT, ABUJA

By

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Abstract

This study examines the demand for cinema among residents of Federal Capital Territory Abuja, and to ascertain the proportion of demand for cinema among the residents from 2015-2020. Population of this study comprised the managers and staff of the selected cinema and customers/guests of the selected cinema. Three (3) cinema in Abuja metropolis participated in the study. 200 questionnaires were administered but 106 were retrieved due the situation in the selected destination, purposive sampling and accidental sampling techniques was used to select the respondents. Multiple regression was adopted, to estimate the determinants of demand for cinema among residents and descriptive in nature, aimed at finding the proportion for demand for by different strata (children, adults, and the elderly) of residents. Results show the socio-demographic characteristics data of the respondents, and as well revealed that 79% of the determinant factors explained by model account for cinema demand among residents. Results also show a positive relationship exist between the determinants of demand for cinema, except for monthly income, production quality which has a positive but inverse relationship on cinema patronage.

Keyword: Cinema-demand, Demand-proportion, and determinant of cinema.

Background and Statement of the problem

Cinema houses have witnessed rapid growth as a means of leisure and recreation activity, gaining wide acceptance among teens, youth and the elderly. The global movie box office revenue amounted to 42.5 billion USD in 2019 and 20 billion USD in 2020, due the closure of cinemas across the globe for the majority of 2020 due to the coronavirus pandemic (COVID-19) (Stoll, 2021); making it more than twice the size of the global music industry. Even though cinema attendance is stagnant or constant in most of the western world the growth in developing nations imply that the movie industry will continue to be a global economic force whose influence reaches far outside the silver screen (Wallentin, 2016).

Obiaya, (2015) stated that oil boom of 1973 through 1978 contributed immensely to the

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2015-2020.

This study does not attempt to isolate the income elasticity of demand for cinema. The estimations are done in two steps. First, multiple regression was adopted, to estimate the determinants of demand for cinema among residents. Given that microeconomics theory suggest that the demand for cinema depends on ticket price, price of other goods, income, taste and preference. From a theoretical viewpoint, Fernández-Blanco, V. & Baños-Pino, J. (1997) submitted that the quality of the product must also be a significant determinant of the demand for cinema attendance. While Hand (2002) argued that film choice is the driving factor behind cinema demand. Nicolas & Jordi (2011) opine that cinema demand is relatively elastic, and cross-price elasticities are particularly low, leading us to believe that much substitution takes place with the outside good. This implies that there are intuitive relationships between demand for cinema and the range of film cinema, and time specific characteristics. The second, estimate was descriptive in nature, aimed at finding the proportion for demand for by different strata (children, adults, and the elderly) of residents. Ideally one would like to be able to analyze this as a dynamic process i.e. to observe at what is the nature and period of demand and what affect this has on cinema attendance (see e.g. Reinstein and Snyder (2005) and Sawhney and Eliashberg (1996).

Haven provided a brief background of the cinema industry in Nigeria and the specific market we considered. The remaining parts of the paper is organised as follows: section 2 outline a brief literature framework on demand for cinema. Section 3 describes the data source and procedure for analysis. Section 4 discusses the findings, and in section 5 we concluded.

Literature Review on Demand for Cinema

Cinema seems to be a relatively uncommon type of service, essentially confined to city-dwellers. Lévy-Garboua & Montmarquette, (1996) reported that 55.8% of cinema or theatre goers for four years attended the cinema at least once during the last year and saw an average of 1.65 movies. While those who demanded cinema during the last year viewed an average of 2.95 films. These figures suggest a significant positive effect of accumulated cinema experience on current cinema consumption. Nevertheless, choosing the cinema does not exclude other artistic performances, since cinemagoers on average also go to the cinema more often than once a month.

Previous studies have used individual data to survey cinema demand or theatre goers only, while other studies panel data or a combination of both. So far most demand functions estimated for the performing arts have been based on aggregated (time series or cross-sectional) data and at best could therefore incorporate these factors only indirectly and in a very

spontaneous boost of the cinema culture in Nigeria. The presence of foreign investments led to the erection of several cinema complexes. In 1976, the 5000-capacity National Arts Theatre, Iganmu was constructed in Lagos. The theatre was incorporated with two cinemas, each having a capacity of over 700 viewers. As at then the cinema business had become a notable employer of many people and also served as an important social function, as Nigerians visited cinemas for relaxation and entertainment purposes. The increased purchasing power in Nigeria also made a wide range of citizens to have disposable income to spend on cinema and home television sets (Tunde, 2011).

But concerned about the influx of foreign culture into Nigeria and the dominance of the entertainment industry, prompted the introduction of the Indigenization Decree by the Yakubu Gowon led government; which demands the transfer of ownership of about a total of 300 film theatres in the country from their foreign owners to Nigerians. Since then, more Nigerians started playing active roles in cinema establishment as a result of this policy. This transfer also resulted in the emergence of Nigerian playwrights, screenwriters and film producers; popular literature and theatre works were adapted into motion pictures. Which comprises of English films (Nollywood), the Yoruba film, the Kannywood which produces films in Hausa, Igbo language films as well as those in other indigenous languages of Nigeria.

However, the introduction of home videos in Nigeria in the 80's and the booming local film industry (Nollywood) in the 90's, among other factors led to a decline in the demand for cinema, triggering the phenomenal growth of direct-to-video production. This led to the loss of the glamour of socio-economic, leisure and recreational potential of public cinema culture. The fall in demand for cinema was partly because lots of people do not have enough time for cinema. The current economic meltdown coupled with the global challenges of (COVID-19) has far reaching consequences on cinema demand. Some group see demand for cinema as waste of time and money, most especially in Nigeria; while some persons on high income level believed cinemas are inferior goods. Cameron, (1990) suggested that higher income is responsible for the decline in demand for cinemas. However, lower income earners believed cinemas offers irresistible opportunity for leisure and recreation.

But in the 21st century there was a resurgence of the cinema culture, according to Oamen, (2013) Silver Bird cinema and other investors saw the negative effects of a nation without a cinema culture and began a relaunch of the culture as an aspect of leisure & tourism. Despite the fact that technology development has facilitated a switch to home viewing, the cinema is designed for group or public viewing and no domestic viewing set up is yet to equal that of the cinema. It is from this perspective that this study seeks to find out the determinant of demand for cinema and ascertain the proportion of demand among residents of Federal Capital Territory, Abuja from

the respondents are single while 30.7% are married. It was also observed that 36% of the respondents are B.sc holders, 29% have diploma, 20% have MSc/MBA, while 15% have first school leaving certificate. Furthermore, result the various occupations of respondents; 39.4% are engaged in business, 31.8% are students, 20.6% civil servant and 8.2% are artisans. With an average monthly income of N151,000 and above, N101,000-N150,000, N51000-N100000 and N20000-N50000 with 40.7%, 33.%, 15.9%, and 10.4% respectively.

Table 1: Demographic Characteristics of Respondents in FCT, Abuja

Table 1: Demographic Characteristic of the Respondents

Demographic	Categories	Frequency	Percentage%
Age	18-30	40	33.9
	31-40	25	25.6
	41-50	20	23.0
	≥51	5	17.5
Total	90	100	
Gender	Male	60	51.4
	Female	30	48.6
	Total	90	100
Marital status	Married	32	30.7
	Single	58	69.3
	Total	90	100
Qualifications	Primary	10	15.0
	diploma	20	29
	HND/B.Sc	45	36
	MSc/MBA	15	20.0
	Total	90	100
Occupation	Civil servant	18	20.6
	Business	32	39.4
	Artisan	10	8.2
	Students	30	31.8
	Total	90	100
Average income	20000-50,000	9	10.4
	51,000-100,000	16	15.9
	101,000-150,000	27	33.0
	151,000- Above	38	40.7
	Total	90	100

Source: Author's Computation 2020

incomplete manner (Lévy-Garboua & Montmarquette, 1996). Baumol and Bowen (1966) produced only descriptive analyses, Gliberman and Book (1977) estimated Engel curves for

The table above shows the available cinema centres in FCT Abuja. It was revealed that **Silverbird Cinemas have three outlets, at different location and capacity ranging from 9313, 5000, and 2500 respectively. Others are** Genesis Deluxe Cinemas established 2008 with the capacity of 4,000, Nilabam Pictures established 2014 with 2000 capacity, Sunset drive established 2013 with 1,300 capacity, Tochsmileout, established in 2017 with 2,300 seater capacity, J Cinemas, established in 2015 with 550 seater capacity and Africa Free Press established in 2012 with 1,300 seater capacity.

Table 4.3 Model Summary on Determinants of Demand for Cinema in Abuja

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.888(a)	.789	.759	.46333

a Predictors: (Constant), technological sophistication, income, interest for film cinema, to free depression from mind, disposable income, educational level, to avoid boredom, marketing and advertisement, education and awareness, production quality of cinema, distribution concentration.

From the regression model summary in the table above, the R value is 0.888, R square is 0.789, while adjusted R square 0.759. This implies that 79% of the factors listed above explained model and account for the demands for cinema by Abuja residents. The model also reveal that a positive relationship exist between the determinants of demand for cinema, except for monthly income, production quality which positive but inverse relationship on cinema patronage among the residents of Abuja. It also means that there will be some other determinants for cinema demand apart from the ones mention in the questionnaire, so further research can make use of other factor to test the determinants of demand for cinema.

Regression analysis (standardized coefficients with t-value in parentheses)

Variables	Clear boredom	Leisure	Disposable Income
Determinants of demand for cinema	0.00 (4.08)	0.00 (3.93)	0.00 (4.07)

Cinema names	Locations	Years of establishment	Seating capacity
Silverbird Cinema	Opposite art and culture Abuja, Nigeria	2009	9,319
Genesis Deluxe Cinemas	Ceddi Plaza, Tafawa Balewa Way, Central Business District.	2008	4,000
JabiLake Mall Silverbird	Bala Sokoto way, Jabi District, Cadastral zone BO4, Abuja.	2009	5,000
Silverbird Cinema	Memorial Drive, By Musa Yar'adua Center, Central Business District, Abuja.	2015	2,500
Genesis Cinema	Novare-Gateway Mall, Airport Rd, Lugbe, Abuja	2015	1,500
NilabamPictures	81 A.E. Ekukinam Street, Utako, Abuja	2014	2,000
Sunset Drive	Accra Park, Wuse Zone 5, behind Grand Ibro hotel, Abuja	2013	1,300
Tochsmileout Abuja	Katampe Rd, Kado, Abuja.	2017	2,300
J Cinemas	Samuel Ademulegun Avenue, Phase 1, Abuja.	2015	550
Africa free press	24 Lateef Jakande Crescent, Gudu, Abuja.	2012	1,300

Source: Author's Computation 2020

Figure 2 shows the proportion of demand for cinema among residences in Abuja at Jabi Lake Mall Silverbird cinema. We observed that the demand for cinema by youth revealed that about 33,800 visited the cinema in 2015, 39,400 in 2016, 55,000 in 2017, 63,000 in 2018, 65,000 in 2019, and 15,300 in 2020, similarly about 30,250 adult male in 2015, 33,500 in 2016, 40,550 in 2017, 53,802 in 2018, 53,111 in 2019, and 1,240 in 2020 were at the cinema. While adult female have about 18,550 in 2015, 35,000 in 2016, 32,424 in 2017, 45,650 in 2018, 52,456 in 2019 and 1,125 in 2020 that visited the cinema. Followed by children with about 20,000 in 2015, also 2016 reported 25,100, 30,000 in 2017, 42,600 in 2018, 45,000 in 2019, and 800 in 2020. The elderly recorded the lowest figures in demanding for cinema in Abuja which as follows 2015 it was recorded 2,000, followed 2016 with 2,500, 2017 with 3,000, 2018 with 3,500, 3,700 in 2019, and while 2020 recorded 500.

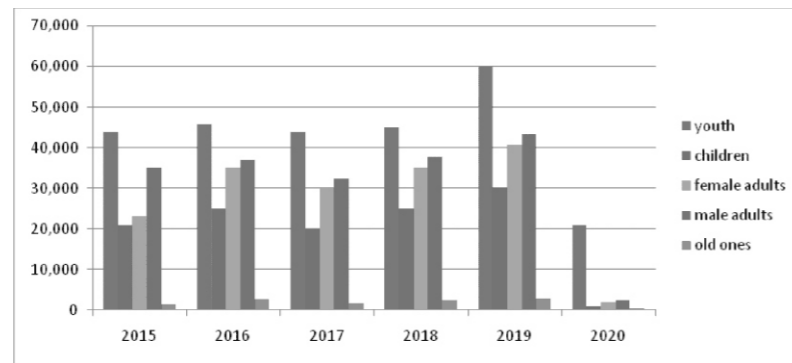


Fig.3 inflow to Silver bird cinema from 2015-2020
Source: Silver bird cinema Abuja 2020

The chart above showing the proportion of demand for cinema among residences in Abuja at Silver bird cinema, it was observed that youths demand for cinema was revealed as the highest throughout the year on the chart with 44,000 in the 2015, 45,800 in 2016, 44,024 in 2017, 45,018 in 2018, 60,000, in 2019, and 21,000 in 2020, followed by adult male with 35,000 in 2015, 37,048 in 2016, 32,500 in 2017, 37,850 in 2018, 43,500 in 2019, and 2,500 in 2020, followed by adult female with 23,058 in 2015, 35,000 in 2016, 30,000 in 2017, 35,000 in 2018, 40,840 in 2019 and 2,000 in 2020, followed by the children 21,000 in 2015, also 2016 reported 25,000, 20,000 in 2017, 25,100 in 2018, 30,250 in 2019, and 1000 in 2020. The old people recorded the lowest figures in demanding for cinema in Abuja which as follows 2015 it was recorded 1,500, followed 2016 with 2,580, 2017 with 1,800, 2018 with 2,498, 3,000 in 2019, and while 2020 recorded 452.

The table above shows determinants of demand for cinema among the residents of Abuja variables providing support for H¹. It shows a positive and significant impact upon to avoid boredom ($\beta=0.00$, $\beta < 0.01$) and disposable income ($\beta=0.00$, $\beta < 0.01$).

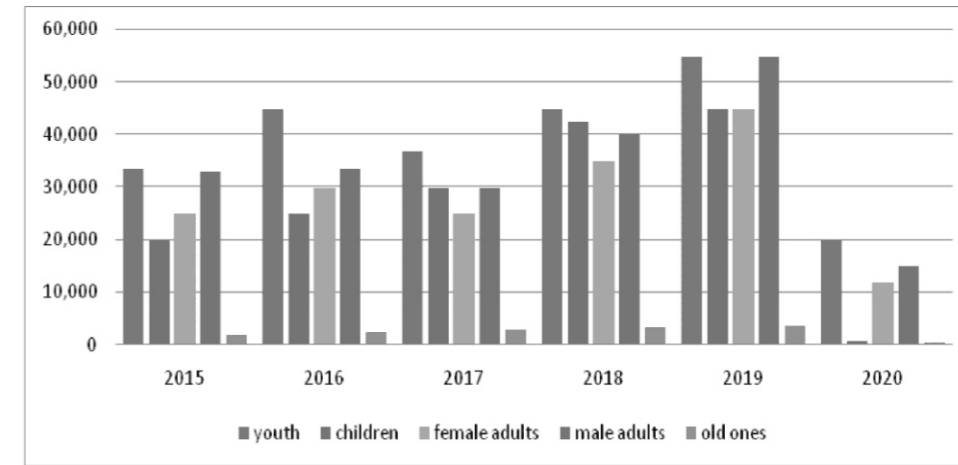


Fig.1 Inflow to Genesis Deluxe Cinema from 2015-2020
Source: Genesis deluxe Cinema Abuja 2020

Figure 1 above showing the proportion of demand for cinema by children, youth, adults, as well as men and women, among residences of Abuja to Genesis deluxe cinema. It was observed that youths demand for cinema was the highest in the period under review with 33,500 in the 2015, 45,000 in 2016, 37,000 in 2017, 45,000 in 2018, 55,000, in 2019, and 20,000 in 2020, closely next to it is the male adult with an average patronage of 33,000 in 2015, 33,500 in 2016, 30,000 in 2017, 40,000 in 2018, 55,000 in 2019, and 15,000 in 2020, then followed by adult female with 25,000 in 2015, 30,000 in 2016, 25,000 in 2017, 35,000 in 2018, 45,000 in 2019 and 12,000 in 2020. While children show the following results 20000 in 2015, 25000 in 2016, 30000 in 2017, 42600 in 2018, 45000 in 2019 and 800 in 2020. Result for the elderly also indicated that 2000 senior citizens visited the cinema in 2015, 2500 in 2016, 3000 in 2017, 3500 in 2018, 3700 in 2019 and 500 in 2020.

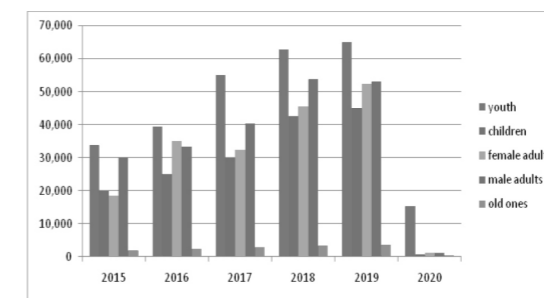


Fig.2: Inflow to Jabi Lake Mall Silver Bird cinema from 2015-2020
Source: Silverbird cinema Abuja 2020

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Conclusion

The demand for cinema has continued to grow, owing to its popularity among the youths and adults, despite other available alternatives. Hence, the increase in cinema demand is more attenuated among youth because of their enthusiastic, lesser past demand and peer group influence. The complementary effect of previous demand experience is more likely to outweigh the substitution effect of preferring home video as people become older. These findings are in accord with the Becker & Murphy (1988) and Yamamura, (2009) model of rational addiction.

The resurgence of the cinema culture among residents lends credence to the fact that the cinema business is a superior alternative to home video and has a lot of prospects. Given that Abuja has grown to attain the status of a mega city with a population in excess of 15 million and is still growing. The massive population of the city and the small number of cinema houses presently operating in the capital city indicates that supply for cinema in Abuja is relatively low compared to demand. From the findings we deduce the need for cinema to provide more films that will attract the elderly to the cinema.

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for the suppression of the spread of the disease. Some of the strategies include: closure of schools, promotion of hand hygiene, use of face mask, social distancing and lockdown, etc.

The COVID-19 pandemic and its associated lockdown in various countries have resulted in collateral damage to various facets of human life. Perhaps, the tourism sector, because of its multi-faceted inclination, has received one of the hardest blows. Obviously, the tourism sector has been heavily hit by COVID-19 pandemic, and the strategies for tackling it. In Nigeria, the situation is not different.

Understanding the impact of COVID-19 outbreak on the Nigerian tourism sector is very important, since it helps policy makers, tourism managers and planners to develop strategies to deal with the impacts and similar situations in future. A thorough understanding of the impacts cannot be without adequate reportage of the impacts of the pandemic on the tourism sector by the media.

As potent tools in mass mobilization, information dissemination, entertainment, socialization, integration, cultural promotion amongst others (Chieme, Nyekwere, Nwaubeta & kiriko, 2017), the media are expected to play a leading role in in-depth understanding of the impact of COVID-19 on Nigeria's tourism sector. Nwabueze, Nnaemeka, Umeora and Okika (2015) corroboratively note that the media have the responsibility of setting agenda and also influence the way the public comprehend certain issues, their impacts and the need for action. Thus, sufficient reportage on the impact of the pandemic on tourism will help the government, policy makers, health and tourism authorities, and other tourism stakeholders to formulate a more proactive ways of managing the impact of the pandemic on the tourism sector. Based on the aforementioned, the aim of this study was to investigate how two online media outfits - *The Guardian* and *Punch* newspapers - report issues relating to the impact of COVID-19 on the tourism industry of Nigeria. The analysis places much interest on frequency, trends, story type and contents of the reports.

Objectives of the Study

In lieu of the aforesaid, the study was guided by the following specific objectives: (i) to determine the frequency and trend in the coverage of COVID-19 and the tourism sector. (ii) To ascertain the story type used to discuss issues on COVID-19 and tourism. (iii) To identify the contents in the coverage.

Literature Review

Mass media refers to all of the communications media that reach a large audience, such as television, radio, newspapers (Microsoft Encarta, 2009). The mass media are divided into two broad categories: electronic media and print media. Print media, which is the concern of the study, is mass communication in the form of printed publications, such as newspapers and magazines.

There is general agreement that the media has the capacity to influence audience attitudes, and that it exerts influence on social life (Corner, 2000 in Igglesden, 2002). The media get people informed of happenings around them, analyze issues of national importance to them and help them to take right decisions (Oyero, 2008, p.48 in Fasakin, Oyero, Okorie & Amodu, 2017). In crisis situations, the media are equally there.

Media Report on Covid-19 and Tourism Industry in Nigeria: The Case of the Guardian and Punch Online Newspapers

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Abstract

The paper attempted to examine the reportage of issues on Covid-19 and the tourism industry in Nigeria. The study was adjudged important bearing in mind that proper media coverage of the pandemic in relation to the tourism sector may help policy makers, tourism managers and planners to develop strategies to deal with the impacts of the pandemic and similar situations in future. The specific objectives of the study were to: (i) determine the frequency and trend in the coverage of COVID-19 and the tourism sector; (ii) ascertain the story type used to discuss issues on COVID-19 and tourism; and (iii) identify the contents in the coverage. Using The Guardian and Punch online newspapers as case studies, the study found that The Guardian and Punch reported news stories on Covid-19 and tourism industry. It was observed that news stories on Covid-19 and tourism industry were reported more in month of April. Findings reveal that news was the major format used in the report. Results also indicate that, covid-19/tourism industry, covid-19/travel and transportation, covid-19/ hotel and restaurants, covid-19 /medical tourism and covid-19/ cultural tourism are the major content of the reports. Themes such as eco-tourism, agro-tourism, culinary tourism, archaeo-tourism, funeral tourism, dark tourism, business tourism were not captured within the study period. Following from the findings of the study, the paper recommends that print media should give adequate coverage on issues on covid-19 and tourism industry. Again, the study recommends that the print media should publish more stories using editorials, opinion and features stories for a better understanding of the effect of covid-19 on tourism industry by the public.

Keywords: Media Report, Covid-19, Tourism Industry, Nigeria

Introduction

On March 11, 2020, the World Health Organization (WHO) declared corona virus disease (COVID-19) a pandemic (Ruby-Cisneros 2020). Since the declaration, the World Health Organization and national authorities, including Nigeria, have been taking several steps

in early 2020 (Ozil, 2020). Today, corona virus infection has become one of the biggest medical challenges to human race. Equally, various areas of human endeavour have been adversely affected by the pandemic and the measures put in place to checkmate its spread.

As a service industry, consisting of transportation, accommodation and hospitality Collins-Kreiner and Wall (2015); or as an amalgam of activities across various industry sectors, tourism is one of the most affected by the pandemic. In March 2020, for instance, the International Air Transport Associations (IATA) announced that corona virus has seriously disrupted the industry which has caused major losses. (<https://www.proshareng.com/news/Travel%20&%20Tours/Coronanomics-10-Impact>).

In Nigeria, over 35,000 employees under the National Association of Nigerian Travel Agencies (NANTA) have been seriously affected by the COVID 19 pandemic (Oruonye and Ahmed 2020). The writers Oruonye and Ahmed (2020), in their study, found that *industries in the tourism sector such as airlines, hotels, and entertainment are facing declining demand and patronage with travel crashes and cancellations leading to revenue loss as a result of COVID-19 disease*.

The impacts of the pandemic on Nigeria's tourism sector need to be properly covered by the print media for effective response by government, policy makers, and other tourism stakeholders. The aforesaid becomes very necessary when we realize that *the globalization of tourism have led to a new reality for the tourism industry, where crises that occur in a place can affect tourism activities around the globe*, (Madininos and Vassiliadis, 2008), let alone crises such as pandemic. Therefore, this study sought to assess the coverage of COVID-19 impact on Nigeria's tourism industry, using The Guardian and Punch online newspapers as focus of inquiry.

Theoretical Framework

The study was anchored on Agenda-setting Theory and Social Responsibility Theory. Agenda-setting Theory was first suggested by Maxwell McCombs and Donald Shaw based on their study of the media's role in 1968 American presidential election. This theory states that the media dictate what the people think about, not what the people think. Nwabueze *et al* (2015) affirmed that, by frequently covering and giving prominence to issues in the media, the audience attach importance to those issues more than others and by so doing, the mass media set agenda for public discussion. They noted that the media, through agenda setting role, tell the public which issue is important. This, therefore, means that examination of agenda-setting can present an explanation of why information about certain issues are addressed often, while other issues are based on an event to the public and how public opinion on certain issues are shaped (Tesema, 2012).

The relevance of this theory to the study is that, through constant media reportage, issues on Covid-19 pandemic and tourism industry become important public discourse, and the level of attention given to the issues in Nigeria could be ascertained through media reports. This is more so because the media determine, to ascertain extent, the type, amount and frequency of information that reach the general public.

Social Responsibility Theory, on the other hand, is an extension of the Libertarian theory of the press and it places emphasis on the moral and social responsibility of persons as

As we know, crisis, whether natural disaster or man-made is inevitable in human existence. With their agenda-setting role, mass media play important part in furnishing the public with necessary information before, during and after crisis situations. These pieces of information and analysis help in the overall management of the impacts of crisis.

In a study aimed at evaluating the role of media in informing people in crisis situation caused by Azerbaijan earthquake, Ghassabi and Zare-Farashbandi (2015) remarked that the mass media played important role in the coverage of the incident, as well as motivated the populace to send humanitarian helps to disaster areas.

With particular reference to the social media, Ghada (2015) wrote that *social media proves to be a strategic management too, and even in crisis management, researches have shown its effectiveness at all stages of a crisis*. Ghada notes that Social Media are interactive interfaces that allow exchange of information. This feature makes it a communication medium and a source of useful data that could help in business management, and hence in crisis management.

In a study by Firoz-UI-Hassan and Mohammed (2014) on the Bangladesh cyclonic storm of May 29, 2014, it was noted that the print media had a unique responsibility in dissemination of early warning to the people as produced by Bangladesh metrological department, flood forecasting and warning center. The information disseminated contained tips such as the dangers of disasters, how to prepare to be able to face disasters, etc.

Furthermore, Nabuzale, Mberiaand Namusonge (2016) in their own study, sought to evaluate the effectiveness of print media on communicating the key crisis events of natural disasters in Uganda. One of the key findings of the study indicated that the print media's factual coverage of natural disasters helps to build trust for the newspaper in the public sphere and therefore promotes crisis communication because the medium is the message. Media's interest in coverage of crisis extends to the realm of epidemics and pandemics, as crisis does not refer only to situations of natural disasters.

As a result of global warming, over-industrialization, inadequate conservation of biodiversity, poor environmental hygiene, wars, etc, the rate at which epidemics and pandemics occur is on steady increase. Anderson (2020) wrote that:

Pandemic diseases have had far-reaching impacts on the story of our species. From the Spanish flu to smallpox, widespread illnesses have changed the course of history and toppled civilizations. Even today, epidemics have a major impact on travel and world commerce.

Indeed, many epidemics and pandemics have impacted heavily on the tourism industry. The twentieth century was thought to have experienced three pandemics namely: the 'Spanish' flu or influenza of 1918-19, the 'Asian' flu (H2N2) of 1957 and the 'Hong Kong' flu of 1968. The twenty-first century has experienced pandemics such as SARS (Severe Acute Respiratory Syndrome) in 2002, 'Bird flu' in 2009, MERS (Middle East Respiratory Syndrome) in 2012, Ebola which peaked in 2013-14 (Greger, 2007; Wu et al., 2017) in Gösslinghttp, Scotthttp and Hall (2020), and currently, the Corona virus crises.

COVID-19 originated from the Wuhan Province of China in December, 2019, and began to spread rapidly in China and to other parts of the world through the movement of people

stories on Covid-19 and the tourism industry. The results clearly indicate that 69% of the stories were reported by *The Guardian* newspaper, while *Punch* newspaper reported 31% of the stories. This implies that *The Guardian* newspaper reported the higher number of stories on Covid-19 and the tourism industry. It also shows that the *Punch* newspapers devoted lesser attention to the issue within the study period.

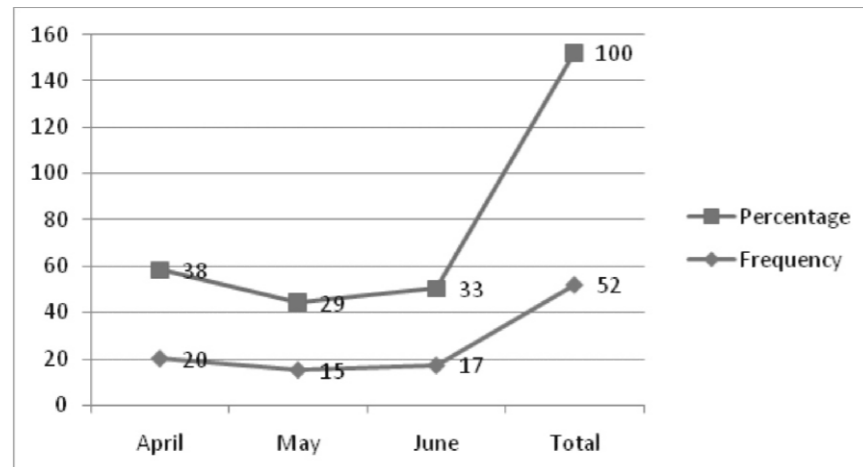


Fig. 2: Trend in the coverage

From the results in Fig.2, the month of April had 20 stories on covid-19 and tourism industry with 38%. The month of May recorded 15 (29%), while June presented 17 stories with 33%. This indicates that more reports were published by *The Guardian* and *Punch* newspapers in the month of April.

Table 1: Data distribution based on story location

Dedicated Section	Newspaper		Frequency	Percentage (%)
	The Guardian	Punch		
Travel and Tourism	17(47%)	-	17	33
National/Daily News	19(53%)	16(100%)	35	67
Total	36(100%)	16(100%)	52	100

well as institutions which operate the mass media (Okoro& Naji, 2012). The theory is based on the principle that the press must be responsible to represent all aspects of situation in the society. In other words, the theory insists that the mass media should permeate and represent all the strata of the society (Stephen, 2014). Capturing it succinctly, “it presupposes that newspapers must have social conscience, be devoted to public welfare and public service; they should be responsive to problems in the society” (Johnson, Layefa, Taiwo, 2016, p.7).

Methodology

This study adopted content analysis research method, which is suitable when one seeks to look at the manifest content of communication in the print media. Content analysis, according to Chioma and Ojomo (2015), is the only objective research method through which media content such as: textual materials of the print and audio visual materials of the broadcast media can be studied without bias. In this study, therefore, online contents of two Nigeria newspapers (*The Guardian* and *Punch*) were the focus of the study. The population for the study included all stories on Nigeria as published on the official websites of *The Guardian* and *Punch* newspapers that is, on www.guardian.ng and www.punchng.com from April 2020 to June 2020, specifically, for a period of three months (3 months). The topic “COVID-19 and Tourism” was employed as the main theme to access the home pages of the two Nigeria online newspapers in order to view their reports. In determining the sample size, the researchers purposively examined news stories on COVID-19 and tourism.

The units of analysis were news, features, editorials, opinion articles which are the genre of media content that give accurate, objective and in-depth account of occurrences. For the content category, Wimmer and Dominick (2011: 165) noted that the precise constitutions of these categories vary with the topic of inquiry. The content categories were based on Covid-19 and the tourism industry. To determine the count for each issue, the following units were used: **frequency** (number of times each unit of analysis appeared), trend (the number of times stories appeared in a month), location (using dedicated sections), **story type and contents** (using news, editorials, features, opinions and pictures), **content** (using themes discussed in the reports). Using SPSS version 20.0 frequency, simple percentages were analyzed.

Results

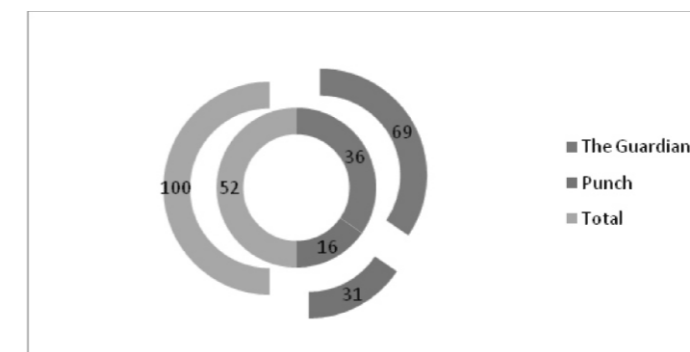


Fig.1: Frequency distribution of reports in *The Guardian* and *Punch* newspapers

The results in fig. 1 show that the two sampled newspapers, *The Guardian* and *Punch*, reported

The summary of the results on contents of the reports are presented in Fig. 3. It reveals that 52% of the stories were based on Covid-19/travel and transportation. Another notable theme of the report was covid-19 and Tourism industry, identified by 30% of the story. The least content of the reports includes themes such as covid-19/ hotel and restaurants, Covid-19/medical tourism and Covid-19/cultural tourism with 10%, 6% and 2% respectively. These results clearly indicate that Covid-19/Travel and Transportation followed by Covid-19 /Tourism were the most popular themes reported by *The Guardian* and *Punch* newspapers within the study period.

Discussion

The results from the data analysis on proportion of stories show that the two newspaper - *The Guardian* and *Punch*- reported stories on Covid-19 and tourism industry, even though a small number of 52 reports were published within the three months of the study. It is evident from the result that *The Guardian* newspaper presented majority of the reports with 69%. Findings indicate that the two newspapers devoted less attention to stories on covid-19 and the tourism industry. Considering the role tourism industry plays in boosting the economy of Nigeria, it shows that the two newspapers have not set agenda for public discussion in relation to the effect of Covid-19 on tourism in Nigeria and similar occurrences in the future .

It was also discovered that *The Guardian* newspaper reported only 17 and 19 news stories on both travel/tourism industry and national/daily news sections respectively. On the part of the *Punch* newspaper, no report was presented on the travel and tourism section. Only 31% reports were published within the study period as can be seen in Fig.1 and Table 2.

As regards the trend in the coverage across the three months, it was observed that news stories on Covid-19 and tourism industry were reported more in month of April, 2020 with 38%. This could be as a result of the increasing cases of patients with the virus within the month.

This indicates that despite the growing rate of covid-19 pandemic in Nigeria, the online newspapers under study are yet to give sufficient reports on its effect on tourism industry. With the trivial coverage, it shows that issues on Covid-19, as well as the tourism industry, are handled with levity and still considered as being on the verge for public debate. It is also evident from the result, that the selected newspapers have not adequately executed their social responsibility. Due to increase in cases of Covid-19 pandemic that have led to very large numbers of Nigerians to be put out of place as the closure of activities in tourism industry, “the press is duty bound to serve public interest by providing” (Johnson *et al.*, 2016.p.7) frequently, news reports on issues

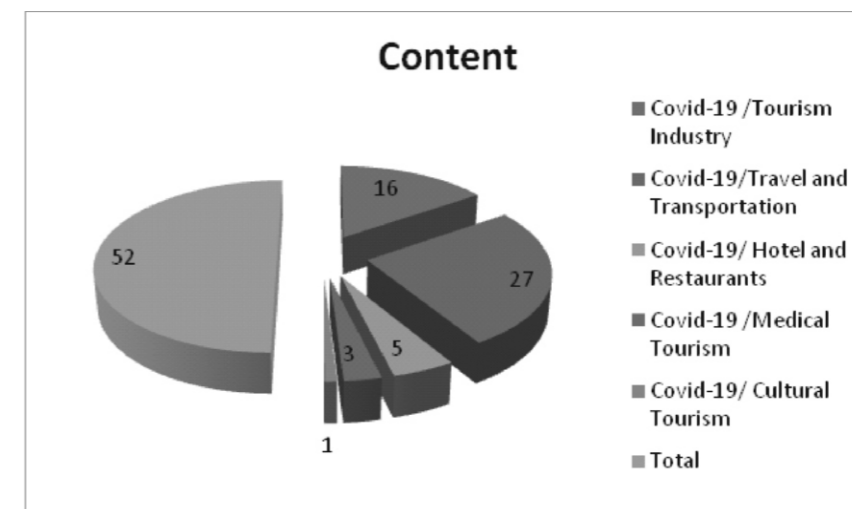
Table 1 shows data distribution based on the location of the story. This means pages dedicated for stories relating to tourism industry in Nigeria. The results clearly indicate that only 33% of stories on covid-19 and tourism industries were presented on the dedicated page of travel and tourism: National/Daily News record 67%. This implies that majority of the stories were presented on sections dedicated to National/Daily news.

Table 2: The story type used in the reports

Genre	Newspaper		Frequency	Percentage (%)
	The Guardian	Punch		
News	34	12	46	88
Editorial	2	-	2	4
Feature	-	2	2	4
Opinion	-	2	2	4
Total	36	16	52	100

In Table 2, news had 48%. **The second most common story type employed by *The Guardian* and *Punch* newspapers was the feature with 4%. This is followed by opinion article identified by 4% stories. Editorial presented 2 stories with 4%. This indicates that, news had the highest frequency and stories on Covid-19 and tourism industry were reported largely through the news.**

Fig.3: Content of the reports



It was further revealed that not much coverage was given to the covid-19/ hotel and restaurants, medical and cultural tourism. Hotel and restaurants as part of the tourism industry handles issues that have to do with well the being of tourists. Medical tourism, on the other focuses, on the health of tourists who visit a country while cultural tourism which is the major aspect in tourism, handles all issues that have to do with the culture a country. Looking at the results in Fig.3, less attention was devoted to these areas. It was also observed that most of the stories on medical and cultural tourism were based on foreign stories. A striking example of the report can be seen in the news story published by the *Punch* with the heading: Covid-19: Eiffel Tower to reopen on June, 25th. This story is evident on the 9th June of, 2020. In the report, Eiffel tower is one of the most frequently visited tourism sites in Paris. It was shut down due to Covid-19 pandemic. Another good example of a foreign story was reported by *The Guardian* on May 23rd 2020: Covid-19- South Africa cancels 2020 Indaba, Lilizela Awards. In the story, the event Travel Indaba remains one of the most powerful platforms for Africa to showcase their unique and warm African tourism story including their cultural, heritage and artistic assets.

The implication of this finding is that the selected online newspapers, in carrying out their social responsibility roles did not give much coverage to issues on covid-19 and cultural tourism in Nigeria. It also implies that news stories on the impact of covid-19 on Nigeria's cultural tourism in relation to the role they play to boost Nigeria's economy are less important. Taking into consideration the role these areas play in boosting the economy, reports need to be presented by the media for the public to understand their importance and strategize for future pandemic.

It was observed that other themes such as eco-tourism, agro-tourism, culinary tourism, archaeo-tourism, funeral tourism, dark tourism, business tourism were not captured within the study period. This clearly indicate that the sampled newspapers did not adequately play out their social responsibility function in show casing other areas that relates to tourism as well as the effect of Covid-19. Since it is the responsibility of the media to inform members of society on all issues without restraint, it is then, the obligation of the press to bring to the society, issues on covid-19 pandemic and tourism industry with a view to exposing those negative effects on the industry, individual as well as national development. Without frequent reportage of issues of the epidemic on tourism industry, the economy of the country will adversely be affected.

Recommendations

Based on the findings of this study, the following recommendations were made:

1. The media should give adequate coverage on issues on covid-19 and tourism industry.
2. The media should publish more stories using editorials, opinion and features stories for a better understanding of the effect of covid-19 on tourism industry by the public.

pertaining to Covid-19 pandemic and the effect on tourism industry for public understanding.

From the findings of the study, issues on covid-19 and tourism industry were reported using mainly the news format. This can be seen in the report published by *The Guardian* on April, 25th 2020 with the headline: ITPN makes case for inclusion of tourism sector in FG palliative measures. Another news story was published by the *Punch* on May 20, 2020 that 1.25 million tourist workers may lose jobs-FTAN. The result equally showed that only 2 reports were presented by *The Guardian* via the editorial, while the *Punch* had no story. Additionally, feature and opinion stories which are major means of presenting issues in detail were few. The implication is that descriptive and investigative stories, which can expound or provide in-depth reports on impact of covid-19 on tourism industry, were low in the two online national newspapers. In other words, there was no elaborate analysis for the general public to understand the impact of the pandemic on tourism industry. Feature articles go beyond the straight news presentation by providing informative stories on tourism industry and covid-19 issues to the public. Reporting complex issues through feature and editorial, in-depth interpretation of the issues are provided for public understanding. On the other hand, opinion articles give the mass opportunity to present their own views on topical issues. As can be seen in table 2, only the *Punch* newspaper presented stories on Covid-19 and the tourism industry via opinion.

From the findings of the study the themes discussed in the reports **includes**, covid-19/tourism industry, covid-19/travel and transportation, covid-19/ hotel and restaurants, covid-19/medical tourism and covid-19/ tourism. Fig. 3 clearly indicated that majority of the reports were devoted to Covid-19/travel and transportation. This is followed by Covid-19/tourism industry. An examination of a few headlines published by the two national newspapers present some of the interesting revelations indicated above.

On June 20th 2020, *The Guardian* reported a story with the headline: *UNWTO seeks rapid government's response to Covid-19 challenges as tourism restart*. Another story was published on June 28th, 2020 by the *Punch* with the heading: *Travel, hospitality industry may not recover NACCIMA warns*. From the story, the Nigerian Association of Chambers of Commerce, Industry, Mines, and Agriculture (NACCIMA) urged the Federal Government to urgently adopt measures to protect and stimulate the travel and hospitality trade in the country which was worse hit by the Covid-19 pandemic. Also on 4th April 2020, *The Guardian* captured a news story with the headline: *UNWTO leads Action for Tourism's Covid-19 Mitigation Recovery*.

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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

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

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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 safeguard 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 (Onyejegbu, 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,

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

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

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

(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" (Onyejegbu, 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

among others 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

resources and tourism development cannot be overemphasized 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,

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.

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 Igbopeople 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

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

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, dying, 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

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. Ferdinard 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

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

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,

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,

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.

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

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This research, with the use of in-depth interviews, participant observation and photographic documentation identified different socio-cultural activities of the study areas to include among others: festivals, marriage, naming, coronation, indigenous technology, traditional games, burial rites and traditional meetings. The information gathered in the field showed that all activities of the people in the past distinguished them from other communities and were culturally significant. Ado and Igede people have many festivals that bring them together to worship and appreciate Almighty God and their past warriors. Most of them are celebrated annually. Processes of naming a child, marriage, burial and chieftaincy ceremonies were celebrated in high esteem in the olden days. Meeting is one the ways through which ideas were shared among the people and the avenue to deliberate issues that affect the society. Occupations of the people were determined by physical environment; farming, weaving, animal husbandry, carving, fishing, etc. were various ways through which income was generated. Other socio-cultural activities like traditional games were also discussed in this work. Furthermore, indigenous ways through which people managed these socio-cultural activities were also explained to know the contributions of the ancient people in the preservation and transmission of indigenous knowledge and technology to the successive generation.

Objectives and Method of Research

This paper therefore seeks to identify the socio-cultural activities of Ekiti people in the pre-colonial period; examine the significances of socio-cultural activities in the lives of the people, explain how these cultural values were managed in the past and examine their tourism potentials. To achieve these objectives, the research methodology adopted is ethnographic method and the sources of data collection were primary and secondary sources. The former consisted the use of in-depth interview and participant observation to get vast information on the subject matter. 18 interviewees were selected because they are culturally endowed and ready to transfer knowledge. The latter involved the use of some well-reviewed published and unpublished materials like books, journals, Internet, etc. to complement the research.

Background Information of the Study Areas

Ado Ekiti with coordinates $7^{\circ} 37' N$ and $5^{\circ} 15' E$ is the Capital of Ekiti State and the Headquarters of Ado Local Government Areas. The population in 2004 was 446,749. While Igede-Ekiti lies within Latitudes $7^{\circ} 39'$ and $7^{\circ} 41'$ North of the Equator and Longitudes $5^{\circ} 7'$ and $5^{\circ} 8'$ East of the Greenwich Meridian. It is the Headquarters of Irepodun/Ifelodun Local Government Area in Ekiti State. It is bounded in the North by Awo Ekiti, in the south by Ilawe Ekiti, in the East by Iyin Ekiti, and in the West by Aramoko-Ekiti. It covers land area of about 3.8 square kilometres (Oloidi, 2014)

Ado and Igede Ekiti annually enjoy two tropical climatic conditions. The first one is the rainy season, between the months of April and October and the dry season which complementarily introduces what is popularly known as 'harmattan' and covers between the months of November and March. The temperature of the area ranges between $21^{\circ}C$ and $28^{\circ}C$, with high relative humidity of about 1200mm (Kayode, 2011). The two major air masses are: South West Trade Wind called The Tropical Maritime that marks the beginning of the rainy season and the end of the dry season, and North East Trade Wind called the Tropical

MANAGEMENT OF SOCIO-CULTURAL ACTIVITIES OF EKITI PEOPLE IN THE PRE-COLONIAL PERIOD

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Abstract

Just like any other sub-ethnic groups in Nigeria, Ekiti people have various practices that are rooted in their culture before the embracement of western culture. These practices are classified as cultural heritages that have been conserved and transmitted successively through generations. Due to social evolution, the indigenous methods and significances of managing these heritages are going into extinction. Ado and Igede Ekiti were selected as the major study areas in Ekiti State. The objectives of this research are to identify, examine the significances and management of socio-cultural activities of Ekiti people in the pre-colonial period. Ethnographic method was adopted in the research and the instruments of data collection used are in-depth interview, using interview guide, participant observation, surface reconnaissance, photographic documentation and secondary data. Findings show that festivals, marriage, naming, coronation, indigenous technology, traditional games, burial rites and traditional meetings were highly valuable in the lives of the people in the past which the present inhabitants need to manage and promote for posterity.

Key Words: cultural heritages, management, pre-colonial Period, Ado-Ekiti, Igede-Ekiti.

INTRODUCTION

In the pre-colonial period, the cultural practices and materials of Ekiti people, with respect to festivals, mode of dressing, greetings, eating, housing, celebrations, interactions, political system, occupation, and the environment they reside, follow the same pattern as practiced in general Yorubaland as exemplified in this research work. Ado and Igede Ekiti were chosen as towns under study in Ekiti State. These people had valuable different ways to manage these socio-cultural activities before the introduction of western culture and practices. Socio-cultural activities are different ways through which customs and traditions of the people are exhibited and managed in the community using indigenous knowledge and technology. It is in a pitiable state that cultural heritages of the people in Ekiti State are gradually going into extinction because of modernity and modernization, in this case, it is necessary to orientate the present and successive generations to know their cultural authenticity and how to revitalize and preserve them for posterity.

(Oloidi, 2014).

At the global level, cultural resource management can trace its beginning to the environment/conservational movement in the 1960s and 1970s in the United States. These periods marked the growth in legislation concerning the protection of cultural resources and this led to the Archaeological and historic preservation Act of 1974 which is popularly known as the Moss-Bennett Act. This Act helped to fuel the preservation of cultural resources, and at the same time creating growth in archaeological jobs in the federal government, academic and private sectors. This Act outsmarts the previous Antiquities Act passed by the federation legislation in 1906 (Oloidi, 2014, Okpoko, 2014). Through this Act, in 1970s, cultural resource was coined by the National Park Services which came into more popular usage after the cultural resource management and the Airlie House Conferences in 1974. Following these conferences, the National Park Service (NPS) defined cultural Resource Management Guidelines as those tangible and intangible aspects of cultural systems, both living and dead, that are valued by or representative of a given culture or that contain information about a culture. These are not limited to sites, structures, districts, objects, and historic documents associated with or representative of peoples, cultures and human activities and events, either in the present or in the past. According to the literatures, many indigenous historical sites have been preserved, documented and recognized as World Heritage Sites by United Nations Educational, Scientific and Cultural Organisation (UNESCO) because of their outstanding global recognition and significances (Tucker & Carnegie, 2014). The effort of UNESCO on the conservation of cultural heritages has acquired analytical relevance in tourism management (Conway, 2014, Eva & Pablo, 2018)

At the national level, the establishment of a legal instrument for the protection and preservation of Nigerian cultural property could be formally traced to the colonial period, when the colonial government headed by Sir Bernard Boundillon, as Governor-General (1935-1943) established the Native Authority Ordinance No. 17 of 1943. This Ordinance aimed at prohibiting sales, destruction and export of African Antiquities and works of art. Ten years later, the Antiquities Ordinance No. 17 of 1953 was enacted by Sir John Macpherson; Governor-General (1948-1954), through this, Antiquities Commission came into existence in the year 1953. The then Federal Department of Antiquities was established with museums being established in Esie, Jos, Lagos, Owo and Ife and followed by the institutionalization of Archaeology in the Universities at Ibadan, Nsukka and later Zaria (Okpoko, 2014).

General Yakubu Gowon as a Military Head of State promulgated Decree No. 9 of 1974 to curb the incessant illegal trafficking in Antiquities. In 1979, National Commission for Museums and Monuments was established by Decree No. 77 of 1979. National Cultural Policy was launched by General Ibrahim Babangida on 29th August, 1988, this made provision for the preservation of culture, promotion of culture, presentation of culture, establishment of administrative structure and provision of funds for its implementation. Apart from preserving monuments and sites, provision was also made to establish games reserves and natural history museums (Okpoko, 2014, Oloidi, 2014). At present, there are several institutions managing Nigerian cultural resources like National Commission for Museums and Monuments, Nigerian Tourism Development Corporation, etc. Museum establishment has indelible significances in

Continental marks the end of the rainy season and the commencement of the dry season. The vegetation of Ekiti is basically of two (2) kinds namely: the tropical forest in the southern part, where there are abundant thick forests. The second vegetation zone is the semi-savannah. This occupies the northern peripheries of the State where trees are scanty and the grasses are not as tall like those in the southern part (Oloidi, 2014: 63).

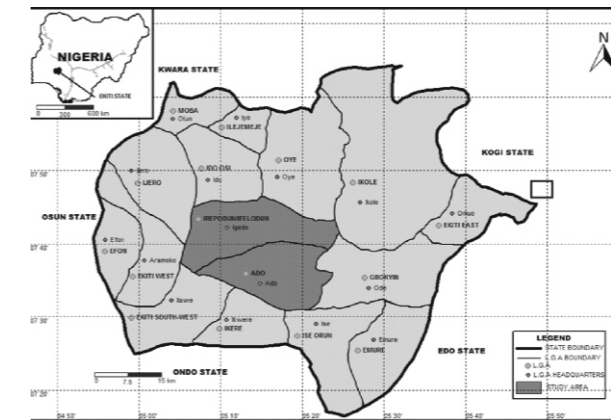


Figure 2: Map of Ekiti State, showing the locations of Ado and Irepodun/Ifelodun Local Government Areas (Igede). Source: Fieldwork, 2014

Cultural Heritage Resources Management in Nigeria

In the past, as it is presently noticeable, that the cultural progenitors or ancestors who passionately and valuably fashioned out the traditional material and non-material resources in various communities, also derived various primitive methods and processes through which they were being managed, preserved, protected and conserved, especially those finite and non-renewable resources that if once destroyed cannot be revitalized to their original state in the community. These primitive cultural resources also included many forms of natural endowments that have had values in the customs of the people since, meanings had been culturally conferred on them. According to Lwoga (2017), these are the legacy inheritance from the past, tangible and intangible, natural and cultural, that the present inhabitants live with and at the same time transfer to the next generation. Any attempt to remove parts of cultural values is deprivation of one's identity in the community (Adedimeji, 2009). Landscapes that were culturally engrained in the past can also be qualified as cultural heritage of the people because human beings had attached symbolic meanings on them (Okpoko, 2014). In the same way, the contemporary cultural oriented individuals and groups also formulated different principles and vocations, to ensure that the present inhabitants learn about their history to solve social and environmental issues of the present, and to meet the future challenges through the material and non-material values of the past generations. The process of achieving the preservation of these cultural values both in the past and the present is known as cultural resource management, which different scholars have tried to define. Before going into its definition, it is pertinent to point out how cultural resource management came about at the international and national levels

Presentation of Findings

According to oral tradition and data from the fieldwork, people of Ekiti were generally blessed with attractive natural resources and hospitable cultural resources when they were very much valuable and honourable to the people than the situation in this contemporary world. According to them cultural activities that people enjoyed most in the past were the festivals, naming, marriage, coronation, burial rites, traditional games, meetings, occupations or indigenous technology, etc as discussed below.

Festivals: Taking the words of Chief Sasanyin (Ado), Iya Oniwosiwosi, Mrs. Comfort Ibikunle and Princess Victoria A.D. Oloidi, the African Traditional Religion (ATR) that people believed in the past in Ado and Igede Ekiti brought forth various festivals in honouring and worshipping of a supreme and invisible being who is culturally known as *Olodumare*.e., Almighty God. Due to His invisibility, strange and attractive natural endowments like the sun, moon, stars, trees, rocks, rivers etc, were turned into lesser gods and goddesses called *Orisa*, to serve as intermediaries between divinity and humanity. These lesser gods included among others; *Ogun*-gods of iron, *Sango* - gods of fire and thunder, *Esu* - gods of creativity, *Ifa*- gods of divination, *Osun* - goddess of fertility and fruitfulness. The worship of these deities known to them as *Orisa*, made their festivals unavoidable in the communities. People celebrated them enthusiastically throughout the whole community, quarters or family, depending on the area they served (2014: pers. comm.). Some of the notable festivals in Ekiti are *Uromo*, *Udi Uroko*, *Egungun*, *Osun*, *Ogun*, *Elemi*, *Ifa/Orunmila* and so on. All the festivals in the State were passed through ages and being managed by the *Oba*, chiefs and traditional priests and priestesses.

During various festivals, people put on their traditional attires; drumming, singing and dancing were inevitably performed round the streets. There were chiefs, traditional priests, herbalists (*Onisegun*) who took the mandate of appeasing these gods in the past with sacrifices for the atonement of atrocities committed and for making requests. These priests, as Chief Kuye and Mrs. Akinola Esther emphasized on, were held in high esteem as servants of God. They were respected, adorned, praised, feared and lived in isolation. Different local food and drinks were prepared to entice the participants, both from within and outside the town (2014: pers. comm.).



Plate 1: Many carved and sculptured cultural and religious objects
Source: Tunji Arts Gallery, Ado Ekiti, Field Survey, 2014

heritage management, and according to Okpoko (2011), it is seen as a vehicle through which people value and aware of their cultural identity and make provisions for them to survive in this present day. These efforts indicated that governments have made several processes and procedures for the management, preservation, protection and conservation of cultural resources (including natural) in compliance with regulations. This is to prevent total loss of information from an untold number of archaeological sites, architecture, landscapes and other cultural resources in the society.

Cultural resource management covers all the ceremonies, songs, dances, work implements, religious objects, proverbs, riddles, norms, legend, historic sites, local industries, language, kinship system, architectural patterns, myths, drama, folklores, folktales, mode of greetings, local delicacies, traditional costumes and body ornaments, and some culturally oriented natural resources like hills, mountains, rivers/streams, groves, rocks, animals and climatic conditions and these are urgently needed to be managed and promoted in the various communities (Oloidi, 2014). These objects and activities of cultural values were traditionally managed in the past, because, they were importantly inseparable from the general ways of life of the people in the society. But at present, due to the intervention of western styles and ideologies, some are being destroyed, abandoned or tampered with, that is why they need urgent modern methods to manage and promote them in the country. From the pre-historical period to this post-colonial era, oral tradition is an informal way to manage cultural resources in the society most especially the intangible aspect. It is the verbal method of transferring indigenous knowledge to the next generation (Okpoko, 2014, Onyejegbu, 2014, Oloidi, 2014).

Literature has it that, oral tradition is the testimonies of the past which are deliberately transmitted from mouth to mouth and from one generation to the other. Even among the peoples who have written accounts of their sources including the most ancient ones; these records are based on oral tradition which has been in existence before any form of writing. All written documents that are recognized today about the origin and culture of the people were obtained from oral tradition. For instance, according to Ibeanu (2006) the findings showed that oral traditions were collected in Okigwe and its environs with a view to understanding the meaning and uses of aspects of the material culture, the people's traditions of origin and other related socio-cultural activities. While others like drama, dancing styles, ceremonies, occupations, domestic activities (cooking), mode of dressing, etc. are learnt through active participations and observations in these activities (Oloidi, 2014).

Other non-material aspect of people's culture like proverbs, myth, legends, language, norms, religion, songs, etc. are also managed to the next generations through oral traditions. It may be, most importantly, from parents to the children. While others like drama, dancing styles, ceremonies, occupations, domestic activities (cooking), mode of dressing, etc. are learnt through participations and observations in these activities. In the case of material aspect of culture, most of the objects used in the past were preserved locally by either sun dried, fried or smoked to preserve them against being decayed or attacked by insects. Most of the religious objects were displayed in the shrines or temples where nobody would tamper with them. While those festivals and natural resources that are attached to the customs of the people were monitored by the chiefs or traditional priests (Oloidi, 2014).

victory, alligator pepper symbolizes fruitfulness, water meaning to be favoured by all, money to be loved by all and riches. All edible items are put into the mouth of this baby one after the other as they pray. People present gifts to the child, while merriments and entertainment follows. This ceremony cannot be excluded from people's cultural activities.

Marriage Ceremony: According to Princess A.D. Oloidi, it has been put on notice that, out of the three inevitable occurrences in human life - naming, marriage and death, as people believed in the past, marriage is the celebrant consciously witnessing the only lifespan step. A child did not know anything during his/her naming and burial ceremonies. In view of this, marriage ceremony was so extravagant in both Ado and Igede Ekiti. In the past, as it had been gathered, parents could easily decide to engage their daughter to a well-to-do man like warrior, prince, successful farmer, hunter, expert in handiwork or a son of an intimate friend without her knowledge. Parents were seen as "God on earth". The children feared them more than necessary. The parents also cherished to be in-law to a family that was well respected with virtues in the society. On the other hand, due to status, as Pa Adeeko said, it was so rare and fearful for a commoner to show his love for a princess, the parents of the man could kick against it, believing the move, as a death sentence to the members of the family when the King hears of it (2014: pers. comm.).

As the people may decide, a hardworking man could marry many wives in the past on a condition that he would provide his paternal care satisfactorily, polygamous family was common among the people to have more heirs to hold his lineage and to work on his farmland. Princess A.D. Oloidi pitifully stated that, in the past, love was not emphasized upon, because, a grown-up man may decide to love a mature lady but the parents might have another offer for their son, while in few cases, the most crucial primary attributes were good character, hard work and the will of the gods, financial status was secondary among the virtuous families.

According to the field data, there are four main steps in marriage ceremony after the able man might have met his counterpart. They usually have someone from both parties called *Alarena* who would serve as intermediaries between them, to deliver message and to perform a background check up on the family of the other to avoid marrying someone with some serious physical or psychological disorder such as lunacy, epilepsy, leprosy or extreme albinism. When they satisfied each other, the first stage in the olden days was to consult *Ifa* oracle. If the consultation yields a positive result, then, they proceed to the next stage, but if not, they discontinue the relationship.

The second stage was known to them as *mon-mi-n-mon-o* or *mon-mi ki emimon-oi*. i.e., introduction. When both were full-grown enough for marriage, the family of the groom to be would notify the family of the bride to-be about their coming. On their arrival, the two families would introduce to themselves each other, after which, the eldest from the man's family would explain the reason for their visitation i.e., to ask for their daughter's hand in marriage. They usually come with palm wine, kola nuts, bush meat, local gin etc. According to Mrs. Esther Akinola, "if the bride's parents refused to accept the gifts, the groom's family would be sent away gently or forcefully depending on the character of the family. But, in acceptance to this request, the goods were collected. Eventually, the list for *Idana* (i.e., betrothal or engagement) would be sent to the family of the groom-to-be while the feedback would consist the date for

Naming Ceremony (*Isomoloruko*): This is one of the most unavoidable cultural activities in Ado and Igede Ekiti, both in the past and present, and its importance in the family cannot be overemphasized. It is the belief of the people that any name given to a child will ultimately affect him/her throughout the entire life. This then, accounts for the adage among the Yoruba people which says that *Oruko a maa roni; apeje a si maa roniyan*, meaning that, a person's name directs his action and behaviours. Therefore, they tend to give names that will bring prosperity and goodness to the child throughout his entire life.

According to Alhaji Abdulkareem, Iyafin Tijani and Princess Victoria Oloidi (2014: Personal communication.), it was the custom in the olden days to consult *Ifa* oracle when a child was born, to immediately know whether the child brought in bad luck or good luck into the family and society. If the child came with bad luck, he/she would be killed and thrown into the evil forest instantly without any refusal according to the dictate of the gods, but would be made alive when he/she brought forth good virtues. Pa Adeeko (2014: pers. comm.) added to this that, ancient people consulted *Ifa* oracle to know what would happen to the child in future, especially the type of career that would be fruitful, the nature of the person to marry and some other 'dos and don'ts' assigned to such child according to the destiny of the child.

According to most of the interviewees, Ado and Igede Ekiti practice the same Yoruba custom. Based on this synonymous tradition, naming of any male child was celebrated on the 9th day, 7th day was set for a girl while 8th day was usually set for twins. Traditionally, names were given from different dimensions like *Amutorunwa* or *Abiso* (i.e., name brought from heaven), these include twins, and the name of the first is *Taiwo*, while the second is *Kehinde*. Any child born immediately after the twins either male or female would be called *Idowu*. Then, there is *Alaba* and so on. Other names include *Ajayi* – a baby born face downward, *Dada* - a baby born with curly hair, *Oke* – a baby found in sack, *Ojo* (*Aina* for female) – a baby with an umbilical cord round his neck, *Ige* - a baby who comes out first with legs etc.

Secondly, baby was named in the past after the occupation of the family. According to a Yoruba proverb which states that "*Ile laa wo ka to somoloruko*" i.e., the condition of home determines the child's name. The family that has hunting as a vocation, the children would bear names like *Odebiyi*, *Odeyemi*, *Odetayo*, *Asebiode*, etc. The family known for drumming would bear names like *Ayanyemi*, *Ayangbemi*, *Ayanwale* etc. family of warriors bear the names *Akintunde* (another warrior has arrived), *Akintade*, *Akinyemi*, etc. Thirdly, child could be named after the deity the parents or lineage worship like *Ogun* (*Ogunyemi*, *Ogunmodede*), *Ifa* (*Fayose*, *Olaiya*, *Fayemi*, *Fasola*), *Osun* (*Osunrayi*, *Osunbiyi*) etc. Also, it has been known that any child born on special events like festival is named *Abiodun*, *Abodunde*, *Odunayo*, etc. Children born after the demise of the grandparents are called *Babatunde*, *Babajide* for a male child while female bear *Yetunde*, *Iyabo*, *Yewande* (all means father/mother has returned). The royal dynasties also have *Ade* in their names either as suffix or prefix e.g., *Aladesuru*, *Aladejuyigbe*, *Adetutu*, *Oriade*, etc. A child born on the road or pathway is named *Abiona*.

According to the key informants, after the names have been chosen, the parents and priests pronounced the names to the public. Ancestral spirits were invoked for blessings using cultural materials like native gin, which symbolizes durability and volubility, salt and honey symbolize sweetness and love in life, bitter kola for long life, dried fish for breakthrough and

To maintain the cultural activities and status of each family, title taking was taken successively in the past, so that it would not eradicate from the family. *Ifa* was consulted to choose the rightful candidate to take a particular title in the community. This cultural activity, as most of the key informants said, was valuably elaborated since, most of the traditional activities linking to that title would be displayed in their originality to entertain the guests. In their own belief, according to Chief Eledunso and Mr. Seunree, to be a title holder means a call to service because many communal responsibilities would rest on his or her shoulder more than the previous. In support of this, Princess A.D. Oloidi, Chief Oluri and Chief Eledunso stated that the chiefs perform both functional and strategic roles in managing the culture and tradition of the people. They perform sacrifices for the peace, unity and progress of the community. They advise the king and settle disputes. They are highly respected in the society (2014: pers. comm.). In some cases, during the coronation or eve of the final day, some of the title holders were seriously flogged to demonstrate their level of humility and perseverance when they are battling with different difficulties as they undergo their customary duties in the community. Leaves are put round their head as the symbol of chieftaincy. Masquerades used to garnish the occasion when such title is attached to it.



Plate 3: Chief Aro and Gborogi masquerade during coronation
© Oloidi, Akintunde John: Field Survey, 2014

Burial Rites: According to the interviewees, a rite for the dead was so precious to people in the past, because people of Ado and Igede Ekiti and Yoruba in general, were not infidels of life after death. As explained by Chief Oluri, Chief Sasanyin and Princess A. D. Oloidi, traditionally, burial ceremony varies in nature, because in the past, dead bodies were not buried in the same way. They were buried according to their status, circumstances that surround such death, genealogy, etc. The people of Ado and Igede Ekiti had the same method of burying the dead as it was originated from Ile-Ife. According to Chief Oluri, Princess A.D. Oloidi, Mr. Famusan and Iyafin Jaratu (2014: pers. comm), it was the ancient custom of the people to bath the dead immediately after he/she died by those who are traditionally concerned. In some cases, a gong would be beaten round that region to inform the people about the incident. He/she would be laid in the room or sitting room, in the case of the commoners and be buried immediately in his/her

the engagement” (2014: pers. comm.). During *Idana*, which is the third stage, bride price and goods would be brought by the groom's family. This consists of goats, palm wine, kolanuts, bitter kola, bush meat, abundance *asooke* and some other latest cloths, tubers of yam, plantain, kitchen materials, calabash, clayed pots, dried fish etc. *OwoOri* (dowry) must be returned to signify that, they are not selling their daughter. Merriments and other social activities follow immediately to entertain the guests.

The last stage was the marriage proper which is known to the people of Ado and Igede Ekiti as *Obuntun*. This was usually elaborative; it is during this period that many people would be invited to grace the occasion. Different age groups habitually have turn-by-turn cultural performances while the parents pray for the new couple before leaving. Songs of departure called *EkunIyawo* would be sung to see the bride off to her husband home at night. Some chosen ladies or cousins would follow her to render domestic assistance in her new home for some time. It was honourable in Ado and Igede Ekiti just like any other Yoruba Kingdom/settlement in the olden days to meet a new bride in her virginity. It was the pride of the bride's parents for nurturing her well, and valuable gifts would be sent to them. But, if reverse is the case, the bride would be sent back to her parents disgracefully while abusive songs would be raised by the community women to see her off. According to Mrs. Esther Akinola, this action helped in building up morality in the society as an indicator of decency and virtuous life.



Plate 2: The Groom-to-be and his friends greet the bride's family during engagement © Oloidi, Akintunde John: Field Survey, 2014

Chieftaincy/Coronation: Ado and Igede Ekiti have had traditional political structure to take the affairs of the people to maintain the normative precepts of the community. Traditionally, almost all the families or clan had at least a title to take in the past. Oba is classified as the apex ruler in the society. Onigede of Igede Ekiti, His Royal Highness, Oba James Adelusi Aladesuru II rules Igede Ekiti, while Ewi of Ado Ekiti, His Royal Highness Oba (Dr) Adeyemo Adejugbe Aladesanmi III, JP, CON rules Ado Ekiti. Coronation is the process of installing a title. Nobody in the society can just install himself/herself as chief without the consent of the gods and King, Chiefs and the people.



Plate 4: Structure of Ayo Opon

© Oloidi, Akintunde John: Field Survey, 2014

At night, in the olden days, Princess A. D. Oloidi who has obsession in telling the present researcher different stories, tales and history from the late 1980s till date explained that, children used to gather after supper in front of the house (usual venue) where the elderly ones would be entertaining them with different tales. Children were also taught the stories of the ancestors (heroes and heroines) and what happened in the past both in the community and its environs. The animate objects used as characters in most of the stories include lions, cock, hen, tortoise, pigeon, elephants, dogs, man, spiders, rats, lizard, goat, pig, snake, etc while inanimate objects include stone, hills, water, sun, moon, stars, pots etc. After each tale, there would be a period for questions and answers to test the level of their understanding.

Due to local games as Chief Oluri put it that, people learn most parts of the cultural practices and activities from the elderly men and women in the community. Local games taught people how to help, sympathize, love, be courageous, to be hardworking, etc; though, some of the tales made them to be frightened, cried and felt abstemiously, yet, they learnt from them.



Plate 5: Seeds use for playing Ayo Arin (Arin game)

© Oloidi, Akintunde John: Field Survey, 2014

room or yard if no circumstances were attached to it. Dead body was preserved in the past using local hot gin to embalm it for few days. The local gin would be poured into its nostrils, mouth, ears and to rub its body to avoid being decayed. Special people like the king, chiefs, traditional priests, twins, albinos, pregnant women, baby, hunch back, the person killed by thunder, strange illness, falling from the trees, hunter, lame, etc were buried specially. Special atonement or rituals and sacrifices were performed for the propitiation and cleansing according to the dictates of *Ifa* oracle. In the olden days, some faithful servants would be buried along with their masters, in the hope to serve them in life after death.

Some of the special persons were buried in the evil forest far away from the settlement. In Igede Ekiti, according to Chief Eleemosun, Pa Adeeko and Princess A.D. Oloidi, such people were buried at *Igbo Agbe* (the present Ekiti Baptist High School). Those with hunch back were put in a big clayed pot and buried with it. The person who fell from the tree would be buried under that tree. The person who drowns and discovered would be buried near that river. The prominent people like the king, chiefs, warriors, hunters, traditional priests, etc were buried alongside with some of their symbols of authority or implements. For instance, hunter could be buried with his gun or hunting regalia. *Ifa* diviner consulted oracle before or after burying any premature dead to know who and what killed the person especially in a polygamous family where hatred dominated the mind of siblings. In this circumstance, dangerous weapons like bunch of broom, knife, gun, stone, cane, axe, and any other harmful objects are put beside the person in the grave after necessary rituals, to revenge his/her death. In the past, the dead were buried without a casket unless there were unavoidable reasons to react otherwise. The dead would only be wrapped with white cloth, but later, plain caskets were made for them by local carpenter as a symbol of respect for the dead. Special burial rites, especially aged person, attracted many invited and uninvited guests due to its colourful elaboration. Dirge would be sung to express the demise of their loved ones, though some in pretence. After the burial, dancing, singing, eating and drinking follows immediately by the relations who were usually in uniform.

Traditional Games: According to Pa Adeeko, Princess A.D. Oloidi, Chief Sasanyin, Chief Kuye and Chief Oluri expatiated on the fact that, people extensively enjoyed many local games as recreational activities to satisfy their leisure time after daily activities. These could be done either in the afternoon, evening or late at night to have cordial relationship with other people in the community (2014: pers. comm.). According to them, these games include *Ayo Opon*, *udi/Idi* (wrestling), *aloapamo* (local quiz), *Aloapagbe* (tales with songs), *eresupa* (moonlight play), *arintita*, *bojuboju* (hide and seek), *bere-n-bere*, *mudeesi*, *maweyin*, *ekun-meran*, *egungunmilese* (deceptive game), fishing, *bebesu*, *ninini* (using sharp objects most especially stick of broom to continuously tap someone from the neck down through the spinal cord, when the person laughs, he/she misses out but when endures it to the last round, he/she would be classified as a brave winner. This nurtured the ancient youth on how to endure in difficulties).

Men and women played *Ayo opon* under trees with their counterparts starting from the afternoon till late in the evening. Spectators were present to cheer them up and to make caricature of the losers. It served as an avenue to proverbially advice those who are wayward. There was no time for games in the morning due to daily activities but in the afternoon, children played different games at a meeting point. They preferred running helter-skelter to please themselves and attractively build different objects with sand, clay, sticks, stones, wood, seeds, etc, out of these; their future careers were unknowingly exhibited as Yoruba sages usually say that '*ibi ere l'omodeti n yan ipin*', that is, the children choose their destiny as they play. They also cherished to perform dancing competition during cultural events.

expenses.

Discussion: The Management of Cultural Heritages in the Pre-colonial Period

According to the data gathered from the various interviews, it is obvious that, the people of Ado and Igede Ekiti had some distinctive methods of managing their unlimited cultural and natural resources in the past. These methods included among others oral tradition, cultural participation and apprenticeship, to ensure that the valuable cultural resources and heritage are kept intact and to be originally transmitted to the next generations for posterity purposes. The cultural aspects being managed include those archaeological and ethnographic resources in the society.

According to most of the key informants interviewed, oral tradition is the main method of impacting and transmitting knowledge in the past. Oral tradition is an informal way to manage cultural resources in the society most especially the intangible aspect like proverbs, myth, legends, language, norms, religion, songs, etc. It is the verbal method of transferring indigenous knowledge to the next generation. In the case of material aspect of culture, most of the objects used in the past were preserved locally by either sun dried, fried or smoked to preserve them against being decayed or attacked by insects. Most of the religious objects were displayed in the shrines or temples where nobody would tamper with them. While those festivals and natural resources that are attached to the customs of the people were monitored by the chiefs or traditional priests.

All interviewees have made it known that, those who managed cultural and natural resources (especially those ones with cultural functions) in the past, had the knowledge of the past, and were passionately enthused to preserve and transmit them to the next generations through informal education. These people or group of people included the king, chiefs, traditional priests or herbalists, cultural groups, families and individuals. According to Chief Sasanyin, Princess A.D. Oloidi, Chief Rawa and the contributions from the group discussions (2018: pers. comm), *Oba*.e., king, is seen as the determinant for the management of cultural resources, tangible and intangible. He has the final pronouncement concerning the customs of the people. In the past, *Oba* cherished his traditions and could render or take his life while protecting and defending his community from invaders. He managed cultural resources by frequently participating and encouraging his inhabitants and settlers to embrace the culture of the people. He monitored how each family or quarters celebrate their cultural activities and awarded the active ones with gifts or titles.

In Ado and Igede Ekiti, to have proper management of cultural resources and heritages in the past, many Chiefs were assigned to various families or clans and quarters to primarily preserve their indigenous knowledge and technologies both within the kinship and the community. They were highly involved in training their people on the traditions of the various families and the society at large. When a chief was installed, he or she would automatically be in-charge of the festival(s) and other ceremonies and resources consigned to him/her according to the undertaking signed while taking the oath of allegiance during coronation. He/she would also be given some guidelines to rejuvenate those cultural activities that had gone extinct in his/her territory to manage them for posterity.

They (Chiefs) helped to promote cultural resources by directly and indirectly transmitting them to the next generation through oral tradition and the involvement of the

Meeting: The people of Ado and Igede Ekiti classified various meetings as part of their traditional activities, because, most of the deliberations in the past were centred on the custom of the community. Town criers were sent to notify the entire people or those concerned. It may be usual or emergency. Men, women and youth have separate meeting venues unless there was a joint or general meeting that concerned everybody. According to Chief Elemosun and Chief Sasanyin, issues of how to clear the streets, riversides, markets, palace, roads, shrine and the way to solve communal problems were usually discussed in their gathering.

Occupation: From the ancient days according to the data acquired, the people of Ado and Igede Ekiti have had many indigenous knowledge and technologies to fashion out various economic activities to produce goods and services to meet their domestic needs. The two towns under study share the same economic activities in accordance with Yoruba tradition. They traded their goods through trade-by-barter or with pieces of cowries. In the past, traders from Igede Ekiti trekked to Ado Ekiti on narrow roads for goods transaction and vice-versa. The most crucial and interesting aspect of the people is that, occupation was traditionally acquired through apprenticeship – an act through which the younger ones are signed out to learn a particular work from a professional and these activities included music, farming, fishing, trading, oil-processing, weaving, plaiting, traditional medicine, archery, hunting, herbalism, carving etc. Just as Princess A. D. Oloidi learnt domestic works and trading from her parents and sewing under Mrs. Brullet, an English woman in Ibadan, and thus became a professional sewing mistress in Osogbo and Igede Ekiti between 1935 and 1960.

According to Chief Oluri (2014: pers. comm.), “parents believed that education without indigenous knowledge and technology was not usually appreciated but valueless to the community”. These daily activities were embarked upon to secure a flourishing lifespan for the coming generations and to promote cultural or local methods of doing things in the society. In the olden days, parents were also in the first position to nurture their siblings in whatever work they practiced starting from errands, because family pedigree known to them as *Oriki* (appraisal words) were embedded in the family's occupation which was one of the determinant factors in naming their children.

According to Pa. Adeeko and Princess Victoria A. D. Oloidi who emphasized on the importance of indulging in one or more handiwork in the past, for instance, when a man is mature enough to get married or to succeed the chieftaincy title entitle to him in the society, without high-quality job, it would not be accomplished. Also, just as the custom of the Yoruba people demands, a man must build his own residential house before he can be qualified to hold any title in the community.

Domestication of animals was traditionally well pronounced in the past in these two towns. They reared animals like goats, fowls, sheep, dogs, parrots, tortoise, peacock, pigs, ducks, cow and bulls (for the wealthy). Only fowls were reared by men in the farm. These animals were popularly possible to rear in these communities because of the availability of resources to meet their daily rations accurately. Occasionally, to raise funds for the family to solve financial deficiency, some of these animals were sold as a source of revenue in the market or to the meat sellers. In addition, one of the remunerations for rearing animals in these communities is to slaughter, cook and eat them at will or during festive period to truncate family

cultural activities were massively managed by the Chiefs involved and different age grades usually fixed a date to clear the surroundings and decorate them when festivals were approaching. Scary nature of some of these places and taboos attached to them highly preserved them, most especially sacred groves. River Osun is managed by the King, Eyelosun and Chief Oisinkin, Aoro Elemi manages River Elemi, Chief Sasere monitors River Omisanjana, Chief Bafonoversees Age Hills, Chief Baisaya monitors River Ogbese, and River Ureje culturally called *OmiAyanyan* is managed by the king, Chiefs and Ekiti State Water Corporation (at present) etc.

The findings have shown that several socio-cultural activities of Ekiti people in the pre-colonial period were managed by the *Oba*, chiefs and various families using indigenous knowledge which the present inhabitants should revisit and embrace for continuity. At that period, people valued their cultural heritage resources like festivals, marriage, shrines, traditional games, coronation, burial, naming and indigenous technology and ready to protect them. These were the efforts of the progenitors of Yoruba race in structuring the social, political, economic, legal, religious, psychological and environmental activities of the people in the society before westernization. This indicates that the works of the ancient people should not be discarded because they are the pacesetters for other development. They exhibited their traditions through performances at functions, body ornaments, language, festivals, oral tradition, architectures and the likes, which modern ways of life should not diminish rather to add impetus to their promotion and attraction.

In many settlements, it is observed that westernization has brought negative effects on the culture of the people, according to Eze-Uzomaka and Oloidi (2017) in their research in southwestern part of Nigeria, the findings showed that festivals, modes of traditional marriage, local games, traditional foods, modes of dressings, language, shrines, traditional religion, and many others have either been adversely tampered with, burnt or abandoned because of modernization and Christianity. This should be addressed. Modernization should not be seen as a process that would devalue or abrogate cultural activities in Ekiti State, but to be used to manage and upgrade people's cultural endowments in the face of social and environmental evolution. This would help to appreciate cultural heritages in the community. Modern equipment and system should be encouraged to reproduce cultural objects and revitalize heritage sites and activities in the State so that their authenticity would remain intact for posterity. The present inhabitants must cherish their cultural heritages, tangible and intangible, just like the ancient people if tradition must sustain.

Conclusion

Cultural heritage are the movable or immovable objects, sites, structures, groups of structures, and natural features and landscapes that have archaeological, paleontological, historical, architectural, religious, aesthetic, or other cultural significance (World Bank, 2006). The role cultural practices and knowledge plays in the transferring and preservation of cultural heritage from one generation to the other cannot be over emphasized. Due to the flexibility of the medium of exchange of cultural

youth in some of their communal tasks as future custodians. According to the data acquired in the field, it has been revealed that the generality of the Chiefs intentionally initiated the young ones into the cultural activities to deeply grow-up with them and to assimilate the traditions of the community before the elderly ones join their ancestors. This helped the ancient inhabitants or fore-fathers to divulge some of their traditional values and secrets to the next generation. According to Chief Elemosun, in his view that "most of the cultural materials and non-materials would not have been inherited or known, but, due to the process of succeeding a King or Chiefs in the society, the valuable tangible ones are usually preserved in the palace of the King, mini-palaces of the Chiefs, shrines, groves and on the altars in various homes where they would not be tampered with". They indirectly served as museums in the past in their various locations.

To avoid the festivals to be discarded, the forefathers devotedly fixed and maintained the periods or seasons that each festival would be celebrated annually in the community. The Chiefs were in charge and the organizers of these festivals with the consent of the king, to ensure that each event served as an avenue to exhibit the tradition of the people and for the upcoming ones to be inculcated on how and why such festival is celebrated. For instance, in Igede Ekiti, Oba, Chief Oloro, Chief Olulogbo, Chief Oloye, Chief Oloro and Chief Odofinoversee *Ogun* festivals, Eyelosun manages *Osun* festival etc. In Ado Ekiti, Chief Sasere manages *Ade* festival, Ewi of Ado Ekiti and some other Chiefs monitor *Otu* festival.

In the primitive era, parents taught their children what they were needed to know: the way to cook, greet, dress and speak local language and proverbs, how to prepare and celebrate festivals and to know the 'dos and don'ts' of the community. Some were taught how to heal, make incantations, atonements and sacrifices, so that, valuable cultural practices are successively transmitted and managed. To promote the custom of the people, children were also named after their family names. It is also obvious that, some traders helped to sell, buy and preserve cultural materials in the past. They were mostly women. They are called *Oniwosiwosi*. They made these materials available for the purposes of domestic use, rituals, sacrifices and concoction. Some also purchase these earth wares as souvenirs.



Plate 6: Preserved cultural materials

© Oloidi, Akintunde John, Field Survey: 2014

In the aspect of natural resources, rivers, hills, forest etc that are rooted in

Lastly, culturally oriented museums in Nigeria are established for the purposes of collecting, preserving, educating, and exhibiting the cultural or natural heritage of the country for information and enjoyment of the public and at the same time safeguarding the cultural heritage from theft, illegal exportation and religious fanatics, and destruction by environmental factors (Oyinloye, 2015; Oyinloye, 2018). The establishment of museums in Ekiti State would be helpful to achieve the above functions.

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heritage and the embracement of western culture, it stands the risk of being lost or forgotten (Ola & Adegbore, 2015). In this case, this research was carried out to revitalize the ancient methods of managing socio-cultural activities in Ekiti State.

The findings of this research in Ado and Igede Ekiti have proven that prior to the embracement of westernization and the coming of colonialism in Nigeria, there were many attractive and valuable socio-cultural activities in Ekiti State. According to the selected key informants, the traditional activities of the people included festivals, naming, marriage, coronation, burial, meetings, traditional games, indigenous technologies and so on. All these were performed among Ekiti people in the pre-colonial period with the directives from the gods through traditional priests. Festivals were celebrated to worship and appreciate God through lesser gods of the land. The festivals, which included *Osun, Ogun, Ifa, Sango, Iromo, Udi Uroko* and many more, served as avenues to strengthen the relationship between the *Oba*, chiefs and the people in the community. People displayed colourful cultural activities in dances, songs, dressing, drumming, food, etc., as the elders made sacrifices to the deities.

Naming of a child in the pre-colonial period was determined by the background of the family, the lineage occupation, family deity and the circumstances that surrounded such birth. In the aspect of choosing a life partner, parents had the highest contribution from stage one to the last in determining the family to be married from. Coronation was an act of transferring chieftaincy titles to the chosen candidate to take hold of higher traditional duty in the society. *Oba* and chiefs were installed to manage the tradition of the people. Burial rite was a part of unavoidable customary function among the people to give a befitting burial for their deceased loved ones. Games and meeting were also parts of cultural activities that brought people together in the past, all these cultural activities are transferred from one generation to the other through oral tradition.

In Ekiti State, there are various ways in which objects and activities of cultural values are traditionally preserved and managed, most especially with the help of the King, Chiefs and the custodians. Parents transferred their indigenous knowledge and technology to the children or apprentices through learning and socialization, but this process has been discouraged because of modernization and western education. To rescue these cultural endowments to maintain their authenticity in this modern period, the families, Kings, chiefs, governments at all levels, individuals, cultural enthusiasts and the likes must help to manage and preserve these tourism potentials to avoid going into extinction. Cultural studies, formal and informal education, should be taken seriously for the traditions of the people to survive in the face of westernization.

Natural Heritage: A Tool for Rural Tourism Development at Unadu, Enugu State

By

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University of Nigeria, Nsukka^{*}Corresponding author: joshua.uzuegbu@unn.edu.ng**Abstract**

Heritage encompasses entities such as monuments, objects and cultures. Most importantly, it is the range of contemporary activities, meanings, and behaviours that we draw from them. Unadu, a community in Igbo-Eze South Local Government Area of Enugu State, Nigeria, is blessed with natural resources such as lake, streams, cave, hills, mountains etc. The community has interesting natural heritage places to visit if properly documented and developed for rural tourism purposes, such as the Ayokpa cave, Ayokpa stream, Ulashi and Okotoko stream as well as "Onuanu" prayer spot. It was therefore, the objective of this study using ethnographic survey to study the rich natural heritage of Unadu and explore ways of using them for rural tourism.

Keywords: *Natural heritage, rural tourism, development, Unadu***INTRODUCTION**

In a broad sense, natural heritage consist of man's landscape and other nature based resources which have both intrinsic and extrinsic values. According to World Heritage (1972) natural resources include areas of outstanding universal value from the point of view of science, conservation and natural beauty. Therefore, natural heritage are those nature given resources which are utilized for the sustenance of humanity. Among these are the various landscapes formations such as hills, water bodies, valleys, caves and they include; Ayokpa cave, Ayokpa stream, Ulashi and Okotoko streams as well as "Onuanu" prayer spot. Though studies have been conducted in Unadu by different people whose studies focused on aspect of marriage, power dialectics in rural development, art and craft, history, land disputes however, not much research have been carried out in the aspect of using natural heritage for rural tourism development. Idoko, (1981) studied Unadu and focused on "Power Dialectics in Rural Development", Omeke's, (2016) study focused on "Traditional Marriage and Issues of Infidelity in Unadu" Eze (2014), studied the "Traditional Craft and Indigenous Technology in Unadu". However, this research work looked at the natural heritage in Unadu, their various

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TABLE OF INFORMANTS

Names of Respondents	Town	Sex	Age (in years)	Occupation
Princess Victoria A.D. Oloidi	Igede	F	111	Retired trader and tailor
Chief Sasanyin	Ado	M	80+	Divination/farming
Chief Elemosun	Igede	M	About 80	Retired soldier & farming
Chief Oluri	Igede	M	60	Civil servant & farming
Iya Oniwosiwosi	Ado	F	80+	Trading of Cultural artifacts
Iyafin Jaratu Tijani	Ado	F	About 70	Trading cultural materials
Chief Rawa	Ado	M	About 80	Palace Chief/attendance
Alhaji Abdulkareem	Igede	M	90+	Retired farmer & Trader
Chief Kuye Bayejoko	Ado	M	50+	Farming/Tailoring
Chief Ayodele Akomolafe	Ado	M	50+	Musician & farming
Chief Musili Lawal-Iyalaje	Ado	F	50+	Trading
Mr. Anthony Famusan	Igede	M	60+	Palm wine tapping & farming
Mrs. Comfort Ibikunle	Igede	F	80+	Trading
Mrs. Esther Akinola	Igede	F	80+	Trading
Mr. Seunree	Igede	M	80+	Farming
Dr. Emmanuel Ayokunle	Ado	M	60+	Civil servant
Pa Adeeko	Igede	M	90+	Retired farmer

great part of Northern Igbo plateau from rainforest into derived Savannah would also suggest relatively early settlement and protracted utilization. The area is characterized by sparse forest with plenty of short trees and grasses of economic importance as they are used for roofing traditional houses and as fodder for livestock. Agriculture remains the major occupation of the people. The spring has thick vegetation comprising of tress like kola nut-(Oji Igbo)-*Cola acuminata*, oil bean tree –Ukpaka (*Pentaclethra aesculetum*), banana (unere)-*Musca sapientum*, oil tree (Nkwu)-*Elaeisguinensis*, bitter kola (akuilu)-*Garcinia kola*, cashew-*Anacardium occidentale*, mango (mangoro)-*Magnifera indica*.

The men tap palm-wine while the women specialized in the production of woven cotton cloths. The people of the area are highly religious as they believe in the existence of a supreme God-*Ezechitoke* or *Chukwu-Abiama* and Obayi. They engage in a lot of socio-cultural activities like masquerading, festival and ceremonies.

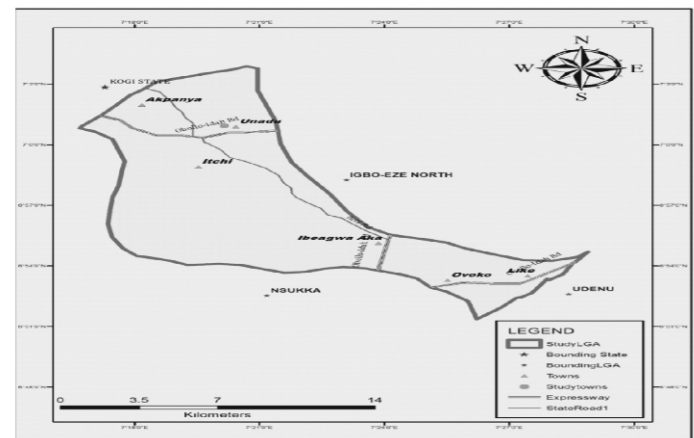


Fig 1: Map of Igbo-Eze South Local Government Area showing Unadu community.

Findings

In the study area, the natural heritage includes water bodies, hills and a cave. The heritage is documented by identifying their locations, functions and uses, associated taboos and pictorial documentation. The water bodies and springs are commonly found along the hill sides and they provide the community with drinking water and for other domestic uses. Thus, at *Ulashi*, *Okotokoto*, *Udeze*, *Ajafu*, *Ogene* and *Ayokpa* streams, the same water flow patterns are visualized. It is interesting to note that these springs are sparsely and geographically distributed to different locations of the community. They are spatially located in a way that every sphere of the community has easy accessibility of water. Some of the springs are documented below;

Ishiyi Ulashi spring: Ishiyi Ulashi is located at Obaka-Ege village Unadu. The spring flows from Ulashi hill down to several points where water is fetched. One of such points is at the middle of stone through a pipe-like structure and fetched with mud pot (*Ebu-iyi*) and plastic

traditional roles in the community and their impact in rural tourism development.

Tourism is principally the activities of persons travelling outside their residence and staying for a period not less than twenty hours for purposes related to leisure, business and other social issues. Rural tourism as a concept has diverse definitions depending on the field of research. From an agriculturist's view, te Kloeze, (1994:2) assert that rural tourism “include a range of activities, services and amenities provided by farmers and rural people to attract tourists to their area in order to generate extra income for their business”. From a naturalist's view, Jiang and Ping (2012) defined rural tourism as activities concerning natural and cultural landscape that have tourism value and are located in rural areas. Generally, rural tourism refers to tourism activities associated with natural and cultural features which take place within the rural communities and are largely patronized by the locals. In Unadu, rural tourism is not structured because the features such as the natural and cultural heritage which drive the industry are not develop and utilized for that purpose. Therefore, this work is focussed on the documentation of natural heritage for rural tourism development in Unadu.

Research Objective: The purpose of this study is to study the natural heritage in the study area while the specific objectives are:

1. To document the natural heritage in the study area
2. To examine ways of using the natural heritage for rural tourism development in the study area.

Research method: Ethnographic research method was employed in the study. In-depth interview provided the primary data for the work. This was to enable those who are knowledgeable about the history and culture of the area to talk freely and give all the information they had on the subject matter. Based on this, the researchers selected the key informants to include the Chief Priest of the shrine at Ayokpa cave, community elders, custodians and keepers of the people's tradition. Data collected were analyzed descriptively. The researchers also referred to the secondary sources where published materials were used. Photographs were also taken for pictorial representation of the features.

Study area: Unadu is a community in Igbo-Eze South Local Government Area of Enugu State, Nigeria. It lays North West of Nsukka, Akpanya in Kogi State to the North, Enugu Ezike, in Igbo-Eze North, Itchi and Alor-Agu in Igbo-Eze South. It has an area of 158km² and a population of about 147,428 at 2006 census, Eze (2014). Eight towns make up Igbo-Eze South; they include the following Unadu, Alor-Agu, Nkalagu-Obukpa, Itchi, Ibagwa Aka, Ovwoko, Iheaka And Iheakpu. More so, this Local Government run a rational four market day according to the Igbo local calendar as stated in Nwachukwu (2007). Unadu environment is a unique community with a blessed environment lined with undulating hills which surrounds the greater part of the town and within which the town's residents inhabit. The community is subdivided into two communities; Obaka and Ohom, made up of thirteen villages. The vegetation of area is described as “derived savannah” which is attributed to human and natural influences. Ifemesie (1979:21) note that the apparent conversion of the natural vegetation of a



Plate 2: Onuiyi Okotokoto stream

Ajafu spring: Ajafu is located at Okpachi- Egu. It is a ground water which flows to join the Ayokpa stream. Before the fest of Abayida, sacrifices are made to the stream and people will not be allowed to go to stream for four days before the fest. Initially, woman who put to bed and menstruating women are not allowed to fetch water from the stream but this practice has been abolished by the people as a result of the influence of Christianity and western education.

Udeze spring: It is a spring that comes out from a dip hole from the ground and is fetched with calabash (Ari) and small plastic containers. Water from the spring is used by people for various domestic, socio-cultural, religious and economic activities which range from washing of clothes, cooking, drinking, bathing, for farming purposes, for washing and processing of breadfruit (Ukwa) etc. As early as 4am, villagers come to fetch drinking water from the spring.



Plate 3: Ajafu spring



Plate 4: Udeze spring

Ayokpa rock shelter: The rock shelter is located at Ayokpa village in Unadu. There is a spring

containers. Majority of the locals believe that water from Ulashi spring is pure and taste better than the pipe bore water. At another point, the locals fetch water to wash cloth and have their bath. There is evidence of potash *Ngwaka* dotting sections of the hill. The spring does not dry up no matter the level of the dry season as the people believe that *Ugokwa Odara* a spirit that carries light at the night stays there and also baby bush carries at night.



Plate 1: Ulashi stream

Okotokoto spring: The spring is located at Umunwata village in Unadu. There are noticeable deposits of coal embedded in the large rock deposit at the foot of Okotokoto hill. Water flows out of these stones and has two noticeable parts namely, Onuiyi and Ochenje. Onuiyi water is usually meant for drinking and it flows out of the stone which have been modified by the people with an iron pipe to direct water into containers. Water from Ochenje also comes out from a dip hole in the ground and it is fetched with plate (Aria). Aquatic animals like large alligator, crocodile and snakes were spotted at the stream. Water from Ochenje is mainly used for processing agricultural products like oil, cassava, melon and washing of cloths.

At Okotokoto hill, there are traces of dark shale exposed by natural element like rainfall and human actions. Onah, (2008) note that the dark shale is overlaid by the Nsukka formations which is the dark colour of the shale unit and indicative of the high carbon content. Thus, in hydrocarbon prospecting this dark shale contains high contents of organic matter which is a source material for petroleum, and coal generation. Although no oil has presently been found at the study area, nevertheless, with the material available at this area, oil may be discovered under an intensive exploration (Onah, 2008).

of trees branches and grasses. Occasional dredging of the streams and spring by young boys should be encouraged so as to make it flow effortlessly. The same way, the vigilante groups must provide security for people against kidnapers as they access the natural heritage. Mangut and Mangut (2013) opined that the local communities are encouraged to be participants and beneficiaries in developing rural tourism. Therefore, the active local participation of groups in Unadu will be the catalyst that will stir the development of rural tourism in Unadu

The current state of these natural heritage shows that they are not developed to be able to attract tourists even within and outside the host community except for the locals who fetch water daily for domestic use and some people from other communities who patronizes the *Oshinaka* shrine for spiritual challenge. Therefore, the developing of natural heritage Unadu will be a boost for rural tourism. Supporting the view that developing natural heritage will help in rural tourism, Odum and Oguamanam (2020) assert that the development of these heritage resources will boost Geo-tourism, which Newsome and Dowling, (2010:4) describes as a form of natural area tourism that specifically focuses on geology and landscape. Similarly, all over the world, people have visited land formations for recreations and other social activities thereby increasing the capacity of the local communities to develop infrastructure to help maximize economic potentials. Specifically, Itanyi, *et al* (2013) and Kim, *et al* (2008) observed that there is increase in cave and rock shelter visits especially among the young people particularly for socialization and self discovery. At Ayoka rock shelter, people visit the site either for spiritual purpose and to fetch water for domestic uses. The rock shelter has not been able to attract tourists for pleasure and recreation partly because of it has not been positioned for that purpose. The taboos which restrain certain people from visiting the rock shelter and the Ayokpa spring should be amended by the local communities in order to attract tourists for outside Unadu. Though taboos are used as agents for conservation, certain aspects of it should be amended to accommodate the interest of all thereby encouraging rural tourism.

More importantly, rural tourism helps in local economy by providing opportunities for direct and indirect jobs. Affirming the importance of rural tourism in economic development, Onuonye, (2013) and Swarbrooke, 1996) averred rural tourism has the potentials of encouraging positive economic advancement through job creation, increased business activities, collection of taxes and the maintenance of natural heritage. Local economic activities in Unadu such as farming, palm wine tapping, basket weaving, trading in domestic items will be encouraged when the natural heritage of the people are positioned for tourism as more people will visit the sites, buy local items as souvenirs, the same way that hospitality and transport industry will increase.

General enlightenment and creation of awareness about the values and essence of the heritage should be pursued vigorously by the stakeholders as a tool to make the people appreciate the heritage. Informal socialization and learning of traditional values of the heritage within the families, villages, and town union must be strengthened and sustained. As was observed by Uzuegbu (2021) the local population need to be enlightened and guided for sustaining the sanctity of existing heritage. Therefore, awareness creation should be pursued through mass media and formal government agencies like local town criers, discussions at meetings, schools, markets and churches. The importance of awareness creation is to bring the

which flow out of the shelter. According to our informant Mr. Ajogu Omeje (Per. Com. 2020), the cave is mysterious as sacrifice is performed annually to appease the god of the rock shelter (*Oshinaka*). Items like use ram, yam, white cock, cooked food are used for the sacrifice. The shrine situated at the entrance of the rock shelter. People from different communities come there for spiritual deliverance like (*Ike Ogbanje*), *Ike Ezenwayi*, *Ichi Ezenwayi*. At the entrance of the cave is littered with items of sacrifice such as baby dolls, slippers, biscuit, plate, cloths, and brooms. Cloths of different colours are hung at the entrance of the rock shelter. A spring water flows out of the rock shelter and the locals believe that it is effective for curing ailments like fever, stomach ache and that it is efficacious in fighting strange diseases and sickness. **Taboos are associated with Ayokpa rock shelter and spring. They are:**

1. Women are not allowed to go inside the rock shelter
2. People are not permitted to greet anybody before entering, (*ole,ole, onyeno*)
3. A nursing mother is not allowed to fetch water from the spring
4. A menstruating woman is not also allowed to fetch water from the spring.



Plate 5: Shrine at Ayokpa rockshelter

Discussion: Active participation and involvement of local people is required in developing the natural heritage for tourism. This will create a healthy atmosphere for the stakeholders to accept responsibilities and their contributions seen to be appreciated (Srinivas, 2020). Local groups like youth clubs, age grades, women associations, the town union, vigilante groups and individuals are essential contributors to the success developing rural tourism using natural heritage. Particularly, the youth groups should take the responsibility of making sure that the streams and springs are accessible by periodic clearing of the walk ways, cutting and trimming

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attention of people the use of the heritage. Thus, Aremu, (2001:82) enthused that awareness creation through education is a long-range and indirect means of influencing behaviour. With adequate awareness created about the usefulness of natural heritage in rural tourism development in Unadu, the locals will be in a better position to utilize the resources and protect them.

Unadu people have customary taboos and sanctions which have helped in the conservation of their natural heritage. This is an indigenous conservation practices used for the continued sustenance of the heritage. Gadgil and Vartak, (1975) averred that customary belief, folklores and taboos are imperative for the conservation of sacred groves and other natural heritage in India. In Unadu community, the taboos associated with Ayokpa rock shelter and spring are made known to the indigenes through internal socialization while visitors to the rock shelter are furnished with the taboos by the chief priest at the point of entrance. Over the years, these regulations have become sacrosanct with the people as the rock shelter is held sacred. Contravention of any of these taboos is believed to attract the wrath of the deity of the shelter (*Oshinaka*). In such cases, deity must be appeased to assuage its wrath on the defaulters and their families. The taboos which is part of the indigenous knowledge of the people constitute one of the methods which are used in managing natural heritage with which their continued existence is sustained (Oyelaran, 2001:88). However, the strict application of the taboo is partly the reason for the lack of development of rural tourism in Unadu. According to Mr. Ajogu Omeje (Per. Com. 2020) most visitors to the shrine are scared of exploring the beauty of the area because of the fear of contravening the taboos associated with the rock shelter.

Conclusion: From the data presented, it is an evident that Unadu community has rich natural heritage resources which can be used to achieve sustainable tourism development. They include springs and rock shelter which have served the people as source of water and spiritual purpose. What remains is how to preserve and harness these resources to achieve tourism development objectives. It is the opinion of this paper that the involvement of various groups in the community will go a long way in harnessing the potentials inherent in the heritage for rural tourism development.

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**ONUNU NSUKKA CULTURAL FESTIVAL AND ITS CONTRIBUTIONS TO
TOURISM DEVELOPMENT IN NSUKKA AREA**

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ABSTRACT

Primarily, festivals are event celebrated by a community which centers on some characteristic aspect of that community, its religion or tradition often marked as a local holiday. Tourism is one of the fastest growing industries in the world today which promotes the economy of many communities across the globe. On the other hand, festival is a propeller for tourism development in the area of study. The main focus of this paper centered on Onunu Nsukka cultural festival and its contribution to tourism development. Nsukka is located on the Anambra River Basin of the defunct Eastern Nigeria and lies between latitude 6°18 and 7°54 East. The area is rich in cultural festivals of different kind which have been neglected over the years; this informed the reason for this work. The importance of festivals in Igboland at large cannot be over stressed. Based on this, this research work becomes crucial in order to harness and document the history and tourism potentials of the festival. Research results revealed that festivals have a lot of potentials to boost the economy of the area if the tourism value is harnessed. Considering the nature of this research, the researcher adopted a qualitative method. This is pertinent because qualitative research is more significant to the research of this nature in which detailed analysis of the subject matter is defined. The instruments used in collecting data for this study includes interview, focus group discussion and direct observation. The purpose was to examine the people's view of their culture in the context of heritage resources in the area.

Keywords: Cultural festival; Tourism; Development.

Introduction

Onunu Nska festival is a period Nsukka people give respect and pay homage to NKWO Nsukka which is believed to be the ancestral mother of the town. This is one of the festivals in Nsukka town that enjoys immense popularity and attention from the public. It is an annual event that takes place at Nkwo square around Enugu road Nsukka about three kilometers from the University of Nigeria, Nsukka. The Onunu festival was instituted in honour of a female deity known as Nkwo Nsukka as she is popularly called is known as the spiritual mother of the town. She lived a righteous and extra ordinary life on earth which gave her recognition in the area during her life time, after her death, she was raised to the position of a deity by the people of the area. Based on this, Onunu cultural festival was instituted in her honour.

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Finding and Discussion

Ngburu ahua (Lenten period)

This period in Nsukka is regarded as sacred and as such anything bad or evil is prohibited. It is a preparatory period for Onunu Nsukka and a period of cleansing. The period is marked with a lot of restrictions in certain activities in certain activities which involves engaging in hard labour, hosting of any ceremony that could attract noise, crying and mourning of the dead, firing gun shots, playing loud music, marriage ceremony and any kind of social gathering. Above all any person that dies within this period is not given a befitting burial rites and such death is regarded as a bad one. The person in question is regarded as unclean notwithstanding the person's personality or status. This period lasts for twenty eight days after which the Onunu festival takes place.

Upon the declaration of the chief priest of Ezeoguda deity (Attama ezeoguda) with the consent of the elders (Akpuru arua) the ngburu ahua (cleansing period) is formally announced. Once this is done, the messengers of ezeoguda will sing joyfully around the villages with a popular music known as egwu oka-ma that informs the general public that Onunu is around the corner. On hearing this music, the people will know that the solemn period has come (Ngburu ahua) and they should adjust to its conditions and observe the period as it should be. During this period, sacrifices are made at various ancestral shrines otherwise known as onu ndishi or onu nna. This period will last for twenty eight days.

The onunu festival is celebrated after the twenty eight days of the solemnity (Ngburu ahua). On the eve of that day is a wrestling competition (ote nkwo), the wrestling bouts, were organized to usher in the great festival. Young men from the three quarters of the Nsukka town take part to show their masculinity and strength. This event is strictly for fun and never to settle scores. The spectators form a circle round the nkwo square while only two competitors wrestle at a time. The person who forces his opponent to nestle his back on the ground emerges the winner. The bout were always gracious, fascinating and sensational. They were delightful to the young as they are to the old.

For clarity sake, Onunu festival is celebrated for Nsukka women at large, they appear in their best attire and make sure their children looks good too. Based on the fact that it is women affair, the umuada (elderly women) are the first to arrive the square. They come with kola nuts, palm wine and okpa a local food made from the floor of Bambara groundnuts. They offers prayers using these items at the onu nkwo Nsukka after which the left over is shared to the people around who wishes to eat. Those who are willing to eat are permitted to eat but it must not be taken away for any reason. The ones offered to the shrine are left there for some spiritual reasons and for the ancestors to eat. One thing worth noticing is that women perform these rituals of offering okpa to nkwo which is regarded as egba omabe. The climax of the festival is

The Orome

The orome is very outstanding during Onunu festival. This is the process whereby girls between the age of twelve and eighteen years are carried shoulder high by some selected older women for every body's full amusement. Those to be carried up were not notified before the event instead there will be a chase. Once a young girl is caught it she is deemed to be chosen by

The festival plays a significant role on the peoples' lives; it is ritualistic in nature and regarded as holy period among the indigenes of Nsukka. Based on this, everything bad is forbidden including death. This explains why a person who died within this period of purification is not given a befitting burial rite hence such person lacks holiness. This period of purification ushers in the beginning of planting season in the area. Onunu is more outstanding among the people more than every other festival in the area because it is the only festival celebrated the same day by the three sons of Nsukka, Nkpunano, Nru, and Ihe/Owerre. The festival is celebrated on the tenth month of the traditional year (Onwa iri). The Onunu period is so holy that Twenty eight (28) days to the celebration is regarded as being sacrosanct which is traditionally known as Ngburu ahua (Lenten period).

The Study Area

Nsukka is an ancient town that has great historic attributes. The town is located in the northern part of the present Enugu State, South eastern Nigeria. It is situated about sixty five kilometers to the north of Enugu, the state capital. The town is located approximately on latitude 70 north and longitude 71 east. It shares common border with Edem, Ibagwa Ani, Alor Uno, Ede Oballa Obimo, Lejja, Eha-Alumona, Obukpa and Orba.

The name Nsukka identifies the descendant of Nsukka Asadu Ideke Alumona; they are Nkpunano, Nru and Ihe/Owerre Communities in the order of seniority. These three communities are sub divided into nine principal communities – Nguru, Isiakpu, Echara, Umakashi, Iheagu, Ezema/Edem, Umuoyo, Owerre and Ihe which represent the nine war heads of the town.

Methodology

The study adopted a descriptive design. This is pertinent because qualitative research is more significant to the research of this nature in which detailed analysis of the subject matter is defined.

One of the instruments employed in gathering data from respondents was interview which is a process of engaging the respondents in a conversation so as to collect information. The researcher used purposive sampling in selecting my respondents which began with familiarization visits to obtain permission from the village heads, chief priests and heritage gate keepers involved. As I progressed, other respondents were selected using snowball sampling method which enabled me to identify members of each group of interest in the target population who have vital information on my research interest. Among this group are six, elders, eight local traders, three civil servants, two chief priests' twelve youth leaders between the ages of 35 – 90 years. Their selection was based on their involvement in heritage preservation and maintenance in the area. (See table 1)

Table 1

Group	Number	Age Range
Information		
Elders	6	60 – 90
Local Traders	8	40 – 65
Civil Servants	3	40 – 60
Chief Priests	2	55 – 80
Youth Leaders	12	30 – 55

Ogonna Ancestral Worship

This ancestral worship is the last stage of onunu festival and it is performed a five days after nkwo onunu festival. It is the act of paying homage to the ancestors to mark the end of onunu. Based on this, women usually go home, to their parents houses to pay homage to their ancestors. On their way home, they usually accompany themselves with goat, fowls, tubers of yam and other food items depending on the financial muscle of the woman in question. The animals provided are usually killed by the eldest man in the clan (okpara) and the meat shared according to the tradition.

Ogonna is a time of reunion and assessment of how the sisters live with their husband. It is also a way of settling misunderstanding and disputes if any. Once the assessment and settling of conflicts are over, her relations usually supply the women with gifts like food items and money to take home.

Impact on Tourism Development

According to Okpoko and Okpoko (2002), in discussing the impact of tourism, it is to point out that varying emphasis have been given to its environmental, economic and socio-cultural aspects. Given the fact that economic growth has featured prominently in the overall schemes of most nations there has been the tendency for a large number of these writers to emphasize or assess the economic potentials of tourist development (Butler, 1975). However, as of late, some writers have begun to focus attention on the socio-cultural significance of this industry.

Tourists that visit countries are looked down closely because many people always attach importance to economic benefits of tourism, other impacts of tourism are been neglected such as the social, cultural, ecological, environmental and political impact of tourism. Apart from the impact of tourists on the environment, as more tourists move into a destination and come out of it, they are also impacting on it.

Economic Impact of Tourism

The development of tourism potentials both natural and cultural will attract a thriving flow of tourist to the country and these will bring about a beneficial impact on the economy and its balance of payment position. Tourism unlike other industrial project has the capacity to trickle down (slow down) and benefit a large sector of the grass root population who can profitably share in the proceeds of the vacation and travel industry through income multiplier effect. By these, we mean the increase in income resulting from each dollar or money injected into the economy of a region.

In tourism, a tourist leaves his place i.e. his home to his destination point for leisure and recreation. His aim therefore is satisfaction and not profit making. He therefore spends his money in his country of destination thereby improving the wealth of that nation. This is exactly what happens during the time of the festival; people come from far and near and by end of the day, boost the local economy by patronizing the local traders. According to Okpoko and Okpoko (2002), the top priorities of those who profess the economic benefits of tourism, is the foreign exchange receipts that accrue from tourist ventures. They also argue that such earnings will stimulate the overall development of the host economy by improving the levels of national

the ancestors and she must be an Nsukka indigene. When being carried by the elderly women, the maiden will twist and dance to the rhythm of the rolling of "igede nkwo" and the songs of the women. This is done in belief that "nkwo" is the giver of children. These young girls wrap their breast with a piece of clothing to hold them firm in place. Pendulous ones would regain elasticity and dangle invitingly. They wear "jigida" (waist beads) over the rapper and some only more jigida alone round their waste to expose their tower belly and translucent skin. The style of dressing they adopted was to attract young men and move them into asking their hand in marriage. The sight of them on display carried a fringe of coquettishness.

As men entice women with their masculinity in wrestling bouts, so do women with their beauty. After being decorated with the relics, they will wait for the drum to roll. It comes and break out in song which goes thus; "orome o! ne taa nkwo o! aee aee aee o! The girls are carried shoulder high and presented to nkwo shrine and the girls' plucks a leaf from the mango tree and fixed it in her mouth. The leaf is to prevent her from talking to anyone till she gets home. Once they are carried shoulder high, they will twist and dance to the tune of the drum. On their faces perched flashes of smile that carried a hint of seductive pose. The sight of these young and succulent girls always make the old women to agree that women could be likened to a flower which blossoms in the morning to fade before dusk. They grow nostalgic of their own days. Afterwards, women will provide drinks for their friends and relatives that came around and sing praises to the "nkwo" deity asking the deity to alleviate their sufferings while thanking it for the goodies of yesteryears.

Apart from the fact that death is absolutely a taboo in the town during this period, the festival also marks the beginning of a new planting season in the area since the deity is believed to work hand in hand with the god of farming and bumper harvest. Every farmer in the area strives to do his farming of the year immediately after the festival.

Igba echi (traditional anklet)

Echi (anklet) is remarkable because it draws attention of most people attended the festival. It is believed that anyone who did not catchglimpse of the "echi" person did not enjoy the festival Igba echi is a way of showing off one's opulence in Nsukka area. This entails wearing metal stirrings, which were used as money in Nsukka in the olden days on both legs of a young girl who have reached the age of puberty.

After fixing the anklet at home, the person in question moves in company of her friend and relatives to "nkwo" square for presentation. The relatives and local gun men keeps the atmosphere gay and the whole situation interesting as they follows the girl round the "nkwo" square with gunshot and praises. The girl is adorn with other thing like "aka and jigida and on arrival, she pays homage to "nkwo" deity before her rhythmic acrobatic show known as "Omaganga". At this juncture, the audience applauds her artful display with money as a token of appreciation at the dancing show. The "echi" is so lucrative that the man who sponsors his daughter to Igba ehcci ukwu" will double and redouble in gain the expenses made. It is believed that any girl who performs the "Igba echi" must be a very good house wife, be faithful to her husband and bear children as well.

unique occasion to celebrate their local culture and interact within the community. People of the area are being flattered by visitors' interest in their culture. This increases the pride of the people and encourages the preservation of their heritage resources. The tourists improve the local economy of the people through the money they spend during the Onunu festival by supporting their local businesses and other tourism related activities.

Conclusion

Onunu Nsukka cultural festival contributes greatly in projecting the image of the people and boosting their local economy. It serves as source of national reputation. The festival influences the mind and being of the people to appreciable extent as a vital aspect of their culture. The festival has been known to unleash such potent forces that can produce tangible effects. To this end enlightenment campaign, public lectures and other means should be employed in educating the people on the importance of preserving this festival for posterity sake. Results of the findings made it clear that onunu festival is a significant force in tourism development in the area and should be given attention. Those factors that can facilitate the contribution of major stakeholders should also be taking into consideration. Onunu Nsukka cultural festival creates new channels for social interactions, providing opportunities to enrich cultural identity and build social ties among the people. From the tourism perspective, Onunu festival is significant because they attract tourists as an important tourist asset of the area. As a tourist product, it satisfies tourism needs.

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income.

There is no doubt that an effective implementation of tourism programme will directly

**MONOLITHS AND DIGITAL HERITAGE PRACTICE IN NIGERIA:
OPPORTUNITIES FOR TOURISM DEVELOPMENT IN CROSS RIVER STATE**

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Abstract

The debate of finding the best conservation practice for the Cross-river monoliths while preserving its environment has continued to linger. Many scholars have suggested a fence-protected open-air museum, while others have argued for the stones to be preserved in-situ. But there remain the problems, of exposure of these stones to extreme weather conditions, loss of original context, and inaccessibility by the local population and interested tourists, thus culminating into a conflict of use and conservation for the Cross-river monoliths. There is a balance to be struck between conserving the monoliths and the cultural practices tied to the stones by the local population, and providing high-quality experience for visitors. This paper seeks to suggest a three-fold conservation model to address this conflict for the local population which will in turn rekindle the passion for tourism development. This will involve a refined approach to conserve the stones in their original context; establishing a visiting centre housing amongst other facilities, a 3D facsimile of the stones; and creation of a new database for indexing the correct number of Cross-River monoliths that still exist. The implication is a sustainable balance between use and conservation of the Cross-river monoliths while providing the best host/visitor experience.

Keywords: Conservation, Use, Monoliths, 3D Facsimile, Database, Museum

Introduction

The nexus between conservation and use have been a topical issue on the minds of scholars concerned about the state of the Cross-river monoliths (Adekoya, 2005; Esu and Ukata, 2012; Miller & Edet, 2015). These Cross-river monoliths suffer neglect, and exposure to extreme weather conditions and these have continued to threaten their existence. This is not to say that there have not been concerted efforts to provide a lasting solution to this melee. Many works have been done in this regard – and some of them will be reviewed later in this work. The problem, however, is that the solutions suggested so far have proven insufficient and to a large extent do not solve the issue of adequate conservation for these monoliths. In answering the

over to authorities of the National Commission of Museums and Monuments (NCMM) on 26 January, 2010 by the French Embassy, this particular aspect of Nigeria's classical antiquity has been looted beyond imagination". By 1945, writings by a British anthropologist, Mr. Philip Allison, showed that Nigeria had at least 26 Ikom Monoliths but the NCMM had said there are about 119 of these stones. In another reveal, the March/April 1999 edition of "Akwanshi", a newsletter of the Calabar Museum Society had put the number at over 450. Curiously, there seems to be no reasonable explanation as to how the quantity of these priceless pieces of antiquity, which weigh between 50kg and 800kg and measure between 30cm and 2 meters in height; could have depleted so drastically, from 450 to "about 119".

The monoliths can be said to represent the lost opportunities of the present generation to document and understand their past (Miller, 2015). This very rare indigenous technology may be lost forever, not only to artificial and natural causes, but to unsustainable conservation practices if a more holistic approach that integrates digital heritage practice is not adopted.

Many researches that have been conducted in this regard have little or no mention of the incorporation of modern conservation technologies, such as 3D facsimiles and database indexing (Adekoya, 2005; Esu and Ukata, 2012; Miller and Edet, 2015). The current conservation efforts, which include housing of threatened pieces and cleaning with water or local oil, is not enough and has shown to be insufficient. How can the cross-river monoliths be conserved for posterity without secluding it from the very local population who host them? How can we provide an environment suitable for the stones to be accessible to both the host population and interested tourists without necessarily disturbing its matrix? How can we maximise the digital heritage conservation practices used elsewhere (like in the Stonehenge of England) for the benefit of the *Akwanshi*? Can the monoliths be so protected and yet so open to the host population and teeming tourists? This study tends to address these questions through a new model that will eliminate the conflict of use and conservation and measures to be taken to achieve a sustainable conservation of the Cross-river monoliths that is able to maximise its tourism potentialities will be discussed as well. The study will cover the nature of the monoliths as seen in Alok, Emangebe, Emandang, Neborokpa, Njemetop, Nkrigom and Nlol. The most immediate threats to the stones are erosion, exposure to humidity, heavy rainfall and extreme heat and sun, damage from falling trees and theft and vandalism

Conceptualisation of the Cross-river Monoliths: The Myths and Science

The Cross-river monoliths of Nigeria or the *Akwanshi* or *Atal*, as they are locally called by the

question of how best to conserve the cross-river monoliths, there has been an unconscious yet dangerous unconcern for the local population who use these stones for their central and social activities.

Cross-River is one of the 36 states in Nigeria with its capital in Calabar. Located in the South-South geopolitical zone of Nigeria, Cross-River is home to many of the best eco-cultural sceneries and leisure tourist destinations in Nigeria, including the popular Obudu Mountain Resort, the Colonial Museum and the *Akwanshi* or monoliths. Cross-river's anthropomorphic monoliths stand in silence but speak volumes about the achievements of their creators. The stone blocks with carvings showing a head, fingers, torso and legs, average between 3 and 5 feet tall and 14 tons, are a thing of wonder to all who have seen or heard of them. Most scholars suspect that the *Akwanshi* were created to honour ancestors, chiefs, or other important personages (Miller and Edet, 2015; Esu & Ukuta, 2012). However, it's impossible to be certain since studies are still going on to substantiate this claim. The monoliths with their geometric inscriptions could be compared to the rock Arts of Tanzania, the deer stones of Mongolia or the Moai statues of Rapanui, South America. The Drombey stone circle in Ireland, the Carnac stones in France and the Callanish stones in Scotland have quite similar attributes of the Cross-river monoliths as well. Particularly, the Cross-river monoliths share a symbolic similarity with the Stonehenge of England in the sense that the Stonehenge was a place of burial from its beginning to its zenith in the mid third millennium B.C. The cremation burial dating to Stonehenge's sarsen stones phase is likely just one of many from this later period of the monument's use and demonstrates that it was still very much a domain of the dead (Schmid, 2008). Also, the meanings of the codified symbol have been attempted and documented by Acholonu (2004) and her team. These are also associated with their origin, which is like most rock art works in Africa. Ikom monoliths could be West Africa's answer to United Kingdom's Stonehenge (World Monuments Fund, 2008).

There are carved stones/monoliths scattered across different parts of Cross-river state, Nigeria. These monoliths, commonly referred to as '*Akwanshi*', are estimated to have been produced about 2000 – 500 years BP. They are also referred to as the 'Stonehenge of Calabar', but whatever name they may bear, the consensus is that they add more beauty to the cultural heritage of the people. The paintings on the monoliths have been interpreted to show fecundity, rain making, social and cosmic status of the ancestors of these host communities (Miller & Edet, 2015). The Cross-river monoliths can be found mostly in Alok, Nlol, Emangebe, Emandang, Neborokpa, Njemetop and Nkrigom parts of Cross-river state, Nigeria. Plagued with inaccessibility, unsustainable conservation practices, extreme weather conditions, fire, theft and even outright destruction, these heritage tourism potentialities and monoliths have remained untapped., . Where these are not the case, many of them have been removed from their original context, thereby making any archaeological investigation into their existence even more difficult.

Daily Sun (2010) alluded to the fact of the incomplete record of the actual number of stones, by noting that:

Despite the return of two Ikom Monoliths recovered in France and formally handed

Blood sacrifices anywhere near the stones are forbidden. But on September 14 of each year, the eve of the annual yam harvest festival, the stones are decorated with coloured powder. Only pre-pubertal children and post-menopausal women, described locally as "women who no longer go sexual" are allowed to do the decoration. The colours are white for peace, blue for fertility and red for bravery (Esu & Ukata, 2012).

A Brief Look at Previous Attempts

Esu and Ukata (2012) collected geo-data with the aid of GPS which was transformed into an interpretive map using Computer ArcView GIS Software. The map showed the location of the Emangabe Stone Circle and individual monoliths in space and in time. Apart from the coordinates used in developing the geo-maps, the physical attributes of the stones and entire circle showed the height, girth and distance apart. Although their works were based on the monoliths in Emangabe only, their recommendations included the building of a visiting centre housing a documented history of the host community and the proper indexing of the stones in Emangabe and the Alok Open Air Museum. In closing, they also suggested a community-based tourism development approach for the stones and the host community.

In October 2016, the Factum Foundation for Digital Technology in Conservation travelled to Cross-River State and collaborating with the Trust for African Rock Art (TARA) and the University of Calabar (UNICAL) on a project aimed at exploring, documenting and raising awareness about the 'Cross River' or 'Ikom' monoliths. The project's aim was to promote the cause of the monoliths internationally with a view to gathering support for an inter-disciplinary team that would enact 'rescue' archaeology and 3D-recording at the most damaged sites, whilst establishing appropriate preservation measures at those sites that have retained their original setting in a sacred forest.

In their study, they divided the monoliths into 3 categories, namely the severely damaged, partially destroyed and potential for preservation in original context. The Severely damaged include Neborokpa, Nejemetop, Ntitogo, Nlol and Edamkono; the partially preserved are Alok and Emangebe; and the sites with "potential for preservation in original context" are Nkrigom, Ntol and Amandag.

They informed that their study was only to serve as a guide for future studies which are expected to be more robust and comprehensive. David Coulson, founder of TARA puts it more clearly, thus:

The October 2016 trip was intended as preliminary research intended to establish priorities and methodologies for a subsequent and more extensive project in the area. The shocking condition of many of the sites indicates the necessity for immediate action to halt the progressive degradation of these important monuments. A future trip

host-communities, are spread among around 30 communities in Cross-river state, Nigeria. In these communities, these stones are found standing erect in circles, facing each other. The Cross-River monoliths were recently added to the list of endangered sites by the World Monuments Fund's (WMF) and they continue to be considered for possible inclusion in UNESCO's list of World Heritage Sites (Original People, 2012). In Alok and Agba communities, for example, the stones can be found in the centre-square of the village or in their central meeting places. However, in Etinan and Neborokpa communities, the stones are located in bushes outside the villages. The majority of the stones are carved in hard, medium-textured basaltic rock. A few are carved in sandstone and shelly limestone. The stones range from about three feet in height, to about five and half feet. They are decorated with *Nsibidi* carvings and have stylized human features, notably two eyes, facial marks, an elaborately marked navel and an open mouth (Original People, 2012).

The monoliths are also known as "*Akwanshi*", a local language word among people of the Ikom community in Cross-river, which translates as "dead people" or "family stone circle". According to the Calabar Museum Society (1999), these circles developed from the funerary practices of Akajuk, Nnam, Nde, Nta and Nsle. Whenever someone died in those areas, the bereaved would go and drop a stone in memory of the departed. The stones are regarded as representations of ancestors by members of the central Cross River communities, where *Akwanshi* are found. For reasons, which remain unclear, "the tombstones, which belong to two categories, basalt and volcanic rocks; were dropped in such a way that after a while, a circular pattern evolved" (p.12).

Though these *objects* have played an important role in the ritual life of successive generations of members of these communities in Cross River, their original purposes vary. Some communities believe that their *Akwanshi* represents spirits of deceased ancestors, and in other cases, stand in memorial of important political and historical figures. But there are some communities who maintain that the stones were created by otherworldly beings, or that the *Akwanshi* emerged out of the ground like trees. According to Bunshaft (1994), the difficulty that carving and transporting these stones would have represented to their makers – as compared to wood, which would have been more easily available and workable – is a further indication of their significance.

Esu and Ukata (2012) recorded the cultural significance of the cross-river monoliths as "places of sacrifice and community meeting. Also, the stones were arranged in circles and used as playground and community centres. They assert, as well, that the stones were created as memorials of departed heroes or beloved family members and that each family in the community has a representative stone. The monoliths also have religious significance. According to Esu and Ukata (2012), the supernatural powers are ascribed to the stones in that an annual sacrifice of "pounded yam and palm oil" are made on the paramount stones. Some of the stones are dedicated to different gods: the god of harvest, the god of fertility and the god of war. More so, the stones were used for counting the community market days and planting season for agricultural products.

The WMF says the stones date from 2000 BC, but it is not clear whether the Fund is using a number supplied by the Nigerian government or whether it has dated the stones independently.

projects for the monoliths are being planned or executed, in order to factor this prime issue into consideration. It is this necessary yet uncomfortable balance that is advocated for in this study.

The Advocacy

The three-pronged approach we suggest includes a reappraisal of current conservation efforts, like the relocation of the *Akwanshi* to museums, while making a case for the introduction and implementation of digital heritage practices to conserving the cross-river monoliths. Simply put, this will involve a refined approach to conserving the stones in their original context; establishing a visiting centre housing amongst other facilities, a 3D facsimile of the stones; and creation of a new database indexing the correct number of Cross-River monoliths that still exist. As already discussed above, the three classifications made by Factum Foundation for Digital Technology in Conservation and their partners in describing the nature of the monoliths and their sites will be used to achieve this three-pronged approach. They are the Severely Damaged (Neborokpa, Nejemetop, Ntitogo, Nlol, Edamkono); the Partially preserved (Alok, Emangebe); and the sites with potential for preservation in original context (Nkrigom, Ntol, Amandag). However, for the purposes of the three-pronged approach, we will re-categorise these titles as badly preserved, worse preserved and worst preserved, respectively.

So far, the only attempt made by the Federal Government and other relevant agencies at conserving the cross-river monoliths is by gazetting and fencing the Alok and Emangebe sites where the 'open-air museum' have been established. But despite the age of each monolith, their ill-secured open-air gallery and their kilometres-apart scattered locations make this attempt fruitless and unsustainable. First, it does not serve the people who can no longer access these stones for their socio-cultural practices and it does not stop the theft and destruction of the stones either. Theft is not the only problem plaguing these monoliths, several of these stones are now covered by fungi. This infestation is most glaring at Alok Circle, where the whitish, dust-like, microbes thrive both on stones as well as the stems and foliage of surrounding plants. Aside theft and fungal infestation, the monoliths sometimes fall victim to man-made disasters. For example, certain locals do not really understand the importance of these stones and so such people frequently set fire to these priceless pieces of antiquity in the course of preparing the grounds for farming, (Daily Sun, 2010).



Plate 1 & 2: The monoliths in bad condition
(Source: Factum Arte Foundation, (2016))

would combine a training programme in heritage documentation with local operators aimed at creating a comprehensive view of all the sites as well as investigation into reports of sites at other locations.”

In 2004, Acholonu and her team attempted to isolate and decode the letters from the inscriptions on the stones through comparative analysis with other known ancient languages. She would later use the Igbo Ukwu symbols to successfully decipher the first series of the inscriptions. Their joint publication on the subject was a 500-page book titled, *The Gram Code of African Adam – Stone Books and Cave Libraries, Reconstructing 450,000 Years of Africa's Lost Civilizations* (Acholonu, 2004). She further noted that:

Ikom folklore says that dwarfs which they call Mong-kom (and which the Igbo call Nwa-Nshi) were the authors of the monoliths, known to the natives as Akwa-Nshi. Dwarfs were known in antiquity as adept workers of metal and great magicians. The link between the Ikom name of the monoliths - Akwa Nshi - and the Igbo name of the dwarfs - Nwa-Nshi - indicate that it was an Igbo-speaking Nwa-nshi community that authored the monoliths and invented the ancient sacred script known to the Cross River indigenes as Nshi-biri – (which in Igbo means 'Written by Nshi'), used by the members of the Ekpe cult whose sacred temple is the monoliths capital located at the monoliths circle in the village Alok, Ikom (Acholonu, 2004; 155).

From the foregoing, one can observe that these attempts had focused on using technology to study other aspects of the cross-river monoliths (geography and linguistics). However, except for the Factum Arte project which is one primarily targeted at advanced technological conservation of the monoliths, effort to solve the problem of use and conservation both for the host communities and for posterity have been minimal. These communities have ancestral, traditional and even religious linkages to these monoliths and so great caution must be applied while conservation

This should, of course, cover the sites at Nkrigom, Ntol and Amandang as well, since they have relatively better conditions because of their original context (Miller, 2015). This expansive team must decide whether an open-air museum be situated in any of these villages to serve more interested viewers and the host communities alike. Whatever the decision, the monoliths at Nkrigom, Ntol and Amandang should be gazetted by Nigeria's Federal Government as pieces of national monument and consequently, access roads leading to these sites should be constructed, since there's no tourism activity without adequate accessibility to the attraction.

Digital heritage practice in Nigeria

The use of digital technology in the study, conservation and promotion of cultural heritage is gaining grounds among researchers in the social sciences. However, this same tool has been neglected and, in most cases, ignored in the conservation and interpretation of cultural finds. This tends to elaborate the role of digital technology in the conservation and interpretation of indigenous cultural stones as practiced in many countries, as well as make a strong case for the adoption of this practice through the concept of Digital Heritage in the conservation and the interpretation of the nation's huge cultural heritage. Tools like GIS, 3D facsimiles, Virtual Reality and how they can help in the representation, interpretation and conservation of reality, past and present, will be very useful (see Arnold, 2007; Bendicho, Gutiérrez, Vincent, & León, 2017). Concepts like virtual museums, cyberarchaeology or digital archaeology and how these new approaches to heritage studies can be used to conserve, interpret and promote the cross-river monoliths will be examined.

The *Akwanshi*, Nigeria's mysterious ancient monuments, are one of the country's most important archaeological treasures and some of the most spectacular expressions of ancient human ingenuity anywhere in the world. These stone monoliths standing 1 to 2 meters high, are scattered in unprotected sites throughout Calabar, Nigeria. The Akwanshi bear elaborate depictions of human figures, showing the head, hands and feet – perhaps representing spirits of ancient chiefs and clan leaders. With the assistance of the Nigerian Commission for Museums and Monuments and other interested private bodies, like Factum Arte and TARA, a multidisciplinary team with a mandate to introduce digital heritage practices to study, protect, and preserve these monuments in their natural state, and to capture their pictorial information with 3D laser scanning will help alleviate, if not eradicate, this problem of conservation. The information gotten from this effort will be available virtually through the Web to researchers studying the monoliths' iconography.

Undoubtedly today, 3D technology (either virtual reality, augmented reality or mixed reality) helps in the representation and interpretation of reality, present and past. The use of 3D laser scans will serve also as a snapshot of the condition of the stone monuments, with resolution in the millimetre range, pinpointing not only the surface decorations but also the physical evidence of damage. Using GIS techniques, a sketch map marked with today's visible damage can be wrapped like a skin around the resulting 3D image.

1. Improving the Current State of the Cross-river Monoliths

In addressing the worst preserved areas of Neborokpa, Nejemetop, Nlol, we suggest that a visitor centre be built in one of these areas with the best proximity, where people can enjoy

Also, because of the open nature of the stones, acid rain would slowly dissolve many of them with time. Calcium-based minerals such as marble and limestone are particularly vulnerable; this is due to calcium's reaction with the sulfuric acid in acid rain. Every type of rock and stone on this earth will go through stages of weathering. Weathering is a process that breaks down rocks and minerals on the earth's surface usually through rain and extreme temperatures. Physical weathering contributes to breaking down of rocks through the Earth's atmospheric conditions – temperature, wind, ice etc., while chemical weathering is the breaking down of rocks using the atmospheric chemicals to do so. This process can become intense where the climate is hot and wet – and the average weather conditions in Calabar are hot and wet. Because we have seen many of these Cross-river stones stand strong and beautiful, it makes us believe these stones will last forever. However, when closely examined one would realize that, deteriorating change is already taking place. This change is called weathering. It is needless to then say that the conservation practices so far have been grossly inadequate. Hence, it is time for a new approach that can serve the host community and the monoliths as heritage for posterity.

It is suggested here that some forest trees that can provide shades be planted in and around the stone circles at the Open-air museums in Alok and Emangebe. The forested or wooded environment surrounding the monoliths sites creates a desirable protective measure for the paintings as this minimizes the effects of the sun, wind and dusts. Whereas, it is essential to sustain the links with local communities, there is also a need to ensure that use and conservation do not conflict. There should be interactions with the host communities, intimating them of the objective and purpose of building fences around their heritage. These interactions should be informative and comprehensive and should not end until there is an elaborate plan showing time schedules when the premises can be opened up to the host communities – especially during such festivals as they may have - for the purpose of carrying out their socio-cultural activities. This too must be within the ambit of the conservation mandate, that is, no harm must be done to the stones while they are allowed access. The management of the property, a private body or government agent, will have to create a careful path between supporting the living heritage values of the sites and supporting the physical preservation of the sites.

Also, the museums must be treated like museums. For long, they have been under-staffed, under-funded and grossly mismanaged. Time has come for government at all levels to focus their attention on the huge tourism potentialities held by these monoliths and provide enough human and material resources for the upkeep and revitalisation of the museums. There is need to contract expert conservationists to treat the fungi and whitish substances degrading and defacing the stones due to their exposure to extreme weather conditions. There is also need for the Department of Antiquities, under the auspices of Nigeria's Ministry of Culture, to create a central database of all documentation of the stones. The only attempt at this was by Factum Arte Foundation in partnership with University of Calabar and TARA which is not enough. When this is done and the number of stones ascertained, then the subject of how many more open-air museums are needed to effectively serve the conservation and use objective can then arise.

near to the site; park their car close by; enter the visitor centre and see acute representations of the monoliths they have come to visit before. As an icon representing Nigeria's unique 'antiquity' to foreign visitors, the cross-river monoliths should be well packaged for tour itineraries.

The Cross-river monoliths as it stands do not have the required facilities for visitors; it lacks a good format and aesthetic appeal. Redevelopment on the current site is a good step taken to conserve the site for the benefit of both the visitors and the host community. As an environmentally-friendly approach, what we propose here will manage impact on these pieces of national monument, and avoids new impact on areas previously unaffected in the wider landscape.

2. In-house Museum, Film Theatre/Education Room

Among the facilities that will make up the visitor centre, are a museum and a film theatre/education room. In the museum, there will be displays of 3D facsimiles of the *Akwanshi*, while the remnants of the stones recovered from the worst preserved sites of Neborokpa, Nejemetop, Ntitogo, Nlol, will all be gathered, conserved and put on display as well. It is here that the visitors will be encouraged to go out from the visitor centre, then explore the entire landscape as well as other monolith sites; the majority, certainly, will not choose so to do, and therefore the pressure of visitors on those landscape hoped to preserve will not be great. The displays will give about equal space to historical *Akwanshi* as to the prehistoric Stones, and will display the multiple and emotional responses to the place. Leaving the displays, the visitor will be invited to go back and have another look at monoliths before their brief encounter with it ends.

Factum Arte Foundation has already begun the process of making 3D representations of the cross-river monoliths, but there is need to add the creation of life-sized facsimiles of these stones to the efforts being made. It can be recalled that in the state capital, Calabar, giant versions of the stones - 20 or 30 times the size of the originals - were constructed last year, under the auspices of the state government, to decorate a roundabout. So, facsimiles are not new to use and can help to drive home the picture, nature and feel of this precious antiquity without destroying its beautiful landscape as a result of tourists' activities. It is important to note here in this approach that not all the Cross-river monoliths will be kept in the museum/visitor centre; actually, just those that fall under the 'worst preserved' category will be displayed here. Again, this will have to be done after due consultations with the host communities and other stakeholders in order to avoid any conflict of interests.

The three-pronged approach presented here serve as an alternative and a sustainable solution. This gives two extreme options (and many others exist in between): one cheap, one more expensive, one whole and comprehensive experience, one short and uneventful experience – both very different. But both can be developed with the hope that we should not only manage these sites with a 'light tread', while others are encouraged to tread appropriately as they explore what they want to across the unique prehistoric landscape.

3. Creating a Database for the Akwanshi

The last part of the three-pronged approach involves the establishing of a database that will have the correct indexing of every stone that makes up the cross-river monolith masterpiece. A

reconstructed ancient houses (as accommodation), a 3D/360 view centre, eat the local foods, visit a museum with more history about the stones and a café.

As stated in preceding paragraphs, there is a balance to be struck between protecting and conserving the Cross-river monoliths and providing a high-quality experience for visitors. If there are too many people too close to the monuments, visitors will find the experience unpleasant. If too many visitors are allowed into the site, they could damage the stones or cause erosion. The National Commission for Museums and Monuments and its Department of Antiquities team has to balance conservation of the monument with the provision of the best visitor experience. The advocacy here for the new visitor centre illustrates this point. There are currently no elaborate visitor facilities located close to or around the stones, even in Alok where the museums are. Since putting up signs and fences on the sites can damage the scenery, the proposed visitor centre will be few kilometres away from the stone monoliths, so that the proposed new operation will not damage the monument which is designed to have a minimal impact on the surrounding landscape. Instead of a brief visit from far distances through bushes and cramped path or no requisite provision for visitor, visitors would rather spend much longer time in learning about the *Akwanshi* landscape and the inconspicuous but archaeologically important elements to it. The stone monoliths in Calabar is a place of emotional experience, a place to see a famous stones and make certain discoveries.

The first duty of those to whom the cross-river monoliths are entrusted is to preserve the place and its setting. The case for careful conservation management of all the *Akwanshi* and the wider surrounding landscape need not be rehearsed again. Like Baxter and Chippindale (2002) stated in their piece about conservation practices of the Stonehenge, UK, the relationship of conservation science and management activity yields sustainable site development. Also, they opined that the philosophies derived from the environmental/landscape protection can be applied in conserving sites like the Stonehenge, while noting issues like carrying capacity and set limits of acceptable change. It is stressed here that an acute awareness and understanding of the carrying capacity of the Cross-river monolith sites, is required for this approach to fulfil its objectives.

The conservation gaze falls on those people who are or who ought to be thoroughly interested in a site which offers a tourist experience and acts as an educational resource (Cathersides, 2001). Hence, to appreciate the cross-river monoliths as part of a much wider historic environment and natural landscape and to gain a fuller understanding of its cultural significance for the local area, Nigeria and the world, planned development at these monoliths' sites should involve constructing access roads and offering world-class visitor facilities. Interpretative facilities will be provided to foster understanding of the monument in its landscape, and provide all the necessary creature comforts required of a modern visitor facility (car-park, catering, retail). It would be hard, if not impossible, to attract visitors who are prepared to make that effort to visit the monument where there may be no toilets, no shop, no catering and no shelter – and still no direct access amongst the *Akwanshi* themselves.

The current visit to the cross-river monoliths is a calamitous tourist experience: visitors need to go through thick and thorns, literally, in order for them to see what they have come to see, and it is rather uneventful. However, implementing the advocacy made here will have visitors drive

More specific to the introduction and application of digital technologies in heritage conservation and management is the inclusion of Article 5 of the Krakow Charter (2000) – Principles for the Conservation and Restoration of Built Heritage which indicates that “In the protection and public presentation of archaeological sites, the use of modern technologies, databanks, information system and virtual presentation techniques should be promoted”. This reference emboldened the use of more sophisticated digital technologies in the conservation and presentation of archaeological heritage. Also, in 2003, UNESCO approved the Charter on the Preservation of Digital Heritage, with the objective of protecting, conserving and improving access to products of digital origin. This UNESCO declaration came about in the face of the real danger of losing an immense wealth of cultural heritage existing in electronic format. This heritage includes virtual reconstructions, 3D digitisations and a whole set of products derived from the practice of virtual archaeology, rendering this document of great interest (Abdulqawi, 2007).

In guiding the methods and parameters to be followed while applying digital technologies in heritage conservation, the London Charter as cited in Benedicho, et al., (2017) stated that, “the creation and dissemination of computer-based visualisation should be planned in such a way as to ensure that maximum possible benefits are achieved for the study, understanding, interpretation, preservation and management of cultural heritage” (p.9). Section 6.1 of the same Charter goes on to state that, “the aims, methods and dissemination plans of computer-based visualisation should reflect consideration of how such work can enhance access to cultural heritage that is otherwise inaccessible due to health and safety, disability, economic, political, or environmental reasons, or because the object of the visualisation is lost, endangered, dispersed, or has been destroyed, restored or reconstructed” (Benedicho, et al., 2017). There are many cases in which access to cultural heritage is impossible for both researchers and the public in general and the cross-river monoliths are no exception, which is why this approach is suggested here. To further buttress the point, the Seville Charter as cited in Benedicho, et al., (2017) stated that:

Any project involving the use of new technologies, linked to computer-based visualisation in the field of archaeological heritage, whether for research, documentation, conservation or dissemination, must be supported by a team of professionals from different branches of knowledge. Given the complex nature of computer-based visualisation of archaeological heritage, it cannot be addressed only by a single type of expert but needs the cooperation of a large number of specialists (p.11).

team should be contracted to survey the locations, take slides – build and equip an archive – digitize slides of these *Akwanshi* which can be published or hosted on popular digital platforms like the Andrew Mellon Foundation's site, ArtStor. Even, the Nigerian Commission for Museums and Monuments can collaborate with the foundation themselves to preserve and promote these exceptional masterpieces of Nigeria's cultural history.

During the last nine years, TARA has surveyed sites in sixteen countries, logged GPS locations, taken more than 70,000 slides, made some 500 ink reproductions, built and equipped an archive and is currently digitising slides for the Andrew Mellon Foundation's website, ArtSTOR (Campbell, 2004). Their archive and database offer new possibilities for research, education and appreciation of the art's magnificence. This means private partners like TARA, Factum Arte and others can help out with this aspect of indexing and archiving as regards the cross-river monoliths. Campbell (2004) also noted that:

Since the development of new recording methods, photogrammetry and laser scanning, extend conventional photography and has prompted us to branch tentatively into these fields, using the results obtained, models can be made of the engravings both as permanent records and for purposes of display. Although both methods of reproduction, photogrammetry and modelling from laser-scanned imagery are expensive, we believe the high costs are well worth the results.

Ruther (2004) also agrees that “the photogrammetric approach, is generally suitable for the quantitative documentation of the cross-river monoliths. It provides a permanent, accurate and objective three-dimensional record as well as a means to visually present the data on a computer screen for inspection.”



Plate 3 & 4: the better-looking monoliths *in-situ*
(Source: Factum Arte Foundation, (2016))

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There should be relevant public authorities responsible for promoting and sustaining these databases through their respective ministries or directorates.

Conclusion

The three-prong approach we have suggested as a panacea to the conflict of use and management in the conservation of the cross-river monoliths include the reappraisal and remodelling of the already existing open-air museums, the establishing of a visitor centre with accommodation facilities, a museum and an education room where 3D photographs and facsimiles depicting the monoliths are displayed, and the careful and comprehensive indexing of all the monoliths within the select areas to be added to the list of World Heritage Sites. We have seen similar things adopted and being implemented in other stone sites around the world, including but not limited to the UK's Stonehenge. It is pertinent, at this point, to note that new techniques such as photogrammetry or laser scanners can be used to increase the quality of scientific documentation in the way that better metric documentation of archaeological heritage is carried out.

It is also pertinent to note that, without the local communities where these monoliths exist, there will most likely be nothing to write, study or promote about the *Akwanshi* or even no *Akwanshi* at all. Therefore, wide consultations with the stakeholders in these communities while implementing the three-prong approach, is paramount. Community awareness, through public archaeology and other means of public outreach should be employed in the reorientation and sensitisation of the host population on the need to help preserve and conserve these 'stones' for cultural revitalisation and tourism promotion in the area and for posterity.

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Nigeria and some other areas of south-south Nigeria where Igbos are found. Following from the aforesaid, this discourse investigates the uses of Igbo kola nut among the Igbos and its ontology. Other issues discussed in this paper are feminism and Igbo kola nut, colours and symbolism in Igbo kola nut.

Uses of Kola nut

- It is used in making covenants
- It is used to determine the fate of a journey or expedition
- It is used in invoking blessings
- It is used in invoke the spirits
- It is used in performing sacrifices
- It is used in swearing oaths
- It is used to initiate marriage rites and intensions
- It is used for petitioning
- It is used for the settlement of disputes
- It is used in giving warnings
- It is used in giving gifts
- It is used in sending messages to third parties in Igbo cosmology
- For making incantations

Kola nut and Events in Igboland

- ❖ Welcoming visitors
- ❖ Marriage rites and ceremonies
- ❖ Coronations and Ofala engagements
- ❖ Title-taking
- ❖ Naming ceremonies
- ❖ Rituals and sacrifices
- ❖ Birth celebrations
- ❖ Other traditional gatherings and discussions

Ontologies of Kola nut in Igbo Culture

- *Oji bu Eze'* (Cola nut is the king) – Kola nut is the king in plant kingdom. It is great, not in size but in significance in Igbo culture.
- *Oji bu ndu'* (Cola nut is life)– It is a sign of life among the Igbos and this explains while it is not venerated during deaths.
- *Ndi ochie taa oji'* (Ancestors, eat cola nut) – Cola nut is seen as the connecting rope

THE COSMOLOGY OF KOLA NUT (OJI-IGBO)

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Abstract

There is a long standing Igbo adage that says, “while the Yorubas of Southwest Nigeria plant kola nut, the Hausas of Northeast/west of Nigeria eat kola nut, the Igbos of Southeast Nigeria show reverence to kola nut”. This has presented kola nut not just as an edible nut for the Igbos of Southeast Nigeria, but also a natural nut with some socio-cultural connotations and implications that are entangled in Igbo cosmology. It is against this background that the writer sought to carry out a concerted investigation of the place of kola nut (oji Igbo) in Igbo culture, with a view to understanding the socio-cultural connotations of Kola nut in Igbo cosmology. The result of the study has revealed that kola nut (Oji Igbo precisely) is symbolic in Igbo culture and tradition with diverse implications on the people's worldview.

Keywords: *Kola nut; Cosmology; Igbo; Culture and Tradition*

Introduction

Kola nut is the fruit produced by the Kola tree, which is of two main types: *Cola acuminata* (oji Igbo) and *Cola nitida* (oji Hausa or gworo). Kola nut is a caffeine-containing plant. The trees of kola nut, which reach heights of 40 to 60 feet, produce a star-shaped fruit, which is about the size of a chestnut, this little fruit is packed with caffeine. Kola nuts have a bitter taste when chewed fresh (<https://www.healthline.com/health/kola-nut>).

Cola acuminata (oji Igbo), which has more than two cotyledons (seed leaves) is of high socio-cultural importance in Igbo land (Okpoko and Emeafor, 2018). Oji Igbo (*cola acuminata*) is held in high esteem in that it signifies the beginning of every ceremony, as an object of communion between man and man and between man and spirits, it stands for love, loyalty, unity, honesty and stability of social structure (Uchendu 1967 in Chidume et al, 2015). Umeogu, Onebunne, Ojiakor and Etodike (2019) remarked that the communion of oji Igbo is central to the life of the Igbo, to buttress its undeniable status, the traditional breaking of kola nut precedes any ceremony in Igbo land, be it an ordinary visitation to a friend's house, child dedication, marriage ceremony or new yam ceremony.

Oji Igbo is the most celebrated natural nut in Igbo land. Its myths and interpretations are philosophical among the Igbos of Southeast Nigeria (see Ene, 2018; Ibeabuchi, 2013; Ukaegbu, 2013). Although with minor variations, the nut is celebrated among the Igbos in southeast

- ✓ Cola nut with seven cotyledons also denote good omen and prosperity as that of six cotyledons.
- ✓ Cola nut with eight cotyledons signifies joy and happiness, and a symbol of royalty. The wealthy and royal families strive to buy and eat such cola nuts to represent their socio-cultural and traditional status in Igbo society.

Sexuality and Cola nut among the Igbos

Igbo cola nut (cola acuminata) depicts sex. It always has boys, girls or boys and girls. When it is mixed up with boys and girls i.e. two boys and two girls, it is a sign of profitable fertility in a marriage of the presenter of the colanut or he who is praying with the cola nut. But when it shows only boys or girls, it is interpreted as disproportion in fertility, and should be prayed against.

Feminism and Igbo Cola

Igbos see cola nut as a sacred object that should not have direct contact with women who are menstruating or have menstruated. Menstruating or menstruated women are not allowed to climb the cola nut tree, present it to visitors, pray with it before the visitors, or pick a portion from the traditional cola nut plate (Okwa Oji) directly to eat. It is only the male child, no matter how young, can do this on behalf of the woman. In some cases, a young girl who has not started menstruating may be asked to do part of these activities. Hence such girls are seen as undefiled and sacred in Igbo cosmology.

Colours and Symbolism in Igbo Colanut

Igbo cola nut can come in two colours – white or red. The white is called 'Oji Ugo' and Ugo means eagle in Igbo. This does not mean 'the eagle cola'. Rather Ugo means the legendary 'Ugo Onobo', the first human wife of the spirit wrestler, Ajike for whom kola nut was presented to the living brothers by the spirit husband, Ajike. However, the red colour kolanut is attributed to the legendary Agala Onobo's blood that stained some cola nut seeds in the process of breaking the very first product of cola nut harvest in the land of humans.

Conclusion

- Discourse on Igbo cola nut cannot be contained in one single lecture as this, hence the need for the summary.
- Cola nut is a fundamental part of the Igbo culture and tradition.
- It is the heart of Igbo cosmology and they remain inseparable.
- The Igbo nation venerate cola nut more than every other nation in Africa
- Igbos do not see cola nut as an edible nut but an object of ritual, myths and traditional engagements.

Appreciation

I want to appreciate the 16th Vice Chancellor and the first Indigenous Vice Chancellor of the

between the living and the dead. And Igbo's believe that one can only succeed when he is at peace with the ancestor.

- *Onye wetere oji wetere ndu'* (Who brings cola nut brings life) -- Cola nut is seen as one of the greatest gifts someone can offer to visitors or present during gatherings or other traditional engagements in Igbo land.
- *Oji ruo uno, o kwuo ebe osi'* (When cola nut gets home, it will explain where it came from) – Cola nut is animised, hence it explains destinations of journeys.

Cotyledons and Interpretations

Igbo cola (cola acuminata) has various cotyledons with mystic meanings and interpretations among the Igbos. For instance:

- ✓ A cola nut with single cotyledon is rare in Oji Igbo and not only abnormal but signifies a taboo. It is called "Oji Ogbo" dumb kolanut, Oji agbara or Mmuo (cola nut of the spirit). Such cola nuts are not eaten but thrown away.
- ✓ Cola nut with two cotyledons is also seen as Oji Agbara. Cola nut should be more than two cotyledons. When it is two, it is also called "Oji ifilifi" which must be cast away because it is a bad omen among Igbos. While in some parts of Igboland such cola nuts are thrown away, in some parts it is eaten by the eldest who must have performed some sacrifices before eating it. This is why Gworo (Cola nitida) is not valued in Igbo culture.
- ✓ The positive myths start with cola nut with three cotyledons. Such cola nuts are associated with a strong mystic symbol as 'Oji Ikenga' or 'Oji Ike' (cola nut of the valiant or the brave). Such cola nuts are only eaten by the community warriors or Nze or Ozo in Igbo land. Also when it is three, it signifies tripod "Akwu kwa ito, ite esiri"
- ✓ Cola nut with four cotyledons is called Oji 'Udo na Ngozi' Which means 'cola of peace/harmony and blessing'. The number four is a sacred number in Igbo culture and it depicts the four market days (Eke, Ori, Afor, Nkwo). These are said to have been named after the four Angels of God in charge of the four corners of heaven and earth.
- ✓ Cola nut with five cotyledons is called 'Oji Omumu' meaning cola nut of increase in procreation, prosperity, protection and good luck. It also symbolizes abundant harvests which the Igbos interpret as wealth, increase and multiplication of children.
- ✓ Cola nut with six cotyledons is a symbol of covenant or communion between the gods and man. It is called Oji Ogbugbandu (bond with the ancestors). The smallest part of these cotyledons is thrown to the ancestors to show the direct link between the living and the dead in Igbo cosmology.

**IGBOLOGY AND THE ZEITGEIST OF AKONAUCHE IN THE 21ST CENTURY
AFRICA**

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Abstract

Igbo people are one of the dominant ethnic groups within the Nigerian space. They have been characterised with responsive ingenuity in arts and crafts, business, industry, technology, academic, travel and dominance in strange spaces. These features have positioned the group as among the global socio-cultural groups with self-sufficiency, expansion, wealth and creativity. This has been conceptualised as Igbology. However, this study was aimed at investigating how the cosmology of Akonauche has responded to the success storey of Igbology and how the concept of Igbology can help to make Africans more responsive in the 21st Century with eliminated dominance from the west. This study has implications for repositioning Africa in the 21st Century for better socio-economic opportunities and responsive competition in the global space.

Keyword: *Igbology; Zeitgeist; Akonauche; 21st Century Africa; Igbos*

Introduction

I am delighted to be called upon as the Inaugural Guest Lecturer of the impactful *Igbokacha* Lecture Series of the University of Nigeria. I hope to do justice to the inspiring topic *Igbology and the Zeitgeist of Akonauche in the 21st Century Africa*. Igbology is the ideology that metamorphosed into a political sphere called Biafra. It is a postcolonial conceptualisation of Igbo world view for socio-political and economic advancement of the region within their African neighbourhood. Apart from the occasional historical reference to the Bight of Biafra, the concept of Biafra gained international recognition on 30th May, 1967. This was the date that a conflation of both real and perceived threats to the lives and properties of the people from the then Eastern region of Nigeria, made Lieutenant-Colonel Chukwuemeka Odumegwu Ojukwu, the then Military Governor of the region, to declare the region an independent and sovereign state with the name and title of the Republic of Biafra. Outstanding among the real threats were the counter-coup of 1966 and the rest is history. Part of the perceived threat was the fear among the Igbo-eastern elites that the circumstances surrounding the death of Major-General Aguiyi-Ironsi, the Military Head of State and Commander-in-Chief of the Armed Forces as well as the emergence of Gowon as the new Military Head of State and Commander-in-Chief of the Armed Forces, was such that smacked off ethnic crises in Nigeria.

The civil war and carnage that followed after the declaration of Biafra only got to show

University of Nigeria Nsukka, Professor Charles Igwe, for the opportunity to share my little traditional knowledge in Igbo culture and tradition with these honourable gathering. Many thanks to the Dean of Arts, Professor Boniface Mbah, for finding my worthy to be invited to this distinguished occasion. I thank immensely the Head of Department of Archaeology and Tourism, Dr Emeka Okonkwo for organising this Lecture Series for the University of Nigeria with the sole aim of mobilising for the University of Nigeria Museum at the Archaeology village of the University. I send my appreciation to the inaugural lecturer of the Igbokacha Lecture Series, Apostle Nnamdi Mbaigbo and other special guests to this honourable occasion. More so, I am grateful to the organising committee of this Inaugural Igbokacha Lecture Series under the able Chairmanship of Dr. Whyte E.A. Nwankwo, for their creativity and hard work towards the success of this event.

Finally, I appreciate my cabinet members, the youths and the entire people of Ugwu Kingdom, including our friends and well wishers, for their supports, solidarity, prayers and courage. I appreciate my lovely wife and children for their love and supports. More importantly, to God be the glory who has made this day a reality.

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galvanization of the diasporic relations (Duruji, 2017).

Suffice it to say that the agitation for Biafra under Kanu got to its apotheosis with his arrest in Lagos on 14th October, 2015 and the intransigence to court orders granting him bail. As expected, the arrest was greeted with tumultuous protests with unprecedented turnout of people resulting in the disruption of socio-economic activities and often pitching the protesters with security operatives that culminated in the arrests and loss of lives (Opejobi, 2015). After several attempts and interventions, Nnamdi Kanu was released on bail. However, with the surreptitious return of Kanu to his base in the United Kingdom and through his evocative and inciting broadcasts via Radio Biafra, the agitation and struggle have acquired a far more threatening dimension with even greater bewildering verve and intensity. Gradually, a struggle that was initially founded on the moral principles of Non-violence has begun preaching violence in a self-defence fashion. The Biafran agitation under Nnamdi Kanu has become a metaphor not just for self-determination, but also socioeconomic, political, religious and cultural emancipation against false sense of ethno-regional superiority and right of dominance. The perceived expression of IPOB through the emergence of the Eastern Security Network (ESN) led to the re-arrest of Mr. Kanu in June 2021. Although the re-arrest has dealt a serious blow to the IPOB, it has helped to propel Mr. Kanu the more to the global space (Orjinma, 2021). This paper however, was aimed at expressing the concept of Igbology as a metaphor for *Akonauche* and an option in the repositioning of the African space for more economic opportunities. It further argued that the concept of Igbology which is expressed in idea of Biafra is not a geographical location but an ideology that can drive a space for better opportunities.

Biafra: From a cartographical convention to the internationalization of an ideological Zeitgeist

It is instructive to remark at this juncture that the concept of Biafra, between 1967 and 1970, was by reason of origin a geographical location with all of its cartographical expressions like topography, population, and natural resources, and whose existential relevance was limited to the defunct Eastern region of Nigeria. It was indeed a struggle associated and identified only with the people of the region whose geographical location falls within the cartographical convention of Eastern region. However, the people of eastern region would still have reacted the way they did and currently do if they had been or were to be found in any other geographical location in the world. The agitations and struggle are not deterministically tied to the specificities of location. In other words, the Biafran agitation is neither a product nor a consequence, or even an expression of geographical space, as we had earlier learnt from Mazrui (1979), “north and south (to which, I will add 'east and west') are mere accidents of cartographical convention”. Put differently, the geographical locations of a people on the map and the corresponding description or labelling attached to these (i.e, North, South, East and West), are just for analytic and categorization convenience that could have been otherwise. It raises the questions of: 'what if we call the north south and the south north? What if we rewrite nomenclatural designates of the cardinal points as to rename the East West and the West East? How would this hypothetical scenario, if substantiated, change the obvious fact that, for instance, murder is a criminal offence just as it is iniquitous as the location of the victim is not

the extent to which the then Military Government of Gowon was determined to keep Nigeria one at all cost, on the one hand and the extent of the determination of the Biafrans under Ojukwu to assert their total dissatisfaction and rejection of the regime. The war which dragged on for 30 months to the chagrin of both the Nigerian government and her international allies, eventually ended on 15th January 1970, following the submission of the Article of Surrender by Ojukwu's Second-in-Command, Philip Uko Effiong, on 12 January 1970. Although Gowon immediately declared that there was “No Victor and No Vanquished” and subsequently introduced the 3Rs policy (Reconstruction, Rehabilitation and Reconciliation) with which he intended, at least in principle, to revive the war-wacked parts of the country. However, the punitive 20 pound monetary policy, confiscation of property belonging to Easterners in the North and the continued marginalization of the region cast doubt on the genuineness of the 3 Rs policy and the “No Victor and No Vanquished” mantra.

Igbo nationalism that started immediately after the Nigerian Civil War in 1970 was dominated by the conservative bourgeoisie and favoured the *Ako-na-Uche* (wisdom and tact) through which they seek increased participation of the Igbos in mainstream Nigerian politics. *Ako-na-Uche* is founded on 'the application of wisdom, common sense, sound judgment and restraint in dealing with all issues and situations to achieve desired results' (Irukwu, 2007). This philosophy largely guided the actions of elitist organizations like *Ohanaeze Ndi-Igbo* (*Ohanaeze for short*), *Aka Ikenga*, and Alaigbo Development Foundation (ADF). They provide the platforms for the protection and promotion of the interests of the Igbo bourgeoisie and largely disconnected from the grassroots. Contrary to the philosophy of *Ako-na-uche is Nzogbu-nzogbu which is* a well-known traditional war song in Igboland that evokes the idiom of the presumed bravery and fighting prowess of the male folk likened to the bulldozing power of elephants, which rely on their extraordinary body mass to trample and crush their adversary' (Omeje, 2018; Nwangwu et al. 2020). It promotes confrontational or radical Igbology.

Although confrontational or radical Igbology dates back to the pre civil war era in Nigeria, the *disconnection between the conservative Igbo petty bourgeoisie and the masses after the civil war largely accounts for* the reinvention of confrontational or radical Igbology, especially since the return to civil rule in 1999 (Nwangwu et al. 2020). However, the long chains of military interregnum that lingered till 1999 did not offer the 'vanquished' people of the defunct eastern region (now existing in 11 separate states of both the South-east and South-south geo-political zones of the country) the requisite democratic atmosphere to vocalize their hitherto suppressed grievances and bottled up disenchantment with the post-war socio-economic and political scenario in the country. It was therefore that relative sense of freedom of expression and of association which came with the return of civilian rule with taints of democracy that offered Chief Ralph Uwazurike the atmosphere for the call for self determination via the formation of the Movement for the Actualization of the Sovereign State of Biafra (MASSOB). The activities of the group which were mostly sensitization and protests brought it face to face with the security operatives, occasionally led to arrest of Uwazurike and his members. However, the agitation remained at the fringe of Nigerian politics (Aham, 2004; Dike 2006) until the entrance of Mazi Nnamdi Kanu's Indigenous People of Biafra (IPOB) and the Radio Biafra which together reinvigorated the agitation and widened its dimension through

Zionist Movement (BZM) find expression in Group Theory. The theory acknowledges the existence of many groups, most times with diverse interests, in a given political system or society. A good feature and an assumption of the theory is that a group shares behaviours and desires on the ground of which demands are made on the government and other groups present in society towards putting in place, taking care of and improving the values of their desires (Onah, 2010). Needless to posit that Igbo is a group of like-minded individuals, who in addition to having shared ancestry and common history past, are also united by a common desire. Political stability, according to the group theory is a function and reflection of the degree to which the state addresses the questions of the groups within the political sphere. Igbology sees both individual and group struggle as an unavoidable part of human and social development, and as a result has remained undaunted by the repressive disposition of the public expressions in the 21st Century.

The only thing geographical about Igbology is its locale of origin. In terms of outlook, philosophical underpinnings, and goals, Igbology is an ideology. An ideology is a political and/or epistemological disenchantment with the status quo that aspires to transcend it with a set of considered interrelated steps, goal and moves. The transmogrification of Igbology from a localized agitation to an ideology with global appeal came as a result of its metaphorical poise as a movement that identifies with a universal principle. It aligns with the notion that an injury to one is an injury to all. It acknowledges the sameness and universality of mankind, and asserts that mankind, irrespective of race, religion, culture, history and geographical location are averse to injustices, maltreatments, inequitable resource distribution, ethnic marginalization and all forms of intimidations.

If there is any race which is on the precipice of organized extermination from the face of the world, and which has continued to resist it, such a race is the Igbos. If there is a community of people anywhere in the world that strives to remain self-sustaining even in the light of artificial barriers frustrating such plans, such a community of people— whether found in Europe, America, Asia or Africa is, ideologically speaking, an Igbo community. Igbology, in essence, stands for opposition to cruelty and survival amidst frustrations. In the light of the foregoing, therefore, it becomes rather very refreshing to conclude with the suggestive remarks of Odoh (2019, p.1):

Biafra is not about a people living in a geographical location, it is an ideology for economic development...Biafra is about survival, growth, development. The Igbos were able to manufacture their own weapons and survived for three years without external help. They made bombs, cars, tanks, among other things. They had their own communication equipment...The Hausa man who is suffering from bad governance and rose above that to become relevant is an Igbo; same for the Yoruba man. Biafra is not a people living in a geographical location; it is an ideology of discovering who you are; your ability to survive, to grow and shine.

I would also see Igbology as the spirit of a people that abhors injustice, (Egbebereugobere),

an important factor?

The truest position is that from Africa to Europe to Asia and to America, and by implication, in all societies found among the four cardinal points of the global geography, one common spirit has come to characterize the reactions of the oppressed, of the marginalized, of the subjugated, of the dominated and suppressed. This common generational spirit (the zeitgeist) is the spirit of opposition and agitation by the oppressed people across the globe for justice, equity and fairness that defy spatio-temporality (time and space). Among other concepts and philosophies in which this spirit has found one of its finest expressions is the idea and concept of BIAFRA! A zeitgeist is said to be the spirit of the time; general trend of thought or feeling characteristic of a particular period of time (Webster's New World College Dictionary, 2010).

Epistemological foundations of the Igbology

The concept of *Ideology* is a personal brainchild of a French philosopher, Antoine Destutt de Tracy who used it to refer to the scientific study of ideas. Prior to the distortion and corruption of the term, ideology, by Napoleon who invested it with abusive and pejorative meanings following the defeat of the French Army in 1812, ideology was, *ab initio*, an emotive and emancipatory concept with a laudatory character. Karl Marx and Friedrich Engels followed suit by conceiving of ideology as the absence of true consciousness substituted with illusory creations of the mind. That being the case, ideology to them becomes another of the dangerous creations/instruments of the ruling class with which it deceives, oppresses and establishes its dominance over the hapless majority. To Marx and Engel, ideology is repressive and must be eradicated through scientific socialism. Suffice it to contend that it took the intervention of Karl Mannheim in 1936 for the very concept of ideology to undergo once again a fresh epistemological rebirth. Mannheim (1936) proffered ideology as a normal feature of socio-political thinking, and Marxism was itself unmasked as ideological and dogmatic.

This paper adopts the Tracyian conception of ideology as a science and system of ideas which aspires both to explain and to change the world. It tries to unravel the weaknesses and shortcomings of the status quo with a view to replacing the status quo and overcoming these weaknesses associated with it. For Tracy, an ideology embodies the following characteristics:

- it contains an explanatory theory of a more or less comprehensive kind about human experience and the external world;
- it sets out a program, in generalized and abstract terms, of social and political organization;
- it conceives the realization of this program as entailing a struggle;
- it seeks not merely to persuade but to recruit loyal adherents, demanding what is sometimes called commitment;
- it addresses a wide public but may tend to confer some special role of leadership on intellectuals.

Placed side by side with the first principle above, the Igbology zeitgeist offers an *explanatory theory* founded on the experience of a group of people in their struggle to free themselves from the dehumanizing treatment of yet another group, who having perpetuated themselves in power, is in control of both the ideological and coercive apparatuses of the state. The agitation by the different groups like the MASSOB, IPOB, Biafra Independent Movement (BIM), and Biafran

I specially appreciate the 16th and First Indigenous Vice-Chancellor of the University of Nigeria, Professor Charles Igwe, for this opportunity. We first met in 2017 when you were the Deputy Vice-Chancellor, Administration, and you gave me and my team a warm reception at the Vice Chancellor's Conference Room. Your passionate, encouraging and thought-provoking speech has kept me coming back to my Alma Mater for collaborative partnership and other engagements. In your words, you quoted "Oliver wants some more". Thank you Professor. I am also grateful to the Dean of Arts, Professor Boniface Mbah, and the Head of Department, Archaeology and Tourism, Dr Emeka Okonkwo, for finding me worthy to feature as the Inaugural Lecturer of the Maiden *Igbokacha* Lecture Series. Writing a lecture note especially one that will be presented and digested in the ivory tower of knowledge like University of Nigeria, is harder than I thought and more rewarding than I could ever imagine. To God be the glory it was successful. None of these would have been possible without the human angel in Dr. Whyte Nwankwo. Since my year of transformation, he has been very helpful in my journey to impactful living. That is true friendship. Thank you Dr. Whyte Nwankwo.

I am immensely grateful to my fellow invited guests and Honorary Award recipients for this Inaugural Edition of the *Igbokacha* Lecture Series of the University of Nigeria. Let me start by appreciating my brother and friend, Valentine Chineto Ozigbo who is the Chairman of today's occasion; The Royal Father of the Day, His Royal Highness, Igwe Mike Mberedeogu (Aninefu-Ngwu 1 of Obibi Kingdom, Inyi); the Distinguished Guest of Honour, His Royal Highness, Igwe (Dr) Tony Ndidi Amaka Ezenma (Ntu Magburu-Enyi I na Nsukka and Igwe of Eziani Kingdom); and the Special Guest of Honour, His Royal Highness, Chief Engr Jude Eze, The Igwe-Elect of Ugwunagbo Autonomous Community (Obane'eku-Oshimiri and Igwe Agbarakata I of Ugwunagbo).

My journey as a maritime and logistic consultant became a miracle after I met Dr. Chidi Okpala-Uba who first believed in me and gave me the first rope to climb, also Mr. Raul and Mr Bajpai for their consistency in supporting my experiential journey in the maritime industry. I am also grateful to Mr. Ariyo Adeola for strategic partnership with my company. More so, to everyone at Tropical Gate Ltd. and her subsidiaries, who enabled me to be the CEO of the company. I am honoured to be part of you. Thank you for letting me serve, for being part of our amazing company and for showing up every day and helping more in making clearing, forwarding, logistics and warehousing engagements, an easy one. I am extremely grateful to the wife of my youth, Mrs Onyinyechi Geraldine Mbaigbo (Onyx), and my two lovely daughters, Mmachukwu and Ifeatu Mbaigbo. My mother, Deaconess Chinelo Mbaigbo, my siblings Adaeze, Oluebube Peace, Obumneme and Onyedika, are appreciated for their love, prayers, care and deep sacrifice in educating and preparing me for my future.

Also, to all fans and admirers from afar, may God bless you. Observing that you were there, made me to be more careful and prudential. My warm gratitude also goes to the Organizing Committee of this Maiden *Igbokacha* Lecture Series under the Chairmanship of Dr Whyte

failure of all types, subjugation and marginalization of any form, authoritarianism, and discrimination of any type than an agitation for sovereignty of a geographical location called South east Nigeria. Even if an Igbo man were to be president of Nigeria and Igbos feel choked and victimized, the spirit will not allow them to keep quiet. This is the spirit of resilience, the spirit of all things are possible, the spirit of never say die, the spirit of survival against all odds, the spirit of creativity and industry, the spirit of fairness, (Onyeemegbulanwanneya), and spirit of tolerance, (Egbebereugobere) and excellence.

I prefer to recommend for the Igbologisation of Africa with the *Ako-a-uche* concepts to remodel the individual and group ideologies of Africans for better opportunities in the 21st Century. Igbology would help Africa to overcome the impact of centuries of slavery and colonization. For me instead of the Igbos limiting themselves to the geographical location called Southeast Nigeria, they should push for the adoption of the Igbology spirit in the entire country and this will lead to the total development and advancement of the nation. If through the process of social osmosis, or geographical hypnosis we allow the Igbology spirit to permeate the entire fabric of our existence, the country would easily become a great country for everybody and there would be no need for agitations. This is because Igbology as a phenomenon is the exceptional ability of an Igbo man to turn nothing to something. The entire black race needs this phenomenon to overcome the ravages of deliberate underdevelopment of Africa by the West. We need the Igbology spirit to rebuild Africa and bring it back to its place of bride. Nigeria desperately needs the this spirit to join the committee of developed nations and take up its leading place in Africa. I will wish the agitation to be shifted from the movement for the actualization of a geographical space called Biafra to the deliberate campaign for the indigenization of the Igbology spirit and adoption of same for the entire Nigerian nation to create our creed.

Conclusion

The Igbology is also applicable in the academia. It has been manifested in *some impactful roles of intellectuals* of Igbo extraction played in different capacities at both national and global space. Notable among these intellectuals are Chinua Achebe, Christopher Okadigbo, Kenneth Dike, Cyprian Ekwensi, Eni Njoku, among others. These intellectuals were incorruptible visionary leaders endowed with admirable ideological positions. The Igbos have continued to make exceptional impacts that are motivated by Igbology, in their various domains. However, the application of the Igbology with salient features such as creativity, ingenuity, resilience, republicanism, hard work and healthy competition, present opportunities for spiritual balancing, social regeneration, economic determinism, mental emancipation and political resurgence in Africa and other developing regions of the world. The diversity of challenges in the 21st Century has exposed the entire African continent to special alternatives to solving felt-needs. Igbology and *Akonauche* is the answer.

Appreciation

Elochukwu Nwankwo and other members of the Committee in the persons of Dr Chidinma Oguamanam, Dr. Joy Ejikeme, Dr. Obinna Emeafor, Mr Okey Anozie, Miss Tabitha Benson, Mr Stanley Onyemechalalu and Mr Ezema Ambrose. You have packaged an impactful and exciting lecture series for the Igbos of Southeast Nigeria. I pray that this is just the beginning of this Lecture Series that is aimed at positioning a befitting museum for the collection of artefacts and other historical relics of the Igbos of Southeast Nigeria.

Words cannot be enough to express my gratitude to God almighty, maker, keeper and executor of my destiny. Thank you Jesus. Having appreciated all the efforts towards the success of this programme, as a sign of my overwhelming gratitude for being chosen as the Inaugural Lecturer for the maiden *Igbokacha* Lecture Series, I hereby donate my present regalia as one of the historical relics in this all important museum of Igbos of Southeast Nigeria.

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